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Mass art, visual narrative, and the emotions

Carroll, Noël (City University of New York, USA)

Many of the Leading types of mass art are visual narratives, including motion pictures, television, comic books, graphic novels, photography, and video games. By mass art, I mean artworks that are examples of a multiple-instance artform; that are produced and/or distributed by a mass technology; and that are designed to gravitate in their structural choices to those which promise accessibility, virtually on first contact, for the largest number of relatively untutored audiences. Mass art contrasts most strongly with the avant-garde.

In this talk, in particular, I want to focus on those mass artforms that have pictorial representation as one of their primary components. Their reliance upon pictorial representation, of course, is in part what enables them to function as mass artforms, since pictorial representations are precisely the sorts of things that are basically accessible to relatively untutored mass audiences. That is, one does not have to be trained to recognize what most pictures are picture of. Although one may not know that the image represents Superman, nearly all sighted humans can recognize it as a portrayal of a man in red and blue outfit.

Affects—including reflexes, phobias, moods, and of course, emotions—are, perhaps needless to say, among the most prominent—if not the most prominent—channels of address at the disposal of mass visual narrative artforms. This is not to say that affects are not key to other mass artforms, such as the popular, mass-market novel. But my topic now is primarily upon those mass artforms that involve visual narration, although much of what I have to say is relevant to at least some of—if not most of—the nonvisual mass artforms. In what follows I hope to sketch a theory of the relation of mass visual art that pertains to most of the artforms that I listed previously, although I confess that it might not apply without qualification to certain types of video games, like Grand Theft Auto, let alone Pokémon-go. Whether and/or how it pertains to such video games is a topic for future research. For the present, please think of this theory in terms of movies, television, comics, graphic novels, photo novels and the like.

These mass artforms, as noted, rely primarily upon stimulating affective responses, especially basic emotional ones. Perhaps needless to say, that the basic emotions are bred-in-the bone and nearly universal make them the ideal content and means of communication for mass artforms, since they vie for the attention of mass audiences.

People consume these artworks and are held in their thrall in order to have their affective dispositions aroused. Summer blockbuster movies keep the audience in a constant state of excitement by a relentless succession of explosions that trigger our startle reflexes. And the creatures from outer space that inhabit them are designed to tickle our phobias. But perhaps the most important affect with which movies traffic are the emotions. That is why the motion picture has been called an “Emotion Machine.” Indeed, mass visual narrative might be generically labeled “Emotion Machine.”

The explanation for why mass visual narratives are so attractive seems pretty straightforward. Ex hypothesi, undergoing emotional episodes can be pleasurable. This is obviously the case with respect to the positive emotions, like wonder, admiration, and comic amusement; but it is also the case in regard to the negative emotions as long as one does not have to suffer the actual circumstances that typically occasion such states—that is, as long as one does not have to pay the price that many emotions, in particular the so-called negative ones, standardly exact. For example, emotions such as sadness can be savored so long as one does not have to bear the actual personal loss that sadness regularly incurs.

This is not to deny that certain mass art genres, like horror, may have additional sources of attraction beyond the excitement of just undergoing an emotion. However, I think that the bottom-line emotive lure of mass artworks is the sheer promise of the cost-free pleasure of pronounced emotional arousal.

That is, where you do not have to confront real danger, fear can be enjoyable as in the case of roller coasters which provide the opportunity for an “adrenaline rush” in a controlled and not literally threatening environment. Suspense fictions, across mass artforms, provide comparable thrills.

Moreover, as the current presidential election in America demonstrates, people like being angry. In the
past, American moviegoers were said to love to hate the actor Erich von Stroheim. Now we love to hate our presidential candidates.

Moreover, if curiosity is an emotion, as Hobbes supposed, then mass visual narratives hold our attention generically by encouraging our pressing interest in what happens next. This is particularly obvious with serial mass artforms like comic books and TV series where each episode what's our appetite for the next.

In the eighteenth century, Jean Baptiste DuBos hypothesized that “one of our greatest wants is to have our minds incessantly occupied.” This dissipation of boredom – he conjectured was the primary function of art – a function that is discharged by arousing our emotions. In this respect, DuBos might have been prophesying our modern mass visual narratives inasmuch as, arguably, nothing else, save maybe popular song, serves this craving in this way so well as they do.

People consume mass visual narratives in order to exercise their emotions. Some evidence for this is that many of their presiding genres are labeled by the very names of the emotions that they promise to engender. For example, there is horror, mystery, suspense, thrillers, and weepies or tearjerkers. Comedies, of course, are predicated upon provoking the emotion of comic amusement. Perhaps romances are intended to incline couples to feel amorous or, at least, affectionately. In addition, various emotions – such as revenge – provide the affective glue that binds audiences to their visual narratives across genres and artforms.

Thus, any theory of mass visual narratives needs to develop an account of how they engage the emotions. And, of course, any such account must begin by presenting some idea of what is meant by “the emotions.” Broadly speaking, emotions are processes involving mental states that cause internal bodily states which typically prime behavioral inclinations. Specifically, emotions comprise evaluative mental episodes that are appraisals of our circumstances in terms of whether those circumstances will enhance or impede our vital human interests. Fear assesses a present situation as dangerous; that alerts us in a bodily manner by quickening our pulse physiologically and/or sending a chill down our spine phenomenologically. Once this bodily fright-alarm is triggered, we are ready to fight, flee, or freeze.

The emotions are psycho-physical mechanisms that we use to negotiate the environment. They pick out those features of the environment that will help or hinder us. In particular, they are fast mechanisms for sizing-up the environment – fast, that is, in comparison with slower ways of assessing the environment such as deliberation or reasoning. Evolution has endowed us with these means of rapid appraisal, since it is adaptive to respond quickly to environmental stimuli; for even if the emotions sometimes mislead, for the purposes of survival, it is better to be safe than sorry.

Crucially, the emotions protect our vital interests. Fear alerts us to danger; anger to injustice or harm done to me or mine; jealousy to the loss of affection; and so on. Moreover, the emotions pick out the sources that elicit the respective emotional responses and fix our attention upon them while also scanning the scene for further emotions-relevant stimuli.

In the current psychological and philosophical literature, there is some debate about whether emotive appraisals are cognitive versus completely affective; this is sometimes framed in terms of whether the emotional appraisals can be initiated by the frontal cortex or, instead, are exclusively an affair of the amygdala. For my own part I maintain that emotional processes can be sometimes initiated cognitively, even if in the normal run of things, the appraisals are most often initially affective.

However, for the purpose of developing a theory of emotional engagement by mass visual narratives, I think the question of whether emotive appraisals are primarily cognitive or affective is less important than the fact that either way, they are appraisals - appraisals of features of the environment in terms of what advances or imperils our interests, i.e., representations of the relationships between us and the environment that are pertinent to our well-being.

The emotions are mechanisms of selective attention - they organize or gestalt the environment by picking out and emphasizing that which will help or hinder us. They assess the situation making certain features salient. The selectivity of the emotions is grounded in the fact that they appraise the environment and/or elements thereof either positively or negatively. Moreover, insofar as they evaluate or appraise the environment, they are governed by criteria. They size-up the environment against certain standards of evaluation – they determine whether the environment is dangerous in terms of fear; they determine whether the situation is unjust in terms of anger. Thus, the emotions can be said to possess certain criteria of appropriateness.

That is, a stimulus has to be perceived as possessing certain features in order to call forth a particular emotional response. For example, the situation has to be perceived as dangerous (even if it is not) in order to call forth the emotional response of fear. An emotional response will be called irrational just in case it is an inappropriate response to its intentional object as would be my response of terror toward Sponge Bob Square Pants whom I know to be harmless.
With this brief sketch of the nature of the emotions, let us see what it can tell us about mass visual narratives. But first let me characterize the way in which the emotions function in everyday life in order to draw a contrast with the way in which they function in response to mass visual narratives.

In everyday life, the emotions function as search-lights. They scan the environment in order to selectively pick out features of the situation that will enhance or impede our vital interests and, when they appraise items as such, they sound the bodily alarms that rivet our attention upon the pertinent features of our situation given our interests. In this regard, the emotions create salience. The emotions are selective – they pick out the elements in the environment that are relevant to our interests. The emotions focus our attention – the direct us to what we are to attend to and to how (evaluatively) we are to attend to it. The emotions are natural endowments, albeit culturally calibrated ones, that function as our first line of response to the environment in advance of and often in place of deliberation.

But things stand somewhat differently in mass visual narratives as found in the movies and television. With respect to them, the environment has already been designed to make certain emotional themes such as, for instance, danger or injustice, stand out. Elements of the image, scene, or sequence have been preselected and made salient by the mass artist by means of visual devices such as scenography and variable framing, along with various narrative and dramaturgical structures, and in certain visual artforms, by means of aural effects, including offscreen sound effects and music.

Whereas in nature, so to speak, our emotions do the filtering, in mass visual narratives, the scenes have been predigested or pre-filtered for us by the mass visual artists. That is, whereas in everyday life, the emotions create salience, in mass visual narratives, the emotive salience has already been constructed by the artists in such a way as to elicit the desired response. This virtually irresistibly guides our attention to the elements of the scene that call for an emotional response, an emotional response that has been already primed or jump-started, in a manner of speaking, by the selecting and making prominent objects appropriate to the emotional response that the mass visual artist intends engender.

For example, when Lana Turner makes her first appearance in Tay Garnet’s The Postman Always Rings Twice, we are treated to pair of a shapely bare legs from the tip of her toes to the top of her thighs inviting – no nudging – lucracious feelings in certain segments of the audience.

Of course, though images, scenes, and sequences are designed to provoke certain emotional responses, they do not always succeed in doing so. That is why I have described the situation in terms of nudging the audience – a piece of slang that has been popularized by Cass Sunstein as a theoretical term. That is, the mass artwork is designed in such a way as to prod – even to prod insistently – the viewer toward a preplanned emotional state. The mass visual narrator creates arrays that incline audiences toward a certain intended response, but, however inviting that inclination may be nevertheless it can be resisted either because of various factors, including the viewer’s moral, political, religious or otherwise axiological commitments, his factual beliefs, his inattention, or the ineptitude of the mass visual narrative.

That is, in contrast to the notion of Lacanian-Althusserian subject-positioning that dominated discussions of mass art in the late nineteen seventies through the nineteen nineties, the account that I am offering of our engagement with mass visual narratives is not utterly deterministic. The mass visual narrative proposes, but the audience may not be favorably disposed towards the offering. The pre-filtering of the visual narrative does not guarantee uptake, although, at the same time, uptake occurs with a high level of frequency, not because it is inevitable, but because the arrangement of the narrative context makes uptake extremely compelling, and, for that reason, highly probable.

Mass visual narrators design their images and events with an eye towards eliciting preplanned affective response to those elements in the situation that are criterially appropriate to the desired emotional response— that are likely to elicit the emotive appraisal the artist wants. In the comic book series The Walking Dead and in the television series based on it, the broken, incomplete and suppurating bodies of the zombies are prominently displayed in order to engender our disgust—a central component of the emotion of horror—by focusing our attention almost irresistibly on these features.

I call this process criterial prefocussing. It is a matter of prefocussing inasmuch a the team of mass visual narrators has pre-arranged the scenes in their artwork—visually, aurally, narratively, and dramaturgically—so as to guide our lead out attention forcefully to certain aspects of the represented environment that are pertinent to the emotion the artists intend to engender. This prefocussing, moreover, is criterial, because the selected objects of attention are criterially appropriate to the intended emotion. That is, the selected objects satisfy the criteria of appraisal pertinent to that emotion type.

For example, the themes of impurity and incompleteness meet the criteria for appraising a human body as disgusting. So in order to elicit the feeling of disgust in response to the zombies in The Walking Dead, the creators of the visual narrative arrange scenes in which the
audience can hardly avoid attending to these features of the zombies. These features are, so to speak, in our face. It is difficult to avoid being affronted by them, save by closing our eyes or leaving the theater. The images nudge us toward disgust, although some audiences might resist this invitation, responding with indignation that such images are being exhibited in public.

Or, consider the example of suspense. Suspense involves presenting a situation in which an unwanted outcome seems likely to obtain—for instance, the beloved heroine appears doomed to over the treacherous waterfall. To elicit suspense, the visual narrators need to craft the sequence in such a way that the unwanted event—the death of the beloved heroine—appears inevitable. The visual narrator may secure this by incessantly cutting to images of water inexorably speeding to the crest of the waterfall, thereby saliently criterially prefocusing the theme of relentless danger. At the same time, the narrator must stress the undesirability of this outcome by forcefully establishing antecedently the virtues of the heroine and the undeservedness of her plight and then by reminding us of this by showing us images of her loved ones, anxiously though hopelessly standing by. Via criterially prefocusing the undesirability and virtual inevitability of the event, an affective appraisal or emotional evaluation of suspense is apt to be elicited.

Of course, an entire visual narrative may be built around suspense as was the episode of the British series Black Mirror entitled “The National Anthem” which revolved around the likelihood of the heartless execution of an abducted princess versus the unlikelihood of the Prime Minister sodomizing a pig on public television. Thus the scenes of the Prime Minister’s resistance to the demand that he have intercourse with a pig were constantly juxtaposed to the plight of the kidnapped princess throughout the episode.

The critically prefocused emotions not only guide us to pertinent features of the scene in the first instance. They prompt us to further search the scene for more criterially relevant phenomenon. Once anxiously alerted to the character’s suicidal tendency, our attention, for instance, can be drawn significantly to the sharp scissors on the table in front of her.

Moods, as contrasted to emotions, also color our attention. Dysphoric moods, like anxiety, prompt us to seek out ominous aspect of everything we see, while euphoric emotions, like joy, incline us to search bright prospects. Moods shape our attention globally; they make everything appear charged with hope or horror. However, with visual narratives, mood states are typically engendered by emotional states which, in turn may be elicited by formal strategies (like dark lighting), scenic design (such as attractive or threatening landscapes, or claustrphobic spaces) and, most importantly, by event connected directly to human interests via the goals of the protagonists.

So far I have been sketching an account of criterial prefocusing which I contend is the leading way in which mass visual narratives engage our emotions. But this account may strike some of you as strange because it seems to lack a major ingredient in the earlier characterization that I offered of the emotions. There I maintained that our emotions are connected to our vital interests. Yet what interests do we have in the fortunes of the fictional characters in mass visual narratives: Indeed, the explanatory lacuna here is even more gaping. Why?

Well, in successful mass market narratives, millions of people from diverse cultures will respond in emotionally comparable ways to the bombardment of the Starship Enterprise by Klignon warships. But what interests could such massive audiences – often composed of people from different Nations, classes, races, ethnicities, cultures, religions, political affiliations and so on – share that would make them all squirm when pondering Captain Kirk and his crew?

Or, to state the issue in another way, how do popular visual narrators engage the emotions of massive international audiences of diverse backgrounds? You might think of this as a design problem that every visual narrator who aspires to capturing a mass audience must solve.

However, the solution is hardly mysterious. It has a fairly straightforward, tried-and-true solution. To sum it up in a single word, the solution is “morality”, or at least, “morality, broadly construed, such as the survival of the human race in the face of an invasion from outer space or a zombie apocalypse.” Review any randomly selected batch of mass visual narrators and I predict that you will find that, as an empirical matter, the most general strategy for appealing to the audience’s interests is morality. That the audience’s interest in fairness, in securing justice in respect being shown for personhood, in civility, in loyalty, and so forth underwrites most of our emotional responses to mass fictions. That is, our commitment to certain values – in seeing that they are realized and defended, in desiring that they prevail in all situations, even imagined ones – is what disposes us to invest emotionally in most mass artworks most of the time.

In most cases, we align ourselves with the protagonists because of shared ethical commitments. They possess a package of criterially focused virtues, including, depending on the narrative context, sensitivity, fairness, kindness, honesty, generosity, civility, reciprocity, and so forth. Thus we feel joy when her aims are achieved and anger and even hatred toward those who place
obstacles in her path. Many of our emotions are moral to begin with – like moral indignation – an emotion we mobilize when virtuous characters like Maximus are betrayed in Gladiator. Moreover, even not patently moral emotions, like pity, frequently have a moral dimension insofar as the object of our pity must be an undeserving victim. For example, Chhaya the heroine of Ajit Chakraborty’s Ardhangini suffers relentlessly as the result of superstitious ignorance stemming from the fact that her mother died in child birth, something of which she was entirely guiltless.

This phenomenon is especially obvious with respect to the anger since, as Aristotle noted, it is a consequence of a perception of a wrong done to me or mine. Our shared values with the protagonist make him or her one of us — one of mine, in Aristotle’s formulation — and thus we are engaged in his/her behalf when the villain does him/her wrong.

This variety of anger fuels so many revenge sagas where the protagonist embarks upon a quest for vengeance typically because the institutions responsible for maintaining law and order are absent, either because they are corrupt, incompetent, or collapsed.

To spell out the structure here, consider John Huston’s 1948 film Key Largo. By means of the narrative and the acting, the film quickly establishes that Frank McCloud, played by Humphrey Bogart, and Nora and James Temple — played respectively by Lauren Bacall and Lionel Barrymore — are “good people.” McCloud is a war hero who has traveled to Florida to tell the Temples about how their beloved George died in battle. McCloud self-effacingly generously exaggerates George’s bravery by ascribing his own courageous deeds to George. That Old Man Temple is a good guy, at least by the standards of the nineteen forties, is signaled by his avuncular attitude towards Native Americans. Courtesies abound between all the good folk in Key Largo. They all treat each other with respect, indeed, as equals. We are on their side, especially in contrast to the boorish hotel guests who turn out to be members of a gang, headed by the notorious Johnny Rocco, played with gratifying nastiness by Edward G. Robinson. The gang earns our ire by various infractions of etiquette that eventually escalate to murder. Suspense rachets up because the film criterially prefocuses the ethical righteous of Frank McCloud and the Temples, on the one hand, versus all the advantages in fire power and man power of Rocco and his gang. Goodness, the wanted outcome, doesn’t appear to stand a chance which is just what the patent for suspense calls for. That is, the situation has been framed saliently and prefocused so that the criteria for eliciting the intended emotional response have been implemented.

Of course, pointing out that morality is probably the most generally recurring means for enlisting sentiment is no great discovery. Rather my intention here has been to show how this commonplace observation can help us understand the mechanisms — such as criteria prefocusing — that mass visual narratives deploy in order to mobilize the emotions of the audience.

One objection to this picture is the anti-hero. Here it may be thought that this character is a flat-out counter-example to my hypothesis. The anti-hero typically defies conventional morality and is often rude to boot. However, several things need to be pointed out in this context.

First, it is “conventional” morality that the anti-hero eschews, often denouncing it as hypocritical. Sam Spade, played by Humphrey Bogart, may seem no paragon of virtue by society’s norms, but he turns out to be positively Kantian when, at the end of The Maltese Falcon, he sends Ruth Wonderly, played by Mary Astor, to prison.

Of course, many characters who are marked as “bad guys” are really on the side of the angels once you look past their braggadocio — as in the case of Tyron Lannister in HBO’s Game of Thrones.

Even the characters of the sort that David Hume called “rough heroes,” like Tony Soprano in the television series of the same name, are able to enlist our allegiance and to align our emotions on their behalf when he is opposed to sociopaths like Richie April, Ralph Ciferrato and Phil Lyotardo, not to mention his toxic mother, Livia, aptly named after the empress as portrayed in Robert Graves’ I Claudius. Tony Soprano’s values are admittedly aberrant, however, they are more pro-social and, in that sense, closer to ours than the other denizens of his fictional world. Thus, we can experience suspense when his mother and his Uncle Junior hire hit-men from the Midwest to assassinate him or when Phil Lyotardo declares war on him and starts to massacre Tony’s henchmen.

Another kind of objection that my exposition so far may invite is that I am far too naïve about the prospects for commanding moral allegiance across audiences of diverse backgrounds of all sorts. Call this the Relativist’s Objection. Surely the relativist is on firm empirical grounds in pointing out that there is a great deal of what looks like incommensurable ethical disagreement abroad. Yet, for all the disagreement, apparent or otherwise, there appear to be certain recurring touchstones or concerns across moral views. There concerns can be grouped under the categories of welfare, justice, purity and what has been called “the ethics of community.”

That is, despite the many differences in ethics across divergent groups and cultures, there are certain domains of interest that are shared in the sense that they raise issues that need to be addressed and that are ad-
dressed nearly universally.

Perhaps the most obvious domain of nearly universal concern is welfare, thought of in terms of harm, particularly physical harm. Characters who inflict unprovoked harm—particularly in terms of pain and especially where the victims are the young, the old, the disabled, or the otherwise defenseless—prompt fast, intuitive, other-condemning emotive appraisals such as anger, indignation, loathing, contempt, and even hatred across divers audiences, Sergei Eisenstein exploits this quite effectively in the Odessa Steps sequence of his *Potemkin* in which two children, two mothers and a group of old people are slaughtered by soldiers characterized as notably despicable by being presented in shots of their mechanical footsteps which criterially prefocusses their soul-less-ness.

A second domain of nearly universal moral concern—which may or may not overlap with welfare—is that of justice, involving the desire that fairness should prevail, that rights should be upheld, that exploitation be eradicated and that individual should be respected. Justice calls for wrongs to be righted. Retribution belongs to the domain of justice and so we find that revenge flourishes from Kung Fu to the film adaption of the Steig Larson trilogy entitled *Men Who Hate Women* and the *Women Who Kick their Asses*.

The desire for justice so many genres from prison films—The Shawshank Redemption is the most highly rated Netflix film ever—to courtroom dramas, police procedurals—such as the omnipresent *Law and Order* which has metastasized into four separate TV series. Justices motivated so many kinds of narration to every sort of crime narrative, to narratives of political intrigue, and even to romances. Just listing its variations would take more time I have left to speak.

Under the rubric of “the ethics of community” are included the rules and customs pertaining to social relationships, encompassing relations between individuals and the group or groups to which he or she belongs, The mores relevant to the ethics of community apply to family relations, social rank, hierarchy, obligations to one’s institutional affiliations, such as the state and the clan, and to the apportionment of communal resources. Violations of these rules tend to elicit moral indignation, anger, contempt, and even rage. Thus, although the particular rules associated with the ethics of community may differ from group to group, the possession of such rules occurs everywhere and thus are not only intelligible across divergent groups but, for that reason, can be imaginatively accessible to them.

For example, most audience are likely to be enraged and saddened by the way in which the light-skinned Sarah Jane in *Imitation of Life* disavows her filial obligations to her black mother Annie Johnson by rejecting her, by literally denying that Annie is her mother in public.

Patriotic pride is another film *Flight 93* in which the passengers are represented as launching the first counterattack in the so-called war on terror. Loyalties of all sorts belong to the ethics of community. Where they are sustained we swell with admiration. Where they are breached, we recoil. Perhaps visual narratives of invasions by aliens from outer space are so popular in mass artwork nowadays because virtually everyone can feel some loyalty to emotions.

The fourth domain of nearly universal ethical concerns is that of purity and especially transgression thereof which result in feelings of disgust. This is obviously the terrain of horror spectacles, like Na Hong-jin’s *The Wailing*, slasher films, such as John Carpenter’s *Halloween*, and grand guignols like the *Saw* series, created by James Wan and Leigh Whannell. In these instances, disgust seems to have a primarily physical dimension. But it can take on a moral hue where characters are portrayed as engaged in activities that violate various norms, especially those regarding the appropriate treatment of the human body, such as desecrating cadavers. Thus the cannibalism of the trogdolyte clan in the western film *Bone Tomahawk*, including the brutal splitting length-wise of the body of one of the rescue party is not only physically retching but morally disgusting as well.

Audiences, it seems, can transfer the physical disgust they feel in response to torture routines to the characters who execute them, finding the latter repugnant.

Furthermore, if excessive evil is suitably foregrounded and criterially prefocussed then it can elicit moral disgust. This seems comprehensible insofar as disproportion beyond the range of standard deviations is an appropriate object of disgust. That is, disgust, in general, is a response to categorical transgressions or category-jamming of which excessiveness is an instance. This, moreover, is especially the case with respect to an excess of negative properties. In this regard, moral disgust may be seen as an appropriate reaction to excessive evil. Just as disgust may be an appropriate to what is physically grotesque or misproportioned so can it be an appropriate response to morally relevant actions.

Disgust originates as a physical defense against poisons, pathogens, parasites, and plagues. Thus, it should not be surprising that disgust can be mobilized to protect against moral contagion. Undoubtedly that is why so many antagonists in mass visual narratives are associated with unsavory sexual behaviors and/or deformities of both as in the case of James Bond’s nemesis Raoul Silva as played by Xavier Bardem in *Skyfall*.

On the other hand, with regard to the ethics of purity,
if an excess of evil can elicit moral disgust, then surfeit of moral goodness can engender awe as visual narrators often strive to evoke in their representations of saintly Figures like Jesus Christ.

I have briefly reviewed these four domains of nearly universal moral concerns in order to establish that there is enough convergence in the moral concerns of disparate groups to ignite somewhat predictably certain basic emotional responses from them—euphoric emotional responses when virtue is rewarded and dysphoric of distressful emotional responses when our shared moral interests—as typically represented by the protagonists—are imperiled or defeated.

Some will feel that I am wrong in attributing such importance to morality. Politics, Some have said to me, is equally powerful.. And as I have already conceded, political affiliations can block uptake of emotional scenarios that offend them. Nevertheless, I would contend that when it comes to engaging the emotions with regard to mass narratives morality is deeper than politics at least in this regard—proponents of disparate political persuasion will use the same moral rhetoric to move their audiences. Both Nazis and the Allies alike will rebuke their enemy by appealing to the same moral concerns, portraying, for example, the enemy as brutalizing the innocent and the unprotected.

On my account to engage our emotions, mass visual narratives must appeal to our interests, although it may not be immediately obvious as to what common interests Indian audiences watching Jurassic Park in Gujarat share with audiences in Manhattan, Kansas. As a matter of empirical conjecture, I have hypothesized that what we have in common are certain moral concerns, broadly construed.

These commitments are so deep that the very thought—as in the case of fiction—of their triumph or defeat spurs an emotional response. These concerns have this depth because negotiating them is so absolutely necessary for the persistence of social life.

We feel allegiance to the characters who represent our moral preferences and antipathy towards those who do not. We are euphoric when the protagonists triumph; we are frustrated and angry when obstacles obstruct the achievement of their goals; and we are on the edge of our seats when their prospects tetter between success and failure.

In order to shift our emotion system into gear, the mass visual narrative must criterially prefocus the elements of the situation appropriate for relevant emotional appraisal, including the moral valence of the pertinent characters in terms of whether they share our moral values or not—in terms of whether they belong to US with a capital U and a capital S or to the THEM as in capital T-H-E-M.

The THEM in mass visual narratives are enemies. They are beyond the pale morally. They are out to destroy or impede our fictional allies in righteousness. And for that reason we shower them with negative emotions such as anger, contempt, indignation, loathing, repugnance, and hatred.

I expect that the observation that bad guys in mass visual narratives are generally morally bad guys is no great news. Nor do I claim it to be.

Rather in this talk my aim has been to attempt to lay out a clearly structured framework that relates the aims of mass market visual narratives to the emotions understood in terms of appraisals which by their very nature have criteria of appropriateness which the creators of mass visual narratives can use to criterially prefocus scenes in ways that nudge—often quite insistently—spectators into the emotional states the aforesaid creators intend to engender. Moreover, among the elements of the situation that must be criterially prefocused are its morally significant aspects, because in mass visual narratives the audiences’ vital interests are primarily their moral concerns and commitments. This is not to say that emotions are not elicited by means of formal and scenic elements, like landscape and lighting. Nevertheless, I contend that morality is the leading emotive calling card of mass visual narratives from movies to comics, a somewhat ironic finding, when one recalls that self-appointed moralist never tire of condemning mass art as the very font of evil.
What speculative aesthetics could be

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For the past ten years, a fairly well publicized philosophical current known as “speculative realism” or “speculative materialism” has developed on the assumption that one should strive to say something substantial about what reality is like without us—i.e., independently of any human perspective, and more generally independently of the conditions of access (“correlation”) imposed upon knowing subjects. This renewed interest in the “thing in itself” (considered apart from its relation with us) is also apparent in contemporary “object oriented ontologies” (OOO). It has naturally grown in connection with several wider societal and cultural issues, such as the Anthropocene, climate change and other apocalyptic scenarios that could lead—quite literally—to a world without us.

More surprisingly perhaps, these topics have often been associated with straightforward aesthetic concerns. The speculative drive seems to be fuelled by a fascination for robotic agency and inhuman networks, animal worlds and evolutionary aesthetics, or more simply, the blind mechanical eye of the movie camera. Besides the “arche-fossil” bearing testimony to ancestral times preceding the appearance of terrestrial life, there is the sublime of deep-space or high-frequency trading, the beauty of algorithmic design, digital morphogenesis, generative architectures or stochastic music... Are these mere allegories of a philosophical stance aiming at naked reality? Or maybe prefigurations of an augmented, post-human sensorium emerging as one crosses certain thresholds of abstraction and complexity? The problem as the word “sensorium” indicates—is that aesthetics traditionally focuses on a particular way of relating to the world as such. In that respect, it is inherently relational (or correlational), whereas speculative realism would appear to be based on radically anti-aesthetic premises. How could there be an aesthetics of that which, by definition, exceeds the bounds of experience? An aesthetics of the thing in itself? An aesthetics without us?

In response, we may observe that one of the essential functions of art is to engineer new domains of experience, along with new affects, beyond the stabilized forms that determine the way “subjects” relate to the world. This justifies the interest in non-human (animal or alien) forms of art. Aesthetics as a philosophical inquiry can be viewed as an attempt to diagrammatize experimental alterations in the meaning of “experience” enacting the requirements of speculative realism within the bounds of sensibility, but on its fringes. To this end, a bat—what is it like to be one—is just as good a starting point as a mathematical form.

Another option is to reflect on the transformations induced in our daily lives by the intensive use of digital media. These involve the massive production of somehow unmediated (uncorrelated) objects or images acting at a distance, along with new affects of distraction related to the experience of simultaneity and distributed attention. These new environmental conditions point to the emergence of more abstract forms of sensibility, new varieties of spacetime. My contention is that a key notion for approaching the possible aesthetics of speculative realism is that of “floating time”. This notion can be approached through a formal characterization of simultaneity giving objective meaning to the sense of coexisting within separation or disconnection.
In passionate games, a world opens up offering a depth of emotion, commitment and sharing that one will hardly experience in any other sphere of life. Here we attain an unknown region of ourselves. Immersion in the game makes us forget even the important things that constitute our social being. In return, we are granted a precious reward: The game provides the invaluable opportunity for us to abandon ourselves to the here and now of the present. My example in this paper will be soccer, from the players’ and the spectator’s perspectives.

In the large soccer stadiums, we see an enthusiasm that, apart from important concerts and opera performances, is hard to find elsewhere in our societies. It is the very enthusiasm that Sir Simon Rattle, principal conductor of the Berlin Philharmonic, refers to in an interview: “When you are in Anfield Road (home stadium of Liverpool F.C.) and hear this sound – it’s going straight to your ear and your guts. That’s not singing as we know it from the Berlin Philharmonie. It’s a manifestation of collective emotion.”

Here, shared emotions are acted out like those inspired by religion. The architects Herzog and Marg, both of whom have constructed major stadiums explicitly conceived for the “excitement of the masses,” called them the “cathedrals of modernity”. Soccer stadiums are vast resonating bodies. On the inside, they are ring-shaped, closed structures. The sides of the soccer field are the boundaries of this world. No match extends beyond them. On the field, emotions are generated that are taken up and amplified by the spectators.

In the soccer stadium, emotional resonances have a purely bodily effect. The spectators move together with others whom they do not know and would normally consider as strangers. Deliberately or not, they are carried away by the excitement – they get bodily involved. Today, the soccer stadium is the one and only site in our society where men will sing, wave about like mad, jump to their feet, embrace with strangers. The fans are in the fan zones – they are “the people”, the dynamic element that makes things happen. Their yelling affects the action; theirs is the power of the people to change the run of events and turn the tide in their favor.

The match that is played on the field triggers immediate responses by the spectators. These responses do not result from some diffuse transfer of emotions; they rather result from a homogeneous perception and shared appreciation of the actions on the field: The spectators all see that the opponent committed a foul, that he is in an offside position, that the ball is in the goal. The immediate interpretation of events engenders empathy on the side of the spectators – empathy, however, only with “their” team. Only one half of the spectators is engulfed in this huge wave of empathy while the other half, the fans of the other team, are vigorously resisting it, creating a counter-wave. The supporters of a team come to resemble each other emotionally. The emotional life generated by the antagonism between the two groups is much stronger than that generated by most of today’s religious cults.

Unlike religious cults, however, those involved are divided into two parts whose behavior towards each other is fundamentally antagonistic. This separation is like a tragic rift; it is irresolvable, with no chance of synthesis: The integrity of the world in the stadium can no longer be restored by any effort of the mind. Its disruption is immediately obvious – it is not something you deduce by reflection. The end of the match is lived as a physical state by all those present – as euphoric joy or a total drop in tension of muscles and spirit.

In the stadium you live in an absolute present. This would seem to be an anachronism in an age where people’s co-presence in a spatial situation actually means individuals who are speaking on the phone, checking their mails or taking in an incessant stream of messages. In the exalted mood of the match the unexpected happens: Those present remain in the present. In moments like these, there is nothing but this one and only space where the only thing that matters is to dominate the opponent.

Philosophy has always cautioned against the games that fascinate: In the player’s mind, philosophy argues, everything that is not the game is wiped out. All memories of what exists outside the game are suspended. The future beyond what is right now happening in the game is no longer conceivable and, therefore, no longer able to exert its hold on the present. The players experience...
the pure happiness of a presence without either memory or future. Philosophy – with few exceptions - has always mistrusted the mindlessness of this bliss: Being immersed in the game, you are no longer aware of what is going on in the outside world; you are unable to adopt an outside perspective on what happens within the game. Of course there will be memories of past matches, goals, scenarios etc.; this part of your memory is even clearly hypertrophied. Social time, on the other hand, the time of politics, social events, laws and duties is excluded from the game. Nothing will remind the player of the finiteness of human life and of the ethical dimension of his or her actions. With the background of ethical beliefs gone, an important human function is suspended: the ability to assume responsibility for one's actions and to justify them as right.

A person living exclusively in the immediacy of the match does not feel any ethical obligation of his actions. From his point of view, what happens in the match has consequences only within the match; it has no consequences for life outside the match: The injury inflicted on an opponent entails a penalty but no legal action or ethical judgment. Uncoupled from social memory, the player exploits all the opportunities offered by the random constellations of the match. In the immediacy of the soccer stadium, he has no awareness of the ethical background of his actions. It lies beyond the limits of the moment. Sensual immersion in the game situation offers the players, during the match, the joy of thinking of nothing but the match.

Immediacy is a highly esteemed good in our society; there are few opportunities to experience it, and even then only within strict limits. Playing while free from responsibility offers relief from the constraints of society and lets us experience the depth of the game. What is explored in soccer is not only the game; soccer also offers a momentary insight into the substratum of the longings, desires, fears and contradictions of our society. Soccer intervenes in the deeper regions of the psyche of players, spectators, and even of a whole country. In the presence of this (apparently) innocent activity, the protective screen that obscures this substratum is lifted. In the match, it's there, unprotected, for all to see: It not only reveals what makes a society cohere; it also reveals what breaks it to pieces. In soccer, both dimensions become manifest: the inner coherence and the inner conflicts of social life. Both are felt in the stadium as undertones of the shared excitement of the match.

No game seems more remote from philosophical reflections than soccer. Philosophers love the game of chess – it can be played without physical commitment, it can be represented by algorithms, played against an opponent that can be a computer. Chess is pure intellectual order. In contrast, soccer matches, even those with top players, move on a thin line between order and chaos. Successful strategies aim to create a maximum of confusion and exploit it to score a goal against the opponent.

Those unfamiliar with soccer will deem it primitive. And those unfamiliar with the dynamics of society will deem it a game of the lower social classes. Actually, it was created around 1850 at a high-class English public school – as an extra-curricular activity: an invention of the students belonging to the highest social groups and their headmaster in an effort to rein in the boys' disruptive sports behavior by imposing a number of rules. That the future masters of the British Empire did not devote too much time to Latin erudition but invented something like a counterbalance, a kind of anti-education, was quite okay with their fathers. Physical brutality was not alien to the Empire; it was, after all, not established by scholarly minds.

In his “Philosophical Investigations”, Ludwig Wittgenstein, professor of philosophy at Trinity College, Cambridge, in the 1930s and 1940s, raised the following problem: Imagine a people that plays a game according to certain rules, but including a “series of actions we do not ordinarily associate with a game - say [...] yells and stamping of feet”. Can this peculiar practice really be considered a game – a game that has any relation to chess? Wittgenstein seems to leave this question unanswered; but knowing as we do that it is by analogy with soccer that he calls his model of language a “language-game”; the answer is: Yes, it is a game, a very peculiar game, no doubt much more peculiar than any other game we know – the very opposite of chess and scholarly culture. Soccer is a lower world. Seen from the intellectual heights it is of a disturbingly direct nature, it has the taste of physical battle and the smell of bodies and soil.

Can a game like this that is so openly anti-civilizational have any philosophical substance at all? Perhaps it is the very fact that it is so radically opposed to academic education. From this perspective, soccer would be a bold counter project to philosophy such as it has evolved since the onset of the modern era – as a philosophy exclusively concerned with the mind. But once extended beyond a reflection of the mind on the mind, what remains as an object for philosophy? Philosophy centers on the question of what is man: What is peculiar to human beings, what is the common feature that defines them in all their variety? Since the philosophers of antiquity, man has been defined as the creature that rises above all other creatures due to its possession of a mind. This definition became problematic insofar as not all human beings were granted a mind – it excluded the
women, the slaves, the children, the mentally ill. Herder and Nietzsche brought about a radical break with this tradition: Human beings are not defined by any actual possession, but by their capacity to improve themselves. Herder points out that man is the only living being to stand erect: He is “the first freed creature of nature – he walks!” Nietzsche extends this idea by proposing that human beings are engaged in an incessant process of evolution, in becoming – they become what they are: walking, talking, cooperating, conscious creatures. Human beings may recast themselves: They are “non-fixated beings”.

Soccer itself, however, does not talk about these things. It has no language, it has other ways of communicating with its fans. In the excitement of soccer, something comes to be expressed that is indeed familiar to its many enthusiasts. Asked what it is, however, they would no doubt be unable to say exactly what excites them so much. Most societies have games that expose a deep layer of fundamental beliefs, values, interests, desires and passions; they allow for a gaze into the inner workings of a society. The American ethnologist Clifford Geertz describes games such as soccer as “deep play”. Such a “deep play” is cricket in England, rugby in New Zealand, baseball and American football in the USA. In the game, an inner attitude that governs the mental lives and the relation to the world of most people in the respective countries is externalized. There is no script, no scenario in soccer, it keeps being created at any moment, often in unforeseeable changes of scene. It’s how time passes in an unplanned life – with routines, standard situations, penalty kicks by fate. For all its fans, it is a prodigiously intensive jigsaw piece of their lives, a constellation of unforgettable defeats and victories whose repercussions they still feel in their later lives. Looking back, they can zooms in on a player the latter can’t hold it, so it bounces off the ground; if the foot fails to hit it in the right way, it goes off in unwanted directions. No physicist has yet been able to explain what defines this “right way” of hitting the ball.

Highly skilled players seem to have a secret relationship with the ball. Günter Netzer describes this in words that might as well apply to other relationships: “There was a sensual relationship with the ball, with my object, which responded differently to each kick and demanded to be treated differently each time.” This contradictory relationship is often considered by players like a love affair; soccer is about the love between a man and a ball. In the Brazilian-Portuguese version, this is more explicit than in other cultures: The ball is capricious; you need to seduce or conquer it, depending on the situation. “Ball” in Portuguese is “a bola”, that is, feminine. Rather than simply being kicked, “she” is guided, caressed, gently pushed, the player dances with “her”. His movements are soft, supple – but nevertheless hard and physical whenever necessary. Brazilian players are said to place the ball on the pillow beside them during the night.

Borrowing a term from ethnology, you might call the ball a “trickster”. The trickster as described by C. G. Jung is “a primitive ‘cosmic’ being of divine-animal nature, “on the one hand superior to man because of his superhuman qualities and on the other hand inferior to him because of his unreason and unconsciousness.” The ball’s spherical shape is the ideal expression of its ambivalence, making it appear neither good nor bad.

The ball enhances the element of chance in the soccer match. It can at times assume such a powerful role that it actually seems to be playing with the athlete, to do whatever it wants. Whoever aims at domination in a soccer match needs to make sure of the ball’s complexity. With a trickster, this is possible only within certain limits. Even top players will only score very few goals during one match.

Goals are a rare good in soccer; in this, it differs from all other ball games: In soccer, a single fault may decide a match. A minimal lack of attention or some clumsy footwork may transform a hard-won advantage over the opponent into sudden defeat. Past advantages that have not been converted into goals become completely meaningless. Unlike other ball games, there is no steady accumulation of a capital of goals and points that may help compensate for a fault. No other game has the dramatics of the second half and extra time of the soccer match, where a team confident of success but tired and increasingly lacking concentration may in a single minute lose their total advantage.

Our society loves the spectacular; it is a built-in fea-

ture of all major social decisions. If it is made unambiguous by staging, it loses its event character; it comes across as obvious and deliberate. An example is a candidate’s campaign speech at a party convention; the length of the standing ovations is planned in advance: There must be only one interpretation. In contrast, the type of spectacular that takes hold of the entire person is a complex drama of conflicting forces: the struggle for the predominance of one’s own values, with the winner deciding what is good and what is bad. When the decision is on a razor’s edge: when to the last minute you can’t know which power will finally prevail and obtain domination over the match as a whole, soccer is a fever-pitch spectacle.

Anything is possible in soccer, they say. Actually, this is even an understatement. There is no other sport where chance plays such a major role: Chance is constitutive of soccer; it can make everything impossible in a match. Soccer seems to be a game of permanent failure. The main task for a soccer player to accomplish in a match is to cope with chance – a task actually faced by society as a whole: A major part of the efforts deployed by our civilization aims to minimize chance in the life of the group as well as the individual. As physical beings, humans cannot completely rule out chance in their lives; but in the precarious condition that characterizes the beginnings of human evolution, they invented means of defending themselves against exterior threats. Their accomplishments in the struggle with chance are almost exclusively based on achievements of the hand. If soccer excludes the hand from its game, it obviously rebels against this path of civilization. So what is the point when chance plays the key role in soccer?

Soccer is the only popular game that bans the use of the hands. It dispossesses man of the use of his most skilled instrument and compels him to use his least skilled instrument, the foot. Reaching for the ball with one’s hand is a serious foul and is penalized as such. By a single rule of the game, a cultural process that started by our civilization aims to minimize chance in the life of the group as well as the individual. As physical beings, humans cannot completely rule out chance in their lives; but in the precarious condition that characterizes the beginnings of human evolution, they invented means of defending themselves against exterior threats. Their accomplishments in the struggle with chance are almost exclusively based on achievements of the hand. If soccer excludes the hand from its game, it obviously rebels against this path of civilization. So what is the point when chance plays the key role in soccer?

In soccer, all the tasks you usually do with your hands have to be reinvented starting out from the feet: The body has to be completely recoded. Everything needs to be done differently from the way it is done in normal life. In an infinite number of training sessions the feet are made docile until they are capable of acting as playfully as the hands. Skills initially acquired by the child become inoperative in soccer: Standing on both legs is renounced, the body is reeducated until it is able to kick the ball, dribble it while running and snatch it away from the opponent. Hands and arms are only used for the feet, not the hands, to dominate the match as a whole, soccer is a fever-pitch spectacle.

In order to understand this specific “setting” we need to take a look at human evolution: The evolution of man starts with his standing upright. The erect posture is acquired first; this achievement frees the hands from the task of locomotion. Their freedom to act leads to the creation of tools, gestures, signs and, finally, language. Signs and words are substitutes of things and actions. They bring to mind the material world, creating it a second time – as a world made of signs. The history of civilization becomes a history of the hand and its rise as the dominating tool; today, it has reached its peak with the digitalization of knowledge. Digital signs have cast off all traces of physical action, sensual reality, of a tactile relation to the world. We are losing our immediate contact with it – our taste of the world and the effect that touching it has on our bodies and our feelings. The hand today represents an abstract apprehension of the world; the sensuality has gone from it.

In soccer, the foot take over? We need to come to a clear understanding of the importance of this choice.

What started out as an unruly game among the students of an English public school has set itself no less a task than that of doing civilization differently – performing action, cooperation and understanding without using the hands: Now it’s for the feet, not the hands, to become inventive. The feet are assigned novel tasks that are not part of the classic program of standing and walking. The ban on using the hands compels the players on the field to adopt a completely new set of movements and a new style of cooperation if they want to control the ball and use it to their ends. You can’t hold the ball with your feet; you can’t catch it, you can’t fling yourself on it and bury it under you. Whatever tricks a player may come up with – dribble around the opponent, drive the ball between or under his own feet: He can’t appropriate the ball. Unless he wants to lose it he has to pass it to a teammate. The impossibility of appropriation does not necessarily lead to anarchy; it rather leads to the emergence of some highly developed within-group cooperation skills. The team’s interior organization is not established by language; it operates by means of a silent communication that is acquired and practiced during a long training process. The ban of the hand and of language is compensated for by a silent bodily practice that results in a “blind understanding” among players. Soccer has nothing to do with Habermas’ rational communication; rather, it has to do with language-games. About the latter, Wittgenstein notes two characteristics that he may have seen at the very soccer match that prompted his idea of the “language game”: They consist of action – including silent action – and they work because “the mechanism” of the body and of practical thinking has previously been “set” to a specific way of functioning. In soccer, all the tasks you usually do with your hands have to be reinvented starting out from the feet: The body has to be completely recoded. Everything needs to be done differently from the way it is done in normal life. In an infinite number of training sessions the feet are made docile until they are capable of acting as playfully as the hands. Skills initially acquired by the child become inoperative in soccer: Standing on both legs is renounced, the body is reeducated until it is able to kick the ball, dribble it while running and snatch it away from the opponent. Hands and arms are only
used for balancing the body. For the free leg to be able to really move freely, the standing leg has to acquire an extremely high stability – most of the soccer player’s actions will only succeed if he can depend on the strength and stability of this one leg. Great soccer players have developed a sensitivity in their legs and feet that is in no way inferior to that of the fingertips. All the feelings that we have become capable of through the experiences of touching, handling, caressing things seem to have been transferred to the feet.

From this perspective, soccer is a game that shows us how man makes himself. But it shows it from a perspective that differs from that of ordinary human history. It is a mimetic reproduction of the process of humanization without the hand – an alternative history of human evolution. By way of the game, soccer shows our highly developed civilization how a world might operate that relies, not on the hand and the word or other symbolic representations of things, but on their direct experience: on an unobstructed sensuality conveyed by the feet. What enables the feet to convey a direct experience of the world? Almost all details of the body can be considerably smartened up by esthetic strategies – only the feet are hardly affected by them. The physical presence of man, however, rests dependent on his feet, on the subtle responses through which, in a movement invisible to others, they are permanently moving to ensure our balance. Upright walking means that our regard is forward directed, allowing us to tackle a situation head-on. My firm contact with the ground says: I am here! In the living responses of my feet I assert my life.

In soccer, man seeks a degree of directness in his bodily contact with the environment that he denies in civilized life. This should not be seen as an imagined return to nature – there is nothing natural about soccer, soccer players live in the very midst of the most modern civilization. An analogy with food culture will help us to better understand this yearning for immediacy. For the ethnologist Lévi-Strauss, civilizations can be distinguished by whether they rely on raw or on cooked food. For thousands of years, we have lived in a civilization of cooked food – but recently, there is a growing desire to experience the real taste of certain plants and carefully selected varieties of meat: We dispense with the civilizational act of cooking and learn to savor, as with sashimi or carpaccio, the taste of the raw. In a civilization that takes cooking to be an indispensible part of food preparation, this taste becomes all the more intensive. Giving up a longstanding habit does not necessarily imply regression; it rather signals a fundamental reorientation of a major cultural practice. When Western art renounced, in the late 19th century, perspective and turned to non-perspective painting the public was familiarized with a novel way of seeing forms and colors, a way where perception was not diverted by the illusion of space and the process of imagining the event represented on the canvas. The new artistic practice appealed more strongly to the sense of sight and had a deeper impact on the body of the viewer than the highly sophisticated art of the previous century did.

Like the painter of the late 1890s and early 1900s, the soccer player voluntarily dispenses with the highly sophisticated tools of language in his actions – the language of Western art in the case of the painter, language in general in the case of the soccer player. In this respect, he is more radical than modern art: He exposes himself to an experimental situation of artificially induced hardship – his play becomes the drama of man having to cope with a heightened dependence on chance. It compels him to develop the new skills and techniques of a virtuoso and cooperative foot-based game.

If soccer can be seen as a kind of experiment, this raises the question of what is being tested, in the first place. We have already found one general answer: It is the capacity to redefine the body, to loosen the locking bolts of an endangered existence and reset oneself. We will now try to find out what is the basic principle of this redefinition; or, in somewhat exaggerated terms: what is the basic law of man’s capacity to recast himself.

Let us start out with Arnold Gehlen’s highly influential anthropology: He defines man as a “deficient being”, as the weakest and most defenseless of all animals. Man has been capable of surviving, Gehlen argues, because in this extreme condition of endangerment he relied on his creation of mind (“Geist”). Gehlen’s claim can be refuted in two essential points: First, human beings are not at all deficient creatures by nature; in the process of humanization they developed with the upright walk a successful survival strategy. And this strategy, second, is not based on “mental” achievements, far from it, but on those of the body. Nietzsche describes this process as the “recasting of man”; by which he does not mean some intelligent design or the creation of a brain, but a long process of transforming the body and its skills in the very practice of coping with everyday life. This “work of man on himself” is man’s way of countering the danger he is exposed to as an upright being: He develops strategies against the dangers that threaten him.

The strategy man relies on to counter these dangers allows him to cope with his defenseless, with his fragile condition. Nassim Nicholas Taleb summarizes the basic principle of the survival strategy of man as follows: Man is capable of transforming his fragile existence into an anti-fragile condition.² For Taleb, this anti-fragile state is

an intermediate position between existential endangerment and indestructibility. Humans remain mortal beings; they cannot become indestructible. But by developing novel qualities – and first of all by acquiring novel bodily skills – they ensured the survival of the species. In the course of evolution, these initial skills have triggered an awesome series of new skills and caused new developments of the brain.

Taleb’s thesis of the precarious overcoming of a fragile condition in favor of an anti-fragile one sheds new light on the peculiar constitution of soccer: What made man anti-fragile in the course of his development, that is, the use of the hand, is renounced in soccer. The invention of this game set back the wheel of human history by a few turns, as it were, to that developmental stage of the upright posture where man just started to freely use his hands. At this point the game imposes its ban on the use of the hand; it applies to all players except for the goalkeeper. Whoever enters into the game of soccer voluntarily submits to the condition of re-becoming fragile. With a certain joy of subversion he risks – in the game – the security of his existence for the purpose of overcoming his artificially produced endangerment and to gain new securities and intensive sensual pleasures.

In soccer, the crucial point of human evolution is re-enacted in an invented scenario: It is an exemplary illustration of how man is capable of delivering himself from a position of danger and to develop – now using his feet – new skills. The game illustrates the basic principle that allows man to acquire the quality of being anti-fragile and to gain relative control over a situation of total insecurity. Like in an experiment, soccer demonstrates an alternative evolution of homo sapiens sapiens.

In my reflections on coping with risk, I have up to now neglected the fact that it has to be done not only with or against the ball but also against another team. It is acted out in a social situation of crisis: In the struggle with the opponent, all or nothing is at stake – victory or defeat, there is no third term – at least in the finals. It has the structure of an irresolvable conflict that is permanently renewed: Every season, every final, is followed by a new season and new duels. Those who have suffered a defeat challenge the winner to try again in a new match. There is a symmetric rivalry between the two teams; like in real drama they both live on a razor-edge, both of them may fall. Soccer is a primal drama of two rivaling forces. Attack and counter attack in soccer are the equivalent of speech and counter speech in the decision-inducing dialogue of Greek drama.

In the dialogue of classic theatre, the decision is prepared by watching the opponent, identifying his weak points and waiting for the best moment to attack: Where is the gap in the opponent’s defense that can be exploited for driving home the final point? Where is the weakness that can be construed as guilt? The dialog partners use dialogic means to attack their opponent, weaken his defense and deal the decisive blow: He is the guilty party in the tragic conflict that launched the whole action.

In soccer, the ball goes crisscross before the opponent’s goal, directions keep changing, the opponent is lured out of the penalty area, there is waiting, watching, ambushing until suddenly the ball is passed by a high-precision kick to a player who takes it along in an unexpected forward move, benefiting from a previously identified gap and defeating the goalkeeper.

In soccer, the essence of drama is enacted without language. Unlike contemporary drama, however, soccer re-centers the action on the situation of decision. The very distribution of the teams visualizes the dramatic conflict: On both ends of the field there is a large goal that invites the opposite team to tackle – a poisoned invitation. Looming in front of the forwards, there are the moving bulwarks of the defense whose job it is to stop them, snatch the ball from them and play it forward in view of endangering their goal. The playing field is large enough for every single action to be seen. All the important maneuvers of power are visible to the naked eye; the visibility of decisions in soccer is held against the invisibility of decisions in politics and in economy. In soccer, you see how, and by whom, success is brought about. Exactly when the decisive goal will be scored is unpredictable in most cases. Once scored, it seems a miracle. But when the completely unthinkable has happened, the public retrospectively perceives it as consistent: They could see how the impossible was irradiating into reality.

The moments of frustration and failure are forgotten, as is the clumsiness of the feet of the player who brought about the decision. He is the one who harnessed chance for his ends, the one who knew to benefit from kairos: from that split second where the trajectory to the goal was open to the ball. With this kick he succeeded in emerging from the sea of failures and, whitewashed from his misfortunes and as if suddenly inhabited by a god, scored the decisive goal. It is often the same players who score the decisive goal. Nobody can explain why they are able to overcome chance – they seem to have superior skills. Even decades later, they feature as heroes or, if they have done miracles, even as saints in the stories that are told about them. The fan community feels called to worship them.

In the game of soccer, man overcharges himself. His will often outweighs his skill. In no other sports the protagonists are so unrelentingly exposed to chance. If this were some extreme sport like high-risk mountain climbing, its athletes would keep falling to their death. On the
other hand, the symbolic gains in the case of success are considerably higher than those offered by other team sports: Each goal comes as a release; it's like a burden being lifted from the shoulders of the team and their fans. They all want to beat the opponent; they all want to force the lock that bars their way to happiness. They want to finally live a life not frustrated by chance. And this is what they get in the moment of victory — in the game only, it is true, but the memory of that happy moment will stay with them.

Translated from German by Hella Beister
Vermutlich läßt sich als das Grundproblem der Hermeneutik die Frage bestimmen, wie weit gültiges Verstehen an die Rekonstruktion der Autorintention gebunden ist. Etwas vereinfachend kann man sagen, daß erst die methodologisch strenge Suche nach der “mens auctoris” (also der Autorintention) in Spinozas “Tractatus theologico-politicus” die Entstehung der modernen Geisteswissenschaften ermöglicht hat – denn nur die Herausarbeitung eines solchen Kriteriums konnte allen Versuchen, zumal in autoritative Texte wie die Bibel all das hineinzulesen, was man wollte, einen Riegel vorschließen. (Paradoxerweise wurde dadurch sowohl der Schrift-Fundamentalismus als auch die sachliche Kritik an der Bibel befliügt.) Die Hermeneutik des 20. Jahrhunderts hat sich allerdings zunehmend gegen dieses Kriterium gewandt, in Deutschland besonders beredt Hans-Georg Gadamer, in Frankreich etwa Roland Barthes oder Jacques Derrida, deren Thesen und Argumente sich freilich oft gegen eine rationale Rekonstruktion sperren. Dagegen hat der Amerikaner Eric Donald Hirsch (1967) die Gültigkeit der Interpretation wieder an die Rekonstruktion der Autorintention gebunden, doch hat sich sein in manchem zu einseitiger Intentionalismus keineswegs als die Mehrheitsmeinung der Geisteswissenschaftler durchsetzen können; versucht ist ein komplexes Tätigkeits, daß dabei eine Fülle unterschiedlicher, keineswegs stets in dieselbe Richtung weisender Kriterien angewendet werden muß, ja, daß manchmal das vorliegende Material zu einer Entscheidung, welche Interpretation richtig ist, nicht ausreicht (wenn auch meist klar ist, in welcher Richtung weiter gesucht werden muß). Gültiges Verstehen ist durch die Befolgung derartiger Kriterien gekennzeichnet. Ein gültiges Verstehen ist dabei nicht notwendig richtig; angesichts der Informationen, die man hat, mag eine Interpretation, einer Handlung ebenso wie eines Werkes, gültig, also rational allen anderen Alternativen überlegen sein, auch wenn sie sich aufgrund zusätzlicher, damals noch nicht zugänglicher Informationen später als falsch erweist. Auch das ist nicht anders als in den Naturwissenschaften.

Der zweite Argumenttypus verweist darauf, daß gültiges Verstehen keineswegs auf die Autor intention reduziert werden kann: Daneben gehe es noch um vieles andere. Auch dies ist vollkommen richtig, doch kann nicht bestritten werden, daß das Verstehen der Intention des anderen eine entscheidende Aufgabe der Hermeneutik ausmacht. In zahlreichen, wenn auch bei weitem nicht in allen Fällen des Verstehens wird eine Interpretation falsifiziert, wenn der Autor zur ihm

How much is the interpreter of an artwork bound by the author’s intention?

Hösle, Vittorio (University of Notre Dame, USA)
vorgelegten Interpretation ehrlich sagt oder sagen würde: “Das habe ich damit nicht gemeint.” Sicher kann man einwenden, daß erstens eine derartige Erklärung selbst verstanden werden muß und daß man zweitens nicht sicher sein kann, ob sie ehrlich ist; aber der radikale Antiententionalist wird darauf beharren, daß selbst eine korrekt gedeutete und aufrichtige Zurückweisung der Interpretation einer Äußerung durch den Autor der letzteren noch keineswegs ein endgültiger Beweis der Falschheit der Interpretation ist. Nun gibt es in der Tat Fälle, bei denen man zu Recht auf diesem Standpunkt beharrt – aber es gibt andere Fälle, bei denen dieses Beharren nichts anderes ist als ein Versuch, die eigene Interpretation vor der stärkstmöglichen Falsifikation zu schützen, also eine Selbstimmunisierungsstrategie darstellt, die mit dem Wesen von Wissenschaft inkompatibel ist. Zwischen beiden Arten von Fällen zu unterscheiden ist daher absolut wesentlich, wenn man die richtigen Einsichten der Antiententionisten aufgreifen und gleichzeitig verhindern will, daß praktisch jede Behauptung über Fremdseelisches als legitim hingenommen werden muß.


Berücksichtigt man meine Unterscheidung, so erklärt sich der scheinbar paradox Sachverhalt, warum es möglich ist, jemanden besser zu verstehen als er sich selbst verstanden hat.1 Bezogen auf das noetische Verstehen ist dies offenbar absurd – hier kann ein anderer nur die Noesis besser erklären, als es derjenige zu tun vermacht, der sie erlebt. Aber im Fall des noematischen Verstehens gibt es vollständig Sinn: Ich verstehe jemanden besser, als er selbst verstanden hat, wenn ich erstens aus dem von ihm Angenommenen Folgerungen ziehe, die ihm nicht bewußt waren, zweitens seine zahlreichen Voraussetzungen auf einige wenige Prinzipien zurückführen, drittens ungenau verwendete Begriffe präzisiere, um dem Ganzen seiner Annahmen Konsistenz zu sichern. Zwar ist es sicher so, daß ich dabei über das von ihm Gemeinte hinausgehe; da er aber unweigerlich einen Wahrheits- und Rationalitätsanspruch erhebt, kann ich durchaus sagen “Das ist es doch, was du eigentlich sagen wolltest, da ja ein rationales Wesen bist”. In der dritten Person mag ein solches Verfahren eine Übertreibung sein; aber in der zweiten Person ist es völlig angemessen, zumal im pädagogischen Verhältnis. Denn dieses Verhältnis ist teleologischer Natur: Sowohl der Educandus als auch der Lehrer wollen, daß der Schüler bestimmte Einsichten gewinnt; und die Unterstellung des Lehrers, der Schüler sei eigentlich schon auf der Spur der Wahrheit, wird seine geistige Entwicklung befördern und seine Autonomie weitaus mehr stärken als ein Zurechtweisen aufgrund der Unzulänglichkeiten des explizit Gesagten und Gedachten.

Im Idealfall wird sich der eine Äußerung Verstehende stets bewußt sein, was das explizite Noema war und ab wo er es selber ist, der Implikationen des Noema entfaltet oder sogar bloß Anregungen verfolgt, die nur zusammen mit weiteren, vom Autor weder explizit anerkannten noch implizierten Prämissen, die aber der Rezipient des Textes für wahr hält, zu neuen Erkenntnissen führen. Wo die richtige Grenzziehung nicht geschieht, wo die Implikationen dem expliziten Noema zugeschlagen werden, handelt es sich strenggenommen um ein Mißverständnis. Aber ein solches Mißverständnis kann produktiv sein, und zwar in drei streng zu unterscheidenden Hinsichten. Erstens mag der Verstehende im Sog der Anregung durch das Interpretandum eine Einsicht gewinnen, die ihm sonst versagt gewesen wäre. Damit ist zwar die Ebene des eigentlichen Verstehens verlassen, aber da Sacheinsichten meist wichtiger sind als hermeneutische, ist dies oft kein zu hoher Preis. Viele neue Einsichten sind auf diese Weise gewonnen worden, zumal in Zeiten, in denen man einem autoritativen Text den Vollbesitz der Wahrheit zusprach. Denn wer eine neue Wahrheit entdeckte, zumal eine solche, die im Text implizit enthalten ist, mußte unweigerlich glauben, der Autor, den er als sich außerordentlich überlegen vorstellte, müsse sie schon gehabt haben. Produktiv ist das Mißverständnis in diesem Falle allerdings nur für die Sacherkenntnis des Mißverstehenden, nicht für sein Verstehen. Zweitens ist es, wenn ein derartiges Mißverständnis in einem Gespräch erfolgt, durchaus möglich, daß der Interpretierte die Anregung aufgreift und sein Noema dem ihm Unterstellten angliebt; in diesem Falle erreicht der Verstehende schließlich auch ein korrektes Verstehen des anderen, doch nicht

1 Gadamer hat zu Recht in dieser Formel nicht “einen Grundsatz der Phyllologie”, sondern “einen Anspruch der Philosophie” erkannt, “durch größere begriffliche Klärheit über die in einer These zu findenden Widersprüche hinauszukommen” (Wahrheit und Methode, Tübingen 1960, 183). Er bezieht sich auf Friedrich Schleiermachers Satz, “daß wir den Verfasser besser verstehen als er selbst, denn in ihm ist vieles dieser Art unbewußt was in uns ein bewußtes werden muß” (Hermeneutik und Kritik, Berlin 1838; 45). Die Formel, so Gadamer in Anschluß an Otto Friedrich Bollnow, finde sich schon bei Kant (Kritik der reinen Vernunft B 370/A 314).

Die Wissenschaftlichkeit der Geisteswissenschaften hängt daran, daß man sich wenigstens ernsthaf expressive, zwischen explizit und implizit Noema zu unterscheiden, zwischen dem, was der Autor sagen wollte, und dem, was das Werk über seine Intentionen hinaus impliziert. Allerdings ist die Grenzziehung zwischen Autor- und Werkinterpretation nicht immer einfach – sie ist insbesondere dann schwer, wenn der Autor viele Aspekte abzugewinnen, die vor ihm bisher nicht gesehen wurden. Der mimische Ausdruck von Emotionen ist besonders flüchtig – anders die Physiognomie, die gleichsam das bleibende Resultat der Emotionen darstellt. Analog kann man feststellen, daß einige Handlungen zu einem Werk sich konkreterisieren, das den mentalen Akt überdauert, ja, anders als die Physiognomie, manchmal den Handeln selbst, vielleicht sogar die Kultur, der er angehörte, überlebte. Nicht nur der Ausdruck der Emotionen und die Handlung, auch das Werk ist verstehbar: Wer durch Notre-Dame-du-Haut de Ronchamp läuft, begegnet den Gedanken, die in ihm nicht enthalten sind. Ideen, die sonst in der zeitgenössischen Kultur gar nicht auftauchen, auch nicht bei seinen engsten Schülern, sind daher aufgrund jenes Kriteriums nicht als Platonisch einzustufen. Interpretationen, die solche Ideen in einen Text hineinlesen, müssen als Fehlinterpretationen zurückgewiesen werden, sofern sie nicht zu erklären vermögen, wie der Autor zu seinem Noema gekommen sein mag. Umgekehrt ist Platoninterpretationen so plausibler, die die ihm zugeschriebenen Ideen bei seinen Schülern oder in den in der Akademie entstandenen mathematischen Arbeiten ausdrücklich ausgesprochen findet.

Zum Verstehen des Kunstwerks


Selbst wenn diese Überzeugung richtig wäre (sie ist nach meiner Auffassung falsch, da ich den Siebten Brief, der kein Dialog ist und in dem Platon in erster Person spricht, für authentisch halte und da wir zahlreiche Berichte herausragender Schüler über Platon’s Unterricht in der Akademie haben), ist das Kriterium hilfreich; denn auch wenn Platon das vielleicht größte Genie der Menschheit war, konnte er das Wissen seiner Zeit nicht grundsätzlich transzendieren, und da er eine Schule hatte, mußten auch seine innovativsten Einsichten einige Spuren hinterlassen. Ideen, die sonst in der zeitgenössischen Kultur gar nicht auftauchen, auch nicht bei seinen engsten Schülern, sind daher aufgrund jenes Kriteriums nicht als Platonisch einzustufen. Interpretationen, die solche Ideen in einen Text hineinlesen, müssen als Fehlinterpretationen zurückgewiesen werden, sofern sie nicht zu erklären vermögen, wie der Autor zu seinem Noema gekommen sein mag. Umgekehrt ist eine Platoninterpretationen so plausibler, die die ihm zugeschriebenen Ideen bei seinen Schülern oder in den in der Akademie entstandenen mathematischen Arbeiten ausdrücklich ausgesprochen findet.
hat, ist oft zudem Ausdruck seines Bewußtseins davon, es handle sich hierbei um besonders wertvolle Akte, die anderen Menschen zugänglich bleiben sollten. Insofern ist es nicht überraschend, daß die Geisteswissenschaften hauptsächlich Werke interpretieren, und zwar besonders jene komplexeste Form von Werken, die man im Unterschied zu anderen Artefakten “Kunstwerke” nennt.


Man vergleiche autographe Partituren von Mozart und Beethoven, um zu wissen, was ich meine. Wie Mozart muß etwa auch Charles Dickens beim Verfassen der ersten Kapitel zumindest der reiferen seiner Fortsetzungsgänge, die ja sofort dem Publikum übergeben wurden und nicht mehr revidierbar waren, den Fortgang des Werkes schon in allen Details vor Augen gehabt haben (auch wenn sich die schriftlichen Skizzen der Romane auf nur wenige Seiten beschränken), weil sich sonst die außerordentlich dichten intratextuellen Bezüge nicht erklären ließen.

Ein bedeutungserfüllender Akt findet statt, wenn der Künstler es geschafft hat, den ihm vorschwebenden Gedanken auf der Leinwand zu realisieren. Alle anderen mentalen Akte und Einzelhandlungen gelten dem Künstler nur als Mittel, dieses sein Ziel zu erreichen, und daher will er, daß der Interpret sich auf das Werk statt auf dessen Produktion konzentriert. Ja, nicht nur lassen sich die zwischenzeitlich erfolgenden mentalen Akte nur durch die Existenz des lenkenden Gedankens erklären und ist somit dieser, selbst rein psychologisch betrachtet, von besonderer Wichtigkeit; der Künstler hält das verwirklichte Werk, und keineswegs den bloßen Gedanken des Werkes, für das Ziel seines mentalen Lebens, weil er in ihm demjenigen, was er an seinem Bewußtseinsstrom als faszinierend teils vorand, teils durch eine bewußte Steuerung hervorbrachte, Dauer geben konnte und all die Schlacken zu entfernen vermochte, die den Bewußtseinsstrom auch der Bildhauer mißelt Marmor weg, aber jeder Künstler muß für sein Werk Unzähliges aus dem Bewußtseinsstrom tilgen und sich auf das wenige Wesentliche konzentrieren.

Dennoch bleibt unser Einwand richtig. Das Werk ist vom mentalen Leben seines Schöpfers einen Schritt weiter entfernt als die es hervorbringenden Handlungen. Denn die Umsetzung des Willens gelingt nicht immer. Doch wenn uns etwa der Maler erklären muß, was er eigentlich hatte darstellen wollen, so mag er uns zwar damit liebenswürdigerweise Anteil an seinem mentalen Leben verschaffen, aber er wird uns gerade nicht davon überzeugen, daß er das psychomotorische Können besitzt, ohne das es nun einmal keine Malkunst gibt. Sicher muß jeder Künstler, meist durch Versuch und Fehler, die Eigentümlichkeiten des Materials erlernen, in dem er seine Ideen ausdrücken will, und oft genug wird

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er seine vielleicht ursprünglich materiallos konzipierten Ideen den Eigengesetzmäßigkeiten des gewählten Stoffs anpassen müssen. Aber Meister ist eben derjenige, der diesen Prozeß bewältigt hat und dem der Stoff keinen Strich durch die Rechnung mehr macht. Dennoch: Selbst bei dem wirklichen Künstler, dem ein Verfehlen des Gewollten nicht passieren wird, können jederzeit ungewollte Nebenwirkungen seiner Handlungen entreten. Damit sind keineswegs nur kunstwerkexterne Ereignisse gemeint, wie etwa die Messerattacke Louis d’Orléans’ auf Antonio da Correggios heute in der Berliner Gemäldegalerie befindliches Gemälde “Leda mit dem Schwän”, dessen knisternde Erotik ihn verstörte; nein, das Kunstwerk selber mag Eigenschaften haben, die der Maler nie intendiert hat. Inwiefern ist das möglich, wenn es denn wahr ist, dem wahren Künstler unterlaufe das nicht, von dem er wolle, daß es nicht in seinem Werke erscheine? Nun, daß jemand p nicht tut, wenn er will, daß nicht-p impliziert keineswegs, daß er all das will, was er tut – denn ich habe nicht behauptet “wenn er nicht will, daß p”. Wer “Gott” schreibt, muß “Gott” zu schreiben gewollt haben; aber er muß nicht gewollt haben, einen runden Buchstaben hervorzubringen, da mit der Habitualisierung des Schreibens keine Aufmerksamkeit mehr auf die einzelnen Buchstaben erfolgt. Wer auf einem Gemälde zwanzig Personen malt, muß zwanzig Mal gewollt haben, jeweils eine neue Person zu malen. Aber das bedeutet keineswegs, daß er je einen volitiven Akt hatte, zwanzig Personen zu malen; ja, er mag sich auch nach der Vollendung des Werkes selbst in der Betrachtung davon nicht Rechenschaft gegeben haben, weil ihn Zählen langweilt. Die Aussage, daß das Bild zwanzig Personen darstellt, bleibt aber nichtsdestoweniger richtig. Dieses Beispiel mag etwas an den Haaren herbeigezogen erscheinen, weil Zählen ein natürlicher Vorgang ist. Aber zwei andere, sehr viel häufigere Situationen veranschaulichen, was ich meine. Seit Platon und Aristoteles ist das Kunstwerk einem Organismus verglichen worden, und zwar sicher wegen der Fülle an Beziehungen zwischen den Teilen, die ein Lebewesen wie ein Kunstwerk kennzeichnet. Jeder künstlerisch Begabte wird einige dieser Beziehungen als solche anstreben, andere nach der Vollendung des Werkes sehen; aber die Tatsache, daß er jeden einzelnen Teil produzieren wollte, bedeutet alleine keineswegs, daß er die Beziehungen zwischen den Teilen erzeugen wollte. Diese können durchaus eine ungewollte Nebenwirkung dessen sein, was er beabsichtigt hatte. Aber es mag ihn sehr wohl ein ästhetisches Gefühl dabei leiten, Beziehungen zu vermeiden, die dem ästhetischen Wert des Werkes abträglich sind, ja, er mag positiv spüren, das Gesamtgefüge der Beziehungen sei in sich stimmig, auch wenn er selber nicht in der Lage ist, die einzel-


Das Verstehen eines Werkes ist also sowohl mehr als auch weniger als das Verstehen der zum Werk führenden Handlungen. Es ist weniger, weil viele Handlungen, die zum Werk geführt haben, nicht nur nicht mehr im Werk präsent sind; es ist vielmehr der ausdrückliche Wunsch des Schöpfers des Werkes, daß man sie nicht im Blicke haben soll. Wer eine gotische Kathedrale bestaunt, soll nicht an das Gerüst denken, das aufgerissen wurde; erstellt es vor der Einbildungskraft, wird nicht nur der ästhetische Genuss getrübt, sondern die leitende Idee verfehlt, die von Anfang an den Baumeister inspirierte und auf deren Umsetzung in Stein es ihn allein ankam, während das Gerüst nur ein notwendiges Mittel auf dem Wege dahin war, ein Mittel, dessen schließliche Beseitigung von Anfang an geplant war. Ganz analog wollen Euklids “Elemente” wegen ihrer Architektonik bestaunt werden mußte, um jene Kirche zu bauen, und am Ende abgerissen wurde; erstellt es vor der Einbildungskraft, wird nicht nur der ästhetische Genuss getrübt, sondern die leitende Idee verfehlt, die von Anfang an den Baumeister inspirierte und auf deren Umsetzung in Stein es ihn allein ankam, während das Gerüst nur ein notwendiges Mittel auf dem Wege dahin war, ein Mittel, dessen schließliche Beseitigung von Anfang an geplant war. Ganz analog wollen Euklids “Elemente” wegen ihrer Architektonik bestaunt werden – vor der Einbildungskraft, wird nicht nur der ästhetische Genuss getrübt, sondern die leitende Idee verfehlt, die von Anfang an den Baumeister inspirierte und auf deren Umsetzung in Stein es ihn allein ankam, während das Gerüst nur ein notwendiges Mittel auf dem Wege dahin war, ein Mittel, dessen schließliche Beseitigung von Anfang an geplant war. Ganz analog wollen Euklids “Elemente” wegen ihrer Architektonik bestaunt werden –


Dennoch ist Werkverstehen nicht nur weniger, sondern auch mehr als das Erfassen der Autorintention. Auch dies freilich entspricht einer höherstufigen Autorintention: Weder will der wahre Künstler, daß man alle seine Gedanken eruiert, die bei der Genese des Werkes eine Rolle gespielt haben, noch wünscht er, daß man sich auf die Gedanken beschränkt, die er selber bei der Abfassung seines Werkes gehabt hat. Dies heißt keineswegs, daß ein Autor Fehlintepretationen nicht als solche zu erkennen und zurückzuweisen vermag. Aber der Urheber des Werkes kann immer wieder Interpretationen begegnen, die ihn selber belehren und weiterbringen, und er ist daher wohlberaten, selbst sein Werk...
nicht in einer Weise zu interpretieren, die weitere Interpretationen ausschließt. Inwiefern kann das Werkverstehen Aspekte in den Blick bekommen, die dem Autor selber entgangen waren? Zumindest drei Aspekte sind zu unterscheiden. Wir haben schon gesehen, daß zwar nicht der reflexive, aber doch der irreflexive Künstler instinktiv arbeitet – er verfährt nach Regeln, die er selber gar nicht bewußt zu formulieren vermag. So wie jemand als Kind eine Sprache lernen kann, ohne je über deren Regeln reflektiert zu haben, so wie die ersten griechischen Mathematiker logisch dachten, ohne über eine Logik zu verfügen, so kann jemand mit genialem Instinkt ästhetische Regeln befolgen, zu deren sprachlicher Artikulation ihm das begriffliche Instrumentarium fehlt. Das gilt selbst für Versmaße und a fortiori für rhetorische Figuren im Bereich des Sprachkunstwerks, für musikalische Figuren in der Musik, für Komplementärfarben in der Malerei oder für bestimmte Proportionen in der Zeichnung. Wer das Werk korrekt verstehen will, hat freilich die Aufgabe, diese implizit befolgten Regeln zu explizieren. Dabei geht er über die mentalen Akte des Autors hinaus, bleibt aber insofern an sie gebunden, als er ja nur das in die Bewußtseinshelle hebt, was dem ästhetischen Sinn des Autors zugrunde liegt. Dieser Sinn gründet vermutlich in neurobiologischen Strukturen, die auf die unbewußte Wahrnehmung jener Regeln mit der Erzeugung eines Gefühls der Billigung reagieren, und dieses Gefühl der Billigung ist das mentale Äquivalent, auf das das Werkverstehen Bezug nimmt, auch wenn es, in der Artikulation der Regeln, über jenes Gefühl hinausgeht.


Die Beispiele, die ich bisher gegeben habe, haben mit den formalen Mitteln der Darstellung zu tun. Ein zweiter Aspekt, in dem das Werkverstehen nicht auf die Intention des Autors beschränkt ist, ergibt sich aus dem, was ich das implizierte Noema genannt habe. Der Wissenschaftler oder Philosoph legt sich nicht nur auf das fest, was er sagt; er legt sich auch auf das fest, was aus dem folgt, was er sagt. Das Werkverstehen ist die eigentliche Sphäre des noematischen Verstehens. Im Falle eines wissenschaftlichen oder philosophischen Werkes ist es allerdings, wie wir sahen, entscheidend, eine Grenze zu ziehen zwischen dem, was der Autor sagen wollte, und dem, was er aufgrund seiner Prämissen verpflichtet gewesen wäre zu sagen und was daher sein Werk, aber nicht er selber, sagt. Ein klassisches Beispiel ist Girolamo Saccheris Buch “Euclides ab omni naevo vindicatus” von 1733. Ziel des Buches ist es, das euklidische Parallelenpostulat zu beweisen, und zwar auf apagogische Weise. Saccheri nimmt an, dieses Parallelenpostulat sei falsch; und während er mithilfe des zweiten Postulats Euklids schnell die der späteren elliptischen Geometrie zugrunde liegende Annahme zurückweisen kann, entwickelt er viele Theoreme der späteren hyperbolischen Geometrie, bevor er einen Widerspruch entdeckt zu haben glaubt, aus dem er die absolute Gültigkeit des euklidischen Parallelenpostulats herleitet. Die Autor-Intention ist offenkundig die Zurückweisung jeder Alternative zur euklidischen Geometrie; aber der faktive Werk von der Autorintention abgekoppelt, ja, in dem scheiterte, was der Autor sich vornahm, kann ihm eine Leistung zugesprochen werden, die sogar größer ist als die intendierte.

Ja, selbst dort, wo keine Fehlschlüsse vorliegen wie bei Saccheri, liegt es auf der Hand, daß jedes deduktive Werk von der Autorintention abgekoppelt, ja, in sein Gegenteil gewandelt werden kann. Denn wenn jemand zeigt, dass a und b c implizieren, kann dies als Grundlage eines Beweises von c dienen, indem a und b als Prämissen fungieren. Aber wer c partout nicht akzeptieren will, kann dieselbe materiale Implikation als Grundlage einer reductio ad absurdum benutzen: Da falsch sei, müsse die Konjunktion von a und b falsch sein. Umgekehrt kann jemand auf eine reductio ad absurdum, die zeigt, welche absurden Folgen sich aus einer deswegen zu verwerfenden Annahme ergeben, damit reagieren, daß er diese Folgen akzeptiert, weil er an der Ausgangsannahme unbedingt festhalten möchte. Die Wissenschafts- und Philosophieschichte sind voller derartiger Umpolungen von Beweisen in reductiones ad absurdum und von reductiones ad absurdum in Be-

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4Dies hat schon Augustinus richtig gesehen: De doctrina Christiana III 29. 40 f. und IV 3.4 f. Analog zur Logik II 37.35.
weise.


Ich vermute, daß die manchmal dramatische Entge-
gensetzung unterschiedlicher, aber durchaus miteinander kompatibler Interpretationen eine wissenssoziologische Ursache hat. Die eigene Interpretation kann als innovativer ausgegeben werden, wenn die früheren nicht einfach als einseitig oder unvollständig zurückgewiesen werden, sondern als falsch. Da literaturwissenschaftliche Arbeiten selten ein breiteres Publikum erreichen, kann dieser Anspruch wenigstens innerhalb des Wissenschaftsbetriebs der eigenen Disziplin, die oft von Langeweile bedroht ist, eine kleine Aufregung auslösen und vielleicht zur Schulbildung führen, und man kann sogar den Eindruck haben, es gebe in ihr Kontroversen, die denen der Naturwissenschaften vergleichbar sind. Aber oft stellt sich heraus, daß die früheren Interpretationen nicht wirklich falsch, sondern nur einseitig waren – ganz wie sich das auch von der eigenen erweisen wird. War Vergil ein Befürworter oder Kritiker des römischen Imperialismus? Nun, er sah die Gründung Roms wie des Imperiums positiv und bewunderte den Mann, der sich dieser ihn transzendierenden Aufgabe stellte. Aber er war sich gleichzeitig dessen bewußt, daß der menschliche Preis für die Reichsgründung enorm war, und für deren Opfer hätte er mehr Empathie als die meisten seiner Zeitgenossen. War Tacitus ein nostalgischer Beschwörer der alten senatorischen Republik oder fasziniert von dem Machtsstreben der Kaiser? Er bedauerte zweifelsohne das Ende der Republik, aber das hinderte ihn nicht daran, die neuen Machttechniken mit einer Neugierde zu analysieren und zu beschreiben, die neben dem moralischen Ekel auch eine intellektuelle Faszination zu erkennen gibt. Die “rote” und die “schwarze” Lesart des Tacitus sind also nicht unvereinbar.

Einige konkrete Beispiele dafür, wann der Kunstwerkinterpret die Autorintention transzendieren darf und wann nicht


10Ein komplexer Fall liegt vor, wenn von zwei einander sehr ähnlichen Werken klar ist, daß eines auf das andere Bezug nimmt, aber kein Einverständnis besteht, welches denn das spätere ist: Man denke an die „Elektra“ von Sophokles und die von Euripides. Hier war die Intertextualität für die Zeitgenossen evident; wir zweifeln. (Ich selber bin von der Priorität des Euripidischen Dramas überzeugt.) Die Entschlüsselung gelingt, aber auch die Vermutung ästhetischen Genusses bei denen, die die Intertextualität zwar nicht als solche entdecken, aber bei denen vermutlich unbewußte Resonanzen des Werkes auf das angespielt wird, erfolgen, wenigstens wenn dieses Werk so allgemein bekannt ist wie die Bibel.

3. „Wenn Sie angesichts der rührenden Rede Ihrer großen Liebenden ohnmächtig werden, merke ich, daß Sie als Dichter viel bedeutender sind denn als Theologe; denn als letzterer müssen Sie die Ehebrecherin in die Hölle stecken, doch als Dichter zeigen Sie für die Ehebrecherin erstaunliche Sympathie.“” Sie beleiden mich, wenn Sie mir unterstellen, meine theologischen und meine ästhetischen Zielrichtungen würden nicht konvergieren. In Wahrheit dient alles, was ich ästhetisch leiste, der Mitteilung der theologischen Wahrheiten; und ich bin deswegen ein so großartiger Dichter, weil ich von diesen Wahrheiten inspiriert bin und nichts halte von dem Unfug einer Literatur um der Literatur willen. Daher löst die sorgfältige Lektüre meines Buches heilsrelevanter Wirkungen aus als diejenige einer zum Ehebruch verführenden Schrift. Allerdings heißt das nicht, daß ich das literarische Handwerk nicht verstehe, während Sie ganz offenkundig mit elementaren Prinzipien der Literaturwissenschaft nicht vertraut sind. Es ist nicht ich als der Verfasser des Werkes, der in Ohnmacht fällt; es ist eine gleichnamige Figur, deren Entwicklung ich schildere und die erst am Ende die Sichtweise erreicht, die ich mir als Dichter und Theologe zueigen gemacht habe. Daß mein Held am Anfang seiner ihn radikalen umgestaltenden Reise den verführerischen Reden jener Dame Glauben schenkt, zeigt nur zweierlei – wie raffiniert und weiterhin ohne Reue jene Frau verfährt und wie naiv mein Held noch ist. Wenn Sie, statt sich den fünften Canto heranzupicken, weitergelesen hätten, hätten Sie festgestellt, daß mein Held den Gestalten, an denen er vorbeischreitet, immer weniger Mitleid zuteilen wird. Sicher hängt das damit zusammen, daß deren Verbrecher größer sind als bloßer Ehebruch; aber es hat auch damit zu tun, daß mein Held reif und immer mehr die göttliche Gerechtigkeit in den Höllenstrafen erkennt. Diese waltet aber von Anbeginn, und wenn mein Held vom neunten Kreis zu jener Frau zurückkehrte, würde sie ihn nicht mehr rühren. „Darf ich mich als dritter in Ihre Konversation einmischen? Ja, Sie sind ein viel komplexerer Dichter, als Ihr Interpret unterstellt hat, und man muß Ihre Intention so konstruieren, wie Sie es gerade erklärt haben. Aber meine Bewunderung für Ihre Kunst zwingt mich keineswegs dazu, Ihre moralischen und theologischen Ideen zu teilen; und mir scheinen ewige Höllenstrafen, und zwar nicht nur für Ehebruch, nicht gerade verhältnismäßig. Ich will daher Ihr Werk genießen können, ohne mich Ihren Verdammungsurtreifen anzuschließen; und ich finde, daß Sie nicht nur das Selbstbildnis Ihrer Verdammten, ihre Tendenz zur reuelosen Beschönigung dessen, was sie taten, psychologisch subtil wiedergeben,
sondern daß einige Ihrer Charaktere (freilich gerade nicht Francesca) im “Inferno” eine Größe zeigen, die manchen anderen in “Purgatorio” und “Paradiso” abgeht. Es kann Ihnen nicht leicht gefallen sein, diese Charaktere so großartig zu gestalten, weil Sie an der Gerechtigkeit von deren Verdammnis nie gezweifelt haben, aber daß Sie es geschafft haben, diese Figuren so komplex zu formen, erfüllt mich mit Bewunderung für Ihren Gerechtigkeitssinn und für Ihre Wahrnehmung der moralischen Komplexität der Wirklichkeit, der religiöse Selbstgerechtigkeit so oft abträglich ist.

4. “Der Hauptscharakter in meinem Roman ist als lächerliche Figur konzipiert.” “Daß sie als solche konzipiert ist, wissen Sie als Autor selber sicher am besten. Immerhin ist das Abfassen eines langen Romans in zwei Bänden ein langwieriger Prozeß; man kann da nicht ausschließen, daß sich die Autorintention im Laufe des Prozesses wandelt. Und mir scheint in der Tat das Bild Ihres Heldens zumindest im Laufe des ersten Bandes immer eindrucksvoller zu werden. Anfangs wollten Sie eine Satire auf einen verarmten, durch abwegige Lektüren schrullig gewordenen Landadligen schreiben; Sie wollten in Übereinstimmung mit der zentralen Erkenntnis der frühen Neuzeit, daß gute Absichten nicht ausreichen, sondern manchmal negative Konsequenzen haben, aufweisen, wie das Sich-Einmischen des Ritters in allerlei Angelegenheiten nicht nur ihm und seinem Knappen, sondern auch denen, denen er zu Hilfe eilt, nur noch mehr Schwierigkeiten einhandelt. Aber vielleicht gehen Sie Ihre eigene Intention gewinn und Ihre Kreatur, wie der Golem, diesmal jedoch gutartiger als sein Schöpfer, ein Eigenrecht gegen Sie, d.h., weil Sie ja nur durch Sie wachsen kann, gegen Ihre ursprüngliche ironische Distanz. Vieweit Sie sich darüber selber im klaren geworden sind, weiß ich nicht, aber das weiß ich, daß am Ende Ihres ersten Bandes durch eine Reihe abenteuerlicher Zufälle Ihr Held auf segensreiche Weise wirkt. Sie bedienen dabei Leserwartungen, aber man hat den Eindruck, daß die durch alle Enttäuschungen nicht zu beirrende Grundanständigkeit Ihres Helden auf Sie selber Eindruck macht, und Ihnen die göttliche Vorsehung ihr zu Hilfe eilen lassen. Gewiß ist die Selbsttäuschung Ihres Helden, erregt durch das Bild, das man sich nun, dank Ihres ersten Bandes, den Sie auf geniale Weise in Ihr fiktives Universum hineinzaubern, allgemein von ihm macht, im zweiten Band vielleicht noch aberwitziger als im ersten; aber wenn er am Ende Ihres Buches angesichts des Todes zur Selbsterkenntnis gelangt und dabei sich selbst als “gut” bezeichnet, dann haben Sie Ihre ursprüngliche Intention völlig transzendiert, und Ihr Geschöpf ist nun wirklich ein Vorbild für die Menschheit. Sie wollten vielleicht zeigen, daß jemand, der gute Absichten hat, aber verrückt ist, lächerlich ist, aber idle haben Sie gezeigt, daß jemand, der verrückt ist, aber dabei rein und gut bleibt, erhaben ist.” “Mein Lieber, Sie sind abwegig, aber romantisch verfallen; wollen Sie wirklich wissen, wie distanziert ich bis zum Ende zu meinem Helden stehe, lesen Sie dasjenige Kapitel des größten Literaturwissenschaftlers des zwanzigsten Jahrhunderts, das er erst 1949 der zweiten Auflage seines Hauptwerkes einfügte, und Sie werden mich dann richtig verstehen.” “Ich kenne das Kapitel, und Erich Auerbach hat Sie wirklich glänzend erfaßt. Aber, mit Verlaub, ich will nicht Sie, ich will Ihren Held verstehen; denn Sie sind nur ein Genie, er hingegen ist gut. Ihr Werk ist bedeutender, als Sie denken; denn Ihre Phantasie ist größer als Ihr Herz. Was wahr in Ihrem Roman ist, das haben Sie durch Ihre Schöpfung festgelegt; aber in der moralischen Bewertung Ihrer Figuren sind Sie keineswegs die letzte Autorität. Ich füge mich in der Regel einem Historiker, der auf grund kompetenter Quellenforschung einer geschichtlichen Figur ein bestimmtes Verhalten zuschreibt, weil er darin viel kompetenter ist als ich; aber seiner moralischen Bewertung dieses Verhaltens brauche ich mich nicht zu fügen, weil er, qua Historiker, keineswegs schon ein Ethiker ist. Selbst bezüglich der Fakten ist der Historiker nicht unfähig; Sie als Autor hingegen sind es, weil Sie selbst die Fakten in Ihrem fiktiven Universum geschaffen haben. Aber in deren moralischer Analyse sind Sie nicht jedem Leser voraus. Sicher ist nicht jeder Interpret besser als sein Autor; der moralischen Komplexität der Vergilischen Bewertung Didos kommt die mittelalterliche Verurteilung aus grundsätzlich misogynem Geist gewiß nicht gleich. Doch die Menschheit hat Fortschritte gemacht; und in einem Zeitalter herzloser Bürokratie werde ich nicht aufhören, Ihren Held mehr zu lieben, als Sie ihn geliebt haben, ja, paradoxerweise ihn deswegen so lieben, weil Ihre ironische Distanz ihn nicht mit jener sentimental Selbstgefährlichkeit ausgestattet hat, die spätere Nachfahren des Ritters von der traurigen Gestalt, die statt über die sittliche Weltordnung in den verstehen; denn Sie sind nur ein Genie, er hingegen ist gut. Ihr Werk ist bedeutender, als Sie denken; denn Ihre Phantasie ist größer als Ihr Herz. Was wahr in Ihrem Roman ist, das haben Sie durch Ihre Schöpfung festgelegt; aber in der moralischen Bewertung Ihrer Figuren sind Sie keineswegs die letzte Autorität. 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Doch die Menschen hat Fortschritte gemacht; und in einem Zeitalter herzloser Bürokratie werde ich nicht aufhören, Ihren Held mehr zu lieben, als Sie ihn geliebt haben, ja, paradoxerweise ihn deswegen so lieben, weil Ihre ironische Distanz ihn nicht mit jener sentimental Selbstgefährlichkeit ausgestattet hat, die spätere Nachfahren des Ritters von der traurigen Gestalt, die statt über die sittliche Weltordnung ständig über die eigene Güte reflektieren, so unerträglich macht. Wären Sie so wie ich ausgefallen, was Gott selber verhütet hat, hätten Sie den ‘Don Quixote’ nie schreiben können, aber wäre ich so wie Sie, könnte ich Werk und Held nicht so würdigen, wie sie es verdienen und wie Sie, mein lieber Cervantes, es gar nicht tun können.”
Since the beginning of modern aesthetics, art has been approached either from the perceiver’s point of view, or from the artist’s point of view, or from the point of view of the work itself. We can easily see this by reflecting upon the history of modern aesthetics from “taste” and contemplation to “genius” and creation, and thereafter, to form. But, if we wish to search for the nature of art not from such a limited point of view but from a comprehensive perspective, into which all the aspects of “art as a whole” are to be integrated, I think that we have to move away from such traditional ways of approaching art and discard their theoretical assumptions. Here I shall suggest the necessity for introducing the concept of performance into aesthetic theory.

In order to do this, we first have to abandon the deeply rooted notions that the aesthetic perception (or attitude) is “disinterested” and isolated from the continuity of experience, and that artistic creation is considered as existing above the experience of the human being. The notion that artistic form has its independence and autonomy should also be rejected. However, this does not mean that aesthetic perception and artistic creation are not special. What is intended in saying this is that when we discuss art, the notion of experiencing the work of art and that of creating it are not enough to completely define art as a whole. I think each of these notions should be included only as an aspect of art. How, then, can art be approached from a perspective in which “aesthetic” experience, “artistic” creation and artistic form are only parts of a whole? Before trying to suggest an answer, it is necessary to have an insight into the dimension which unifies all the aspects. If we could identify such a dimension as an integrating one, that would be the real locus of art. Would it not be the real, essential problem of aesthetics?

I am going to argue that this locus can be revealed in the dimension of the act of performing. In the dynamically moving activity of performing, each aspect of art mentioned above, that is, perception, creation and form, seems to be qualitatively unified, not as independently isolated elements but as indivisibly involved parts of a whole. This kind of dimension can be found, in principle, in all forms of art, but there is no better instance than the art which uses the movement of the human body as its medium, i.e., the art of dance. However, I do not mean to say that this dimension of “performing” could be discovered only in the so-called performance Arts, but in the other Arts as well. If this is true, performance could be raised up to the status of the most proper model for aesthetics insofar as aesthetics wishes to reveal the true nature of art.

In spite of this, the notion of performance has not traditionally been the object of aesthetics. Rather, until recently it has been neglected as an unwelcome model. I think this has been mainly due to the past philosophical traditions that have addressed art. For example, the notion of the “disinterested-aesthetic” attitude in its modern form could not have appeared without the developments of British psychological empiricism. Similarly, without the philosophical climate which was in full bloom especially in German idealism, we would not have the notion of imaginative creation, which has been raised to the status of the modern Muse. Because of these traditions, even dancing, for example, has often been understood or explained either in terms of contemplation or in terms only of the artistic composition. However, much to the contrary, an exhaustive analysis of dance gives us the essential nature of art for in this are involved all the aspects of art.

If this is so, what would be the implication for aesthetic theory? First, we can easily assume a certain lived situation in which an artist as a performer, irrespective of whether he or she is a composer, poet or painter, is motivated to create an art work. He is the person who actualizes art by creating a new situation, a new world which could not be experienced in the ordinary world. If this is so, is it not more adequate to say that the real meaning of an artist can be revealed in the notion of the performer rather than in the notion of the artist who stands aloft? He initiates the situation, full of life, which
is mediated by bodily movements, and such a situation is not an object for an aesthetic attitude, simply to be contemplated, but one which requires the audience to participate in or breathe in through a similar kinaesthetic modification of our bodies. The contemplator then also turns out to be an artist by virtue of his participation in following the situation in himself, and the traditional notion of aesthetic contemplation has to be changed into that of a dynamical participation in a situation. It naturally follows that the notion of the art work consists in the performing processes, too.

So, I think that art in its most primitive form is the conscious actualization of such a situation full of life through “performing.” This is exemplified most perfectly in the festival or ritual in which dance, music, poetry as well as painting, sculpture and architecture are all included. I think that when H. Kuhn said, the feast is the locus of art, he thought this in mind. Reflecting from this point of view, art in its primitive form was “synthetic” before each individual art has declared its independence. In relation to this, it is very interesting and significant to note that such synthetic art seem to be emphasized or revived in various contemporary art movements. I dare to suggest that the prevalence of music festivals in our time might be explained in terms of this point of view, and that those curious events such as “happening,” “environmental art” and “total art”, as well as recent “popular” or “mass” art might be described as significant symptoms of an attempt to emphasize art through performing. Here, it is necessary to add that art is social, not individual, in its origin.

In any case, it is certain that such movements cannot be approached by traditional aesthetic theories. I think their powerlessness to explain them is ordained in their inherent assumptions. Because of these assumptions, traditional aesthetic theories have developed with structural limits. Here, let me briefly examine C. Bell’s formalism which is deeply related to the aesthetic attitude, and B. Croce’s free expression theory. Then, I will continue to explain my alternative suggestion.

C. Bell’s formalism started from the view point of the perceiver, and thus accepted aesthetic contemplation in the context of taste theory as its fundamental assumption, in order to make the form the unique property of an art work. B. Croce’s expression theory, in contrast, started from the view point of expressing the artist’s inner image, and thus elaborated the creative imagination in the context of ancient inspiration theory, in order to profess the artist’s untrammeled freedom. Art, however, cannot be fully explained in terms of either perception or expression. I have tried to show that such a dichotomy in the explanation of art is exemplified in the usages of the words “aesthetic” and “artistic”; the word “aesthetic” was adopted for the description of the perceiver’s unique experience and “artistic” for that of a specific activity of artist’s expression.

However, it has been argued that the notion of aesthetic experience has proven to be a phantom. Nowadays the notion seems to be considered, at best, simply an assumption in the aesthetic thought of a certain period. On the other hand, the notion of art as expression in a Crocean sense was only the result of metaphysical neo-idealism, in which the imagination was given a role in the first stage of the construction of reality. What I intend to say is that, to the extent that aesthetic experience is understood to be in the continuity of experience, i.e., in life, the artistic expression should be understood as an activity consciously expressing this life in the artist himself. Only by formulating the concept of art in such a way, I think, can we overcome the distance between “the aesthetic” and “the artistic”.

Looking back at the developments of art theories, various conscious attempts have been made to overcome this distance by synthesizing both views. For example, L. Tolstoi can be cited as an example of an artist who regretted that there was no sympathetic connection, or transmission between an artist’s imaginative originality and his audience, arguing that the former ought to be communicated to the latter. And, S. K. Langer attempts to show the peculiar inherent logic of human feeling in order to bridge the gap between artist and audience.

However, it seems to me that Tolstoi’s theory ends up in just emphasizing the necessity of communication without being able to identify the unifying moment; Langer’s theory is, on the other hand, insufficient although she mentions the unique logic of art-symbol as the bridging moment between the art object and its perceiver.

What, then, is the main reason which makes each of these theories unfruitful? They still accept the traditional conception of the fundamental division of “aesthetic” and “artistic”. This is why neither of them can pinpoint the true synthetic moment, a certain dimension of human experience which incorporates both elements. If so, the problem is to know whether there is such a dimension in human experience and whether there have been any attempts to explain art from such a viewpoint. I think J. Dewey’s concept of “an experience” can help us find a way out.

For Dewey, art is the most complete example of “an experience”, which has the structure of doing and undergoing in itself. Pointing out that art is an experience that proceeds by a structure of action (making) and reception (perception), Dewey says that “the distinction
between aesthetic and artistic cannot be pressed so far as to become a separation." He even expresses his regret that there is no word in English that unambiguously includes what is signified by the two words, "artistic" and "aesthetic". Therefore, perfection in art cannot be measured or defined in terms of an artist's execution.

The processes of art in production are related to the aesthetic in perception organically. Mere perfection in execution can probably be attained better by a machine rather than by human art. This means that, if he wants to be truly artistic, the artist must also be aesthetic. This relation of doing and undergoing in art has to be applied also to the perceiver. That is, to be truly aesthetic, the perceiver must realize the artistic attitude in himself. Many aestheticians have supposed that the perceiver merely takes in what is there in its finished form. However, it should be realized that this kind of taking-in inherently involves actions that are comparable to those of the artist. Receptivity is not a mere passivity for Dewey. It is also a process consisting of a series of responsive acts that accumulates, moving toward an objective fulfillment. Otherwise, there is no perception but only recognition. In short, for Dewey art is an experience with the inner continuity between the aesthetic and the artistic. From this he is able to criticize both assumptions, disinterested contemplation and imaginative creation.

He regards inspiration, the ancient assumption of expression theory, as incomplete in itself, and says that "the act of expression is the carrying forward to completion of an inspiration, not something which supervenes upon an inspiration already complete." On the other hand, a beholder creates his own experience in perceiving, but that his creation must include relations comparable to those which the original producer underwent. Dewey recognizes that they are not the same in any literal sense. From this point of view, he can say that "Without an act of re-creation the object is not perceived as a work of art." Thus, he rejects also the traditional notion of contemplation which has been developed from the notion of disinterestedness.

In this regard, the phenomenology of Merleau-Ponty suggests a very significant way of expounding on the creative quality of perception itself, while rejecting both the theory of perception supported by empiricism and that of imagination supported by idealism. Insofar as his theory of perception might provide for us a theoretical ground for understanding art as a whole, I think it would be worth discussing him in some detail. However, I must be satisfied with suggesting this fact only briefly.

It is interesting that Merleau-Ponty, like Dewey, may be said to have begun his aesthetics with an account of the living creature, the human body. For according to Merleau-Ponty, perception has its roots in pre-reflective experience, and to account for this fact, his theory of perception starts with an analysis of the human body, for him, "the body is our general medium for having the world." This means that my body is not a mere fragment of space, but the subject of consciousness and also part of the world at the same time. After first dealing with spatial and motor patterns of our body, and then with sexuality as an essential part of our bodily experience, he explores the body as a being expressing itself in gestures, in speech and in language. So, the body is not only the vehicle of expression but also the locus of the pre-rational experience that is expressed. There is no distinction between intention and deed. Thus, perception for him is "the movement or direction of the organism from one position to another, in which the surrounding field becomes organized and interpreted according to the creative intention of the organism." If so, such perception, the act of the human being in organizing its environment into a single universe, in making it distinct and clear, is already a primitive act of creation. That is, every primordial perception is itself a creative expression, and every artistic creation a conscious movement of the human body. This means that the explanation of both activities, perception and expression, is not exhausted by either of them, not even by a simple combination of the two. Therefore, perception and creation are not two different things, as traditional aesthetic theories have held them to be. Connection between the two activities must be sought in the functioning of "embodiment".

I have to be satisfied with pointing out only that Merleau-Ponty has tried to apprehend art in its genesis, by discovering a unifying dimension, a lived situation through the movement of the "conscious" human "body". I would like to argue that there is this sort of movement in every form of art. Is it not the dimension operating in all performances, irrespective of whether it is embodied directly or indirectly? Now, we get the philosophical ground of this dimension. I think this suggests a clue for overcoming the limited structure of the traditional aesthetic theories which we have examined.

III.

If we accept that the nature of art consists in performance and take it as the most proper model of aesthetics, then aesthetics has to deal inescapably with the problem of human life in Ur-sense. This means that art is founded on the primary or primitive level of experience on which higher levels-science and philosophy-are built. The characteristics of this level consist in the primordial unity of the senses which intercommunicate and interpenetrate. Merleau-Ponty says about this that "the experience of perception is our presence at the mo-
ments when things, truths, values are constituted for us.” I think this is the fundamental ground on which all rationality, all value, and all existence are founded. To use an analogy, it is like the lava boiling deep in the volcano. I think that is the Ur-level of the human being. I would prefer to call this level “Jungsangin” to use a Korean term, the literal English translation of which may be “the normal human being”.

Art has always been the human activity which is founded on this level and which starts from there. We are confronted today with a dangerous situation in which philosophical understanding of the human being has been distorted by conceiving the world in terms of abstract models derived from the secondary realms of mechanics and technology. However, if we hope to recover humanity through our fundamental contact with the world, and to foster the human culture with such a reflection, we have to encourage artists to participate in such a new Epoch-making task. In doing so, we may be able to discover the horizon of the world humanism, a humanism understood not in any limited sense. Here lies the core problem of aesthetics in our time. Otherwise, art would probably degrade into the status of a simple servant supplying pleasure for the leisure of this affluent society without opening up the coming world with wonder.

References

6. Ibid., p. 66
7. Ibid., p.54
Introduction

If it is true, as Arthur Danto has claimed, that Andy Warhol is the closest thing to a philosophical genius the artworld has produced, then we should carefully consider Warhol’s words when he asks: “How can you say one style is better than another? You ought to be able to be an Abstract Expressionist next week, or a Pop artist, or a realist, without feeling you’ve given up something. I think that would be so great, to be able to change styles.”

In a certain respect, Warhol is right: One style is not better than another in the sense that, when a new one appears, only it is seen as having aesthetic interest, while others come to be viewed as mere antiquities. But it is not true that styles change willy-nilly, as it were, from week-to-week. Rather, stylistic changes seem to be systematic in some sense. I want to consider whether cognitive science can shed any light on that fact and thus on the nature of style. To address that question, I want to begin with Danto’s own views; not his explicit remarks on the problematic notion of a style matrix, but rather two lines of his thought that have not been widely discussed, but when foregrounded converge on what I will call a tacit or virtual science of style.

First, Danto has developed a line of argument that pertains to whether cognitive science can shed light on the nature of style because it concerns whether cognitive science can shed light on anything in aesthetics; and if so, what the future form of cognitive science must be. This is important for Danto, because the future of cognitive science and the future of art criticism go hand-in-hand, art criticism being in the business of identifying the artist’s intentions and defending the critic’s beliefs; mental states which are the stock-in-trade in cognitive science as it is currently conceived. Since, arguably, art criticism contributes to the enfranchisement of art by the artworld, cognitive science is thus relevant to how styles of art adopted and change.

Second, Danto has suggested that art history can be explained “in the Darwinian manner,” that is, in terms of competition and selection in something like the form that underwrites the evolution of species. Darwinian competition is a touchstone for various theories of how cultural traits spread. Thus Danto’s remark invites us to think of styles as cultural traits and of the artworld as a culture or subculture within which they spread. Of course, theories of cultural traits often describe spreading in terms of non-rational processes; for example, imitation driven by powerful personalities or the sheer need to conform. But Danto thought that Darwin himself had an Hegelian vision of evolution and competition, so Danto’s theory of the spreading of style is given an historicist spin: Competition involves a progressive exchange of ideas in a rationalist context for the confirmation of beliefs. Beliefs being the province of cognitive science nowadays, on this line of thought, too, the future form of cognitive science is important for how we will understand the spreading of styles. Thus this second line of thought intersects with the first. Because Danto’s remarks on explaining art in the Darwinian manner are largely suggestive and do not reflect a developed theory of cultural traits, I will concentrate my discussion of Danto on the first topic, and then, finding problems with it, turn to my own account of the spreading of styles.

Danto’s Deduction

I take as my starting point Danto’s essay, “Beautiful Science and the Future of Criticism.” In it, he argues that the development of cognitive science can never lead to the elimination of the language of beliefs and desires in describing perceptual and cognitive processes, either in characterizing cognitive science itself at its best (Beautiful Science) or in art criticism. Folk psychology is forever, in effect; and that fact constrains our understanding of the history of art. The challenge that Danto takes up in the essay is that both cognitive science and

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philosophical considerations suggest that folk psychology is false. If so, the language of criticism is likely to change. Tomorrow’s critic must be able to explain how artistic devices impact the brain; thus the future of criticism is up for grabs. This is a daunting prospect, to say the least. Unable to refer to the beliefs and desires of characters in novels or the makers of poetic metaphors, it is hard to imagine what, on reading The Mill on the Floss or My Antonia, a critic under the influence of the sciences might say, even a decade or two down the road. Some years ago, Paul Churchland argued that folk psychology should be eliminated, and he imagined new ways of waxing poetic: If we were to “exchange the Neolithic legacy now in use for the conception of reality embodied in modern era science … (children) would not observe the Western sky redden as the sun sets. They (would) observe the wavelength distribution of incoming solar radiation shift toward longer wavelengths … as terrestrial rotation turns us away from their source …” To which Jerry Fodor replied with irony: “Oh brave new world that hath such children in it!” (Fodor 1990 p. 216). Think of a comparable change in the description of our response to Monet’s Impression Sunrise or Van Gogh’s Starry Night.

You can’t, says Danto. The prospect is not simply daunting, it is strictly impossible: “No one can say for certain that there will be science in the future. All we can say is that if there is science in the future, it will be familiar.” So, if there is literary and art criticism in the future, we can expect that it will take familiar forms as well. Danto’s argument for this conclusion turns on a logical point. Folk psychology is the long-standing medium for the expression of hypotheses in the human sciences, and as a condition on its own advancement, it cannot repudiate itself. Philosophers “who moot these matters exemplify them”… (thus) “elimination … is strictly unthinkable” (p.216).

The idea that the self-repudiation of folk psychology is a kind of paradox can be illustrated by a visual analogy. Imagine an ‘impossible’ picture by Escher called Erasing Hands, a variation on his familiar Drawing Hands. The puzzle posed by the latter picture, which shows two hands, each drawing the other, is that for the first hand to be shown as drawing the second, it would have to have already been drawn by the one it is trying to draw; which means that the second hand must have already been drawn by it. The problem with showing two hands simultaneously erasing each other is that the process could never be complete, since at some point neither pencil would have a sufficient shaft or rubber tip for the process to be brought to an end. The effort at elimination would remove the means by which elimination could proceed; the reductive process would reduce itself. Likewise with using the language of beliefs and desires, to which even neuropsychology as a science is currently wedded, to eliminate folk psychology and with it art criticism in its familiar form. Thus Danto says, “we have settled the question of the future of science by a kind of transcendental argument” (p. 216) and settled the future of art criticism as well. The transcendental argument is that it is a condition on the development of the human sciences that folk psychology be true. The future of criticism is thus not at risk.

However, taken only so far, Danto’s analysis would not be convincing. The obvious response is that folk psychology will not simply be eliminated but be replaced; and the replacement can occur in a piecemeal fashion. If new concepts can arise, as some developmental psychologists have argued, from a bootstrapping process, then old ones might be replaced by a kind of inverse bootstrapping, so to speak. Thus folk psychology need not be thrown out as a whole, and the future of criticism will be one of gradual change (although the end result may not map well onto the original theory overall). However, Danto holds certain views that, if correct, would serve to block this move.

First, Danto takes criticism to be a theory of texts. More broadly, it is a theory of how texts are evaluated and understood. The claim that criticism is a theory of texts can be taken, in the first instance, to simply be a statement of fact: The objects of criticism are novels, poems, films, and paintings; i.e. sets of sentences, phrases, images, or visual features that are organized and hang together in a certain way. But Danto has something more in mind. What he takes to be important in speaking of texts is that, just as the meanings of words depend on the sentences in which they are used, so do the meanings of sentences or images depend on the texts in which they appear; i.e. the relations in which they stand to each other. This is holism, in one sense of the word. If that is right, then the possibility of changing the terms used in the human sciences and in criticism piecemeal is ruled out.

Second, Danto glosses psychology as a theory of selves. Its objects are thoughts, perceptual experiences, or actions. Those are sets of mental sentences, images, or movements that are also organized into coherent wholes, and not simply bundled together, as Hume might put it, in this way or that. That is, selves are narrative constructions. Criticism and cognitive psychology thus intersect: “The two cultures … are like two halves of a circle that join at the theory of texts.” Here, too, there is a kind of holistic view, since it implies that the meaning of a thought depends on the composition of the self to which (or whom) it occurs.

However, Danto also suggests that all “philosophically
crucial” beliefs are innate. Assuming that beliefs about the mind, the self, science, and art are philosophically crucial, then they are not simply constructs that grow out of the ground of new technologies or other contingent historical conditions. This is so, even if the beliefs develop and are expressed in diverse ways, as those conditions change over time. Such beliefs are part of our genetic endowment, universally shared. This means that the holism to which I referred earlier must be qualified. The implication of combining holism and nativism in the way that Danto does is that innate beliefs have to be understood in terms of their relations to other innate beliefs; which is to say that certain basic mental texts or textural structures are innate. An obvious candidate textural structure would be the theory of mind, and indeed, a number of cognitive scientists now pinpoint parts of the brain in which the basic narrative components that are used to explain action are supposed to reside.

I have two things to say about Danto’s argument about the future form of cognitive science. First, the transcendental deduction is not really a transcendental deduction. Rather, it rests on empirical assumptions, indeed, the very assumptions whose necessity it purports to prove. Specifically, he adopts a theory of the modularity of vision in the tradition of Fodor and Marr. On this model, information processing occurs in a linear sequence, in which later stages depend on the outputs of earlier ones, but not the other way around. Activity in what are initially earlier phases of operation cannot be modulated by later phases, as the earlier operations continue to supply input to their later counterparts. Marr argued that, at least for object recognition in the sense of perceptual categorization, the early stages of vision suffice. And he applied his theory specifically to art. For Marr, we can recognize human figures and other objects using low-level operations on a basic visual vocabulary, whether we are looking at a real streetwalkers in Barcelona or at Les Mademoiselles d’Avignon. Indeed, Marr would argue, Picasso could only create such a painting because of the modular organization of the mind. For Danto, adopting the modularity thesis allows him to appeal to the method of indiscernibles, because the thesis asserts that perception is not affected at a basic level by knowledge, art historical or otherwise. Thus, in accounting for the meaning of art, it allows him to set perceptible features aside. Danto’s de-emphasis of perception is consistent with his historical theory of art, according to which the transfiguration of the mundane occurs by way of its becoming a factor in the world of art theoretical and historical ideas – its being taken up by the artworld – which causes no change in its perceptible features at all.

The problem is that there is considerable evidence that the strong modularity thesis is false. Faced with this evidence, Danto replies that his theory presumes, at least, “logical modularity.” It is not clear exactly what logical modularity is. One way to understand Danto’s point is just as a way of emphasizing the fact that the various scenarios involving indiscernibles are thought experiments, which are meant to test our intuitions about what we might say, should (counterfactually) such situations obtain. But the notion of logical modularity also calls to mind an argument made on evolutionary grounds by Marr. The mind and brain must be modular, Marr claims, because otherwise, in the course of evolution, nature would have to selectively alter the brain as a whole; and that is a virtually impossible task. In addition, on Marr’s model, the truth of certain basic beliefs need not be understood as a logical precondition on empirical psychology, i.e. in terms of a transcendental deduction, as Kant maintained. Rather, it can be explained by the mere fact that we have the beliefs, and in having them, we have survived. Thus even here the logical argument gives way to an empirically based one, in this case, based on a certain view of evolutionary biology.

The second response I want to make to Danto’s defense of folk psychology is to argue that it gets him into hot water with respect to his expressed views on the nature of style. Danto’s argument about cognitive science is an argument for what’s required for the interpretation; and on his view, interpretation depends on identifying the artist’s intentions. More precisely, the artist’s intentions provide a standard of correctness on the interpretations that constitute works of art. However, Danto has argued that styles cannot be intended, because they only emerge after a body of work has been produced over the course of a history that is beyond the artist’s control. There is clearly a tension in Danto’s account in that regard. In order to properly identify objects and events that are represented in paintings and understand the ideas the artist is trying to express, it must be possible to identify the stylistic devices that are at work in the painting. Otherwise, an Impressionist painting of an ordinary scene could be misconstrued as a realist painting of strange objects in an unusual world. But if representational devices are identified with reference to the artist’s intentions, and stylistic devices cannot be understood in that way, then it is not clear how styles are identified in the interpretive process.

Of course it is possible to argue that the artist can intend to use certain non-representational artistic devices that have not yet emerged as part of his or her style. Interpretation might then be a matter of disentangling those from the more strictly representational features. However, if styles really are emergent, then the function
of features that make the transition from mere artistic devices to aspects of style will be different after the transition occurs than it was before. In that case, either the meaning of the work changes, which seems inconsistent with Danto’s general intentionalist view, or interpretations made prior to the emergence of artistic devices into the category of style were mistaken. Noel Carroll has suggested that Danto might resolve some of this tension by way of his idea that styles can be identified as such in *retrospective* narrative interpretations of paintings made before the styles emerged. But I think that Carroll is too generous in that respect. Attributing styles retrospectively could at best be only a manner of speaking, since (if Danto is right about emergence) the style in question would not have existed at the time the work was created. So, at a minimum, the retrospective narrative would have to be carefully phrased as something like ‘we see now that the work embodies artistic devices that later came to be associated with such-and-such a style.” But that is rather a long way around the bend to get style into the subsequent interpretive process.

 Nonetheless, my concern here is not to assess the possibility of developing a consistent account in Danto’s terms but rather to suggest that what this problem points to is the need for a more detailed account of the function of style in the perceiver’s response to works of art. If styles are emergent (as they surely are), and if we can make interpretations of works before styles emerge as such (as we surely can), then the obvious question is: What is the emergent role of style perception in our understanding of art that is different from the role of the registration of mere artistic devices, that later become associated with style? Which is, at bottom, a way of asking: What is the cognitive and/or perceptual function of style in the perceiver’s response to a work of art? With that question in mind, I turn now to a possible answer that is available to Danto and then, finding it to be inadequate, sketch an alternative view. I reiterate that the difference is driven largely by the conception of the mind and the science of it that Danto espouses and an alternative view that I will propose.

**Style and Aesthetic Preference**

As it happens, I think that Danto has a possible explanation of the function of style ready to hand, and in considering it, I will bring the second line of thought that contributes to his virtual science of style back to the fore. That was the idea that styles are traits, the enfranchisement of which by the artworld can be viewed as a matter of their spreading through a subculture. The explanation is that stylistic features play an essential role in aesthetic preference, and that preference and understanding are closely intertwined. Thus Danto says that, although he never really worked out the mechanism of enfranchisement, it involves “cognitive appeal” and “aesthetic pleasure” combined in some unspecified form. One way to specify the form is to adopt a cognitive appraisal theory of aesthetic theory of aesthetic preference. On that theory, preference is largely a function of interest; and interest is a function of what I will call *manageable uncertainty* about how to understand a work of art. The uncertainty is about how to organize the features of an image in order to identify the objects or events they represent and produce a coherent perceptual experience as a result. In processing terms, with different styles of art there will be different degrees of predictability about what comes next as the image is scanned and about how well the features that are detected will fit the perceiver’s expectations, based on his prior experience, that the features she first encounters will lead to certain other features as the processing sequence unfolds. Uncertainty is thus a matter of fact, relative to the perceiver’s expertise, and also a state of mind. As such, it will have affective dimensions that depend on the perceiver’s sense, at some level of awareness, that she can, with some effort, work it all out.

On this model, then, styles function to engage the mind of the perceiver and promote the interpretive process without contributing to it in the way that strictly representational features do. Styles are processing engines, in that respect. So we might try to explain how styles figure in Danto’s account by treating them as drivers of aesthetic preference by virtue of the interest they pique. This is a function that artistic devices can serve even before they enter the limelight of the artworld; however, the effect becomes more powerful and qualitatively different after they take on the mantle of style. This is in part simply because they become more apparent, but also it is due to the way they have emerged. I will say more in that regard in developing this line of thought in connection with a view that is rather different that the one that Danto adopts.

The problem in using the appeal to aesthetic preference to define a role for style in Danto’s theory of interpretation is that it does not really fit well with his defense of folk psychology. The reason is that, on the model I have described, aesthetic preferences are based on judgments under uncertainty (about the organization of the image and its representational content); and it is known that, in making such judgments, we commonly rely on *heuristics*, that is, semi-reliable shortcuts of various kinds. For instance, we may use the most salient or readily available information or on familiar stereotypes. Whether such heuristics are best described in folk psychological terms or not is an empirical question and,
more importantly, because they are not strictly rational, they can’t be easily lined up with Danto’s Hegelian version of Darwinian evolution that he thinks can be used to explain art history. So if this way of thinking of style in terms of aesthetic preference is on the right track (as I think it is), then viewing the account of the emergence, entrenchment, and spreading of style ‘in the Darwinian manner’ as a rationalized competition among beliefs and ideas leads to a dead end.

Nonetheless, I think that the view of styles as cultural traits that spread as objects of aesthetic preference can be fruitfully combined with some view of the form of future cognitive science. Thus tracing the problems with these lines of thought in Danto’s work opens the door to an alternative view and, indeed, point to the way home. I will suggest, perhaps surprisingly, that home can be found in the workings of the individual brain.

The Strategic Eye

In general, the kind of neuronal heuristics that are at work in perceptual strategies on the view I want to promote depend on a certain kind of functional plasticity in neural systems. This plasticity is required for interactions among systems of the sort described by the Interactive Theory of Vision. This stands in contrast to the approach inherited from Marr in two fundamental respects: (a) The Interactive theory holds that there can be feedback from later cognitive processes that modulates even very basic early visual mechanisms, and allows that different systems can interact with and influence each other; a kind of cross-talk, in effect. (b) On the Interactive theory, because of the heuristic efficacy of the interactions involved, no such detailed representation is required.

To get a sense of the kind of interactions involved consider a watercolor by Cezanne. In this work, boats are depicted in a marina in a quasi-impressionist style, with only patches of color here and there across the cabins and sides of the boats and incomplete contour lines defining the boats’ shapes. As far as the visual system is concerned, this could be a painting of broken down boats on which the colors have faded and flaked. In that case, the lines and colors would be representational features used to depict realistically some kind of boat graveyard. However, we do not see them that way, in this painting, color is experienced as if it were continuous across the surfaces of the boats; and the shapes of the boats are seen as if they were complete, despite that fact that this is not literally correct.

One way to explain that fact is to appeal to the construction of an image or description of the scene based on what is evident there and argue that there is sufficient information in the shapes and colors to trigger background knowledge about what the objects are. We then see them as we believe they would be seen in the ordinary world, based upon what we know about that. Thus we see the incomplete contour lines and colors as functioning in a stylistic device in which intact boats in a functional marina are represented impressionistically. The problem is that (a) we don’t know that the scene is of objects like those we find in our world; (b) what we see is compatible with different scenes in that world, improbable though the boat graveyard option may be; (c) the image construction and inference process is relatively laborious and resource consuming and inefficient in that respect; and (d) importantly for our purposes, stylistic devices become essentially embellishments that have to be discounted if we are to get the scene right. They play no role in our understanding of the painting, although we are aware of them in perceptual experience.

The other option that has been suggested by Margaret Livingstone is that there are color and contour completion processes that do not depend on background knowledge but rather depend on basic mechanisms that interact. Thus, consistent with the modularity thesis, the experience does not depend on full-blown cognitive penetrability of early visual mechanisms; but in contrast with the notion of strong modularity, cross-system effects play an important role. On the one hand, color spreading is due to the coarse way that the color system’s neurons code color, giving the location of the color a certain indeterminacy. Thus when a neuron is activated by a patch of color, if it is near another neuron that responds to a part of the visual field where there is no color, the receptive field of the first cell will expand and ‘invade’ that of the second, firing as if there were color there. At the same time, a similar perceptual completion process fills in the missing boat outline, creating a subjective contour. Here, there is competition among neurons for control over the visual field; yet there is collaboration as well: The contour lines, both real and subjective, serve to constrain the spreading of color, while that illusory spreading enhances the perceived continuity of color across the surface and reinforces the perception of shape by which the objects are recognized. This is an example of what I have called strategic competition at the level of brain cells.

The question then how to explain our perceptual response to style and the role it plays in understanding what the painting represents in terms of interactive models of this kind. This is not a question that has been addressed experimentally, and there are no fully developed answers to it yet. However, what I want to propose is this: In a certain important sense, the kind
of functional plasticity I have described means that the response properties of neurons are not set in stone. This is obvious with changes in the receptive fields of color neurons, but it is true of the constraint of color spreading by subjective contours as well: The operation of color neurons is affected by the operation of contour detection neurons and vice versa, even though the apparent presence of color that contributes to contour completion, and the contours that define the extent of the presence are both illusions.2

My claim then is that, just as the feature detection functions of neurons are fluid, at least in the early stages of the processing, so too are the larger roles that they play, the contributions they make, to understanding the image. In that case, if it can be shown that stylistic features play different roles than representational ones do, a case can be made that there is a kind of fluidity in the processing of the image, so that what is style and what is content only emerge after a certain period of processing. In general, I think that stylistic and representational functions are different in the sense that, while both representational and stylistic features can control the processing of pictorial art, they do so in different ways. Stylistic devices exercise control over the process of understanding and evaluating art by virtue of manipulating the difficulty of the task, in particular, of identifying the object or event that is represented. Representational devices exercise control by the power and provocativeness (of further thought) of the content they convey. But the roles are only resolved through a dynamic interaction, and styles become apparent as such only after that has occurred.

What I want to suggest then is that this sort of role playing and switching is a type of heuristic strategy at the neural level of the sort that is at work in the formation of stylistic preferences in the face of uncertainties induced by the painting; uncertainties about the organization of features and, consequently, about the nature of the objects represented in the scene. Moreover, the fluctuation in roles is a way of the brain’s testing the waters, so to speak; i.e. its way of determining its ability to cope with the challenge at hand. And different neurons exhibit different degrees of caution in forming alliances with other neurons or in entering the fray of competition, and the contours that define the extent of the presence are both illusions.2

I think it can be argued that the neurons that fire in response to the partial contour lines that are actually represented in the painting function representationally at the outset; i.e. they serve to control initial processing, signaling the probable shape and thus the identity of the depicted object. The neurons that respond to color then function stylistically by inducing further processing in the form of modification of their receptive field properties that cause color to appear to spread (to the perceiver in whose brain this occurs). However, that spreading contributes to subjective contour completion, which effectively turns the role of neurons responding to illusory contours into stylistic devices that induce and constrain further color cell activity. The constrained expansion of color then reinforces the perception of the object as a boat; in that sense, color neurons take on the job that shape detectors would normally perform. In other words, as perceivers, we take the partial lines and colors that are actually represented to function representationally and the illusory lines and colors to function stylistically; but that is the outcome of a short period of time in which the function of neurons are not fixed. Moreover, cells on the margin of the presence or absence of color and line are more likely to commit energy as a scarce resource to this process than those that are farther away. Hence the completeness illusion is stronger closer to the margin than farther away. The amount of energy invested in the process constitutes a sense of a probable return on the investment (recognition of the object and its properties) and level of willingness to take the risk.

What is important about construing the brain’s response to pictorial art in this way is that we can expect that there will be individual differences in the deployment of such processing heuristics. Sometimes that will be due to differences in values, beliefs, and desires; but sometimes, perhaps always, it will also be due to differences in acquired processing habits. For instance, color is, for your brain, an especially important property because, as produce dealer, you use it to pick out the fruits and vegetables that are ripe. For my brain, on the other hand, fine-grained differences in shape are especially salient in my job spotting enemy planes. A third person may have been trained to move her eyes in a certain way, left to right, top to bottom, as a member of a search and rescue team, and that may kick in no matter what devices the artist has used. No brain is a blank slate, so the perceiver always comes to the painting with certain processing predispositions. And what that means that the situation is ripe for competition, since the painting has been designed to elicit a certain response. It has been designed in that way as a result of the way resources have been deployed in the artist’s brain; i.e. his own heuristic strategies. Thus, in effect, there is a competition is between the brains of the artist and the

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2To say that they are illusions is to say that, although we experience them, there is no reconstruction of a mental representation of what is on the surface of the image and that the presence of color and contour is not actually computed and registered at every point in the image; a kind of neural economy.
perceiver. In a sense, when the perceiver looks at the painting, the artist is there before him virtually, in the form of the continuing impact of his work. Thus we can just say that there is an ongoing strategic competition, between the artist and the perceivers themselves.

This is what might be called a diegetic competition, because during the encounter between the virtual artist and the real perceiver, the players alternate roles. Style emerges from this game-like encounter when the dynamic process is stabilized; in that sense we can say styles or style functions have spread through the brain. This provides a model for the spreading of style both within cultures and when subcultures collide.

The Game of Art

To motivate the model I am going to propose, I want to first consider a painting that has been the subject of some recent research in cognitive science, George Delatour’s, Cheater with Two Aces. This painting is particularly relevant here because the studies that pertain to it have been taken to support a theory of mind and of interpretation that fits well with Danto’s account; and as it happens, it represents a game. I will argue that the painting should be understood in a different way, in accordance with the theory of mind and the perception of pictorial art that I have just described. My claim will then be that the analysis of the painting points to a way to expand my account to explain the spreading of styles of art.

In this work, De Latour creates a visual narrative in which the characters’ states of mind are conveyed to the perceiver through facial expressions and bodily postures. That is significant because mind reading in that sense is essential for robust social cognition; and it is a task on which very young children and certain other populations do no perform well. In particular, mind reading is said to be especially difficult for people with autistic spectrum disorder (ASD). The developmental evidence and the assumption that ASD has a genetic basis suggest that whatever is lacking in young children and people with ASD is an ability that is innate. What is lacking is said by a number of philosophers and scientists to be the ability to wield the knowledge of folk psychology in order to ascribe beliefs and intentions to other minds. If that is right, then the psychological accounts of what is going on in this painting (and by extension, in the minds of viewers of it) could be taken to confirm Danto’s claim that Beautiful Science and future art criticism must be couched in the language of folk psychology.

However, I would analyze the painting in another way. It is obvious that De Latour has used representations of the directions of gaze of the card players to manipulate the perceiver’s scanning of the painting and thus the processing sequence that he employs. First, the artist virtually compels the perceiver to focus attention on a certain point in the painting and then move his or her eyes around the work in a certain way. He does this by making the courtesan who is at risk of being cheated the central and brightest figure in the scene; and more than that, the artist essentially puts a fixation point on the canvas in the form of a small beauty mark or mole in the middle of her forehead. Starting there, the viewer is faced with the task of figuring out what sort of event he is viewing, and the probability of success depends on the processing sequence he adopts. If you scan up or to the right, you will miss the fact that this is a card game (by the way, involving figures from a variety of social classes or subcultures) and certainly that it is a card game in which there is cheating going on. But De Latour leaves little to chance (no pun intended), because in focusing on the central courtesan, it is hard to miss her sidelong glance, which leads you to the eyes of the handmaiden, whose own averted gaze is like a signpost leading you to the eyes of the cheater, holding aces behind his back. The presumably wealthy man at the right of the painting appears to be oblivious to all of this. He is about to be screwed.

It can argued, then, that what the painting illustrates has something to do with the role of the focus and sharing of attention in social cognition. On the more standard analysis, it contributes to in mind reading as essential to the cohesion of groups or coherent interactions among its members generally. What I suggest, rather, is that the artist’s device encourages eye movements by viewers of the painting. This links visual processes to the motor control system; and in addition, creates dynamic shifts between a reliance on the system dedicated to processing color and form to one responsible for locating objects in space. This is because the two systems begin in the retina, the cells of one responding to central or foveal vision, the cells of the other to features on the periphery of the visual field. De Latour’s devices create interactions in the sense that, through eye movements, the activation of motor areas of the perceivers’ brains modulate the operation of visual systems for processing color, shape, and location in space, turning them up or down as the eyes move toward or away from any region of painting they are trying to understand. But the affect also works the other way: What you find in this or that part of the painting – in particular, objects categorized as eyes – causes you to move your own eyes in a certain

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2This is true, for reasons I won’t discuss here, of what happens during the artist’s creative actions as well.
way.

However, despite artistic devices that are designed to control perceiver’s direction of gaze, there are features in the painting that might lead you to resist that control, depending on your own pre-existing processing proclivities: the bright and shiny pile of gold coins on the table in front of the man on the right might capture your attention or the elegant clothing of the courtesan, in particular the feathered turbin on her head. If so, this can set up a different processing sequence, and the outcome is not inconsequential: If you rely on color, say, or small shape details to guide eye movements rather than on devices the artist deploys that can affect how quickly and correctly and with how much effort you can recognize the event the painting depicts. De Latour wants you to scan the painting in a roughly counterclockwise fashion, which produces a very powerful effect, since it ends with what you may not have initially noticed; viz. that the cheater is looking directly at you. In that way, De Latour implicates the perceiver in the card game and in the cheating: like the cheater, the artist is up to his tricks. The effect is much less powerful if the perceiver, starting from the courtesan’s forehead, looks up to the feather or down to the right at the pile of coins. Indeed, the very nature of the event may be missed or at least take longer, since opulent clothing and piles of coins can be diagnostic of lots of things other than a game of cards.

Given individual differences in processing strategies, then, this suggests a strategic competition between artist and audience that requires them to make unconscious decisions under conditions of uncertainty about how to respond. This is a dietic competition because each must guess what the effects of their response will be (in terms of information that comes in), which can be described as guessing how the other will counterrespond. It is not far-fetched I think to see this as a kind of prisoner’s dilemma: As a perceiver, I must decide to cooperate and follow the processing sequence that the artist presumably followed and wants me to follow myself, or to compete and go my own way, in the hope of a greater reward. Either way, I am essentially making a prediction about what I may find when I move my eyes this way or that. In that case, the card game in which De Latour implicates me through the card shark’s gaze is really symbolic of another game - call it the Game of Art - in which I have been unwittingly involved.

What then does this tell us about style? De Latour’s work is sometimes characterized in terms of moral attitudes and religious themes; the perils of gambling and wine in this case. The artist’s work also employs technical devices like chiaroscuro; but at least one psychologist (Robert Solso) has argued that those are enhanced by the perceiver’s beliefs in relation to the represented themes. These are strictly cognitivist accounts of his work. However, my account of the stylistic devices the artist uses is not a strictly cognitivist account. I believe that the device of virtual eye contact between a figure in the painting and a picture perceiver is a device that plays both representational and stylistic roles but settles into the latter role for the perceiver, since literal eye contact is a logical impossibility; the card player and the perceiver inhabit different worlds. In the case of the encounter between artist and audience, style emerges from the stabilization of the fluctuating roles played by features in the painting, as the perceiver settles on a way of deploying mental resources that are available to her.

Moreover, on my view, what the painting both represents and exemplifies is that fact that diegetic strategies, as I use the term, come to be shared by perceivers in a culture, not by rational persuasion and common beliefs, but rather by way of mechanisms involving the focus of attention, perhaps the physiological processes underlying the imitation of micro-expressions, affect and the like. Above all, the sharing depends on the efficacy of strategies in making sense of a painting for many viewers, whose tendency to acquiesce in or resist the artist’s processing inducements will be alike. They will be similar because, to the extent that viewers’ daily lives involve common conditions, they will have developed similar ways of using their resources and the caliber of the ability to cope with uncertainty in art will be on a par across many viewers.

Conclusion

To return, then, to the critical cases of art like *Brillo Boxes* and to Danto’s deduction of what cognitive science can say about it and about art generally:

It is no accident, I think, that *Cheater with Two Aces* it is a work of the highest caliber of fine art that happens to represent a game a cards, an aspect of mass culture for sure. On a standard analysis, the artist meant to comment on risks of such activities, not only to the common woman or man, but especially to well-dressed, well-to-do citizens, the sort who might be patrons of the arts. Because the painting draws us, as perceivers, into its world, and as perceivers of it, are in fact patrons of the arts, the point is tacitly directed to us. In which case, talk of desires and beliefs, and of ways of expressing ideas, would seem to be right on the mark. But I take the point differently. Of course, to represent aspects of mass culture artistically is not to actually appropriate them. But suppose that a later artist had pasted onto the painting some real miniature cards, taken from a dollhouse perhaps, onto the painting where they would appear in the cheater’s hands. In that case, I think the point
would be, not a commentary on mass culture or mass art, but rather on the relation between the two. Having laid out an account of diegetic competition between artist and audience and of the spreading of the artist’s style in the world of the latter, it is open to me now to acknowledge again that the world of the audience is variegated, so that the account applies to subcultures as well. But that account is not one of two tiers based on different grounds for stylistic preference. Rather it is one of strategic interactions in which there is competition, collaboration, and compromise. Mass culture and fine art are interdependent and influence each other by way of the functional plasticity of the artifacts they typically contain. That, I think, is a non-historicist way of getting at the lesson of *Brillo Boxes*, and the point of Warhol’s comment about changing styles. It derives from a characterization of how cognitive neuroscience might describe cognition, broadly construed, both its own and that of the art critic, without being restricted to even a regimented, formalized theory of the logic of beliefs and desires, rooted in a native theory of mind.
Defiance of Mass Culture

When I was young, I wondered what was the raison d’être of art. To this enigmatic question, aesthetics appeared to be concealing the definitive answer. On the one hand, art was surrounded by a taboo prohibiting any doubt about the legitimacy of its value, and on the other hand, it was exposed to the utilitarian suspicion of being useless. The situation is still the same. But something has changed. The trials of redefining accelerated in the second half of the last century. The discussion, especially within the framework of analytical aesthetics, was driven by the avant-garde movements. In order to include a urinal into the category of artworks, it was necessary to rewrite the concept of art. This problem was enthusiastically embraced by many philosophers. Now, however, the same impetus comes from popular arts or mass arts. Their overwhelming presence as a social fact seems to oblige aesthetics to transform itself. Aesthetics has been developed as the philosophy of high-arts. If popular arts or mass arts come to dominate high-art, a reform of aesthetics is inevitable.

Today, I wish to roughly describe the history of struggle between high-arts and popular arts, since the later 18th century to the present. My purpose is to bring the contemporary chaotic state of art into relief. The chaos is perceived particularly in the ambiguity between art and culture. The present form of popular art is mass art, which is however fused with mass culture. This fusion appears to announce a new category: one different from art. So in the last part of this communication, I’ll describe the popular culture in the Edo period in Japan, as an example of hetero-culture lacking the notion of art and aesthetics as the ideology of art. In a different cultural space, a different groping of cultural fields was formed which might be suggestive.

1. File of Vocabulary: “popular” and “mass”; “art” and “culture”

a) “Popular” and “Mass” — As preparation, we have to define two pairs of basically synonymous words. First, popular and mass. Both words mean “concerning many people”, but differ in connotation. “Popular art”, in contrast to “high-art”, refers to “the people”, i.e. the ruled masses. Therefore “popular” is a political concept discriminating a social class. Linguistically, the word “people” began to be used with a stress on the sense of ruled masses under the atmosphere of the popular revolution and the trend for democracy. It was roughly at the same time as the formation of the notion of “art”. We perceive in this coincidence a political implication of art and aesthetics.

In contrast, “mass” underlines the number, and “mass art” and “mass culture” are considered in relation to mass media. It was sciences and technology that stimulated the development of this “mass”. The first mass media was brought about by the Gutenberg revolution, and in what Benjamin called the “period of reproduction”, it became remarkably important. What Benjamin had in mind was photography and image reproduction, though phono-reproduction also became available at his time. These were media based on physical processes, but the ultimate mass media was a matter of electronic form: telegraph, telephone, radio, television and the Internet using the digital technology of the computer. The importance of mass art and mass culture today is based upon this technology. McLuhan believed that mass media was essentially acoustic. Indeed, in comparison with the technology of print, it was the acoustic communication that was new. But he was writing before the true advent of digital technology. In the digital world, image and sound are dissolved into the same signs. This synthesis of the visual and the acoustic calls to mind the current philosophical interest in the body. But it is purely semiotic and lacks the thickness of flesh. Digital mass art is radically different from the popular: while popular art has the scent of sweat and the feeling of body temperature, mass art and mass culture are somehow abstract.

b) “Art” and “culture” — These two terms are often used indifferently. “Culture” covers all human activities around art. The fact that this International Congress of
Aesthetics chooses mass culture as its general theme reflects the changing situation. The frontier between art and similar activities has become faint. Their affinity can be verified in the history of the concept of "culture". This noun was once used only in the sense of cultivating the land. But at the same period as the formation of the concept of art, it began to be applied figuratively to mental phenomena. This meaning is emphasized in the German word "Kultur," which signifies high education. My subject is the impact that popular arts, transmitted through mass media, have on aesthetics. “Culture” in connection with my subject refers to divers peripheral phenomena encroaching the concept of art, such as comics, fashion, advertisements, sport, video games, tourism, theme parks etc. which might well be called popular arts or even arts.

2. Creation from Below and the Plant Model

First of all, we should ask how and why high-art was canonized in the early modern period. According to the commonsensical understanding of the history of aesthetics, the modern notion of art was established by its distinction from craft. As such, it was only a modern version of the traditional discrimination of high and low, i.e. liberal and mechanical arts. Of course, there was something new in the concept of art. The category of mental work was now applied not just to philosophy and sciences, but to work produced by hand. A new grouping was made among producing activities: art as being more mental and craft as being more physical.

The differentiation of art from craft is a distinction in Bourdieu’s sense. Crafts had been existed, even in highly developed forms. Such craft works from those exhibited in the Green Vault of Dresden and Meissen porcelains belonged to high society and must have been literally high-art at that time, though they later came to be treated differently - as craft - because of the modern concept of art. This concept of art included necessarily the differentiation of high from popular arts, for we have to talk in terms of the popular rather than of craft in connection with literature and music; craft is so to speak the popular plastic art. How then, did aesthetics establish this distinction? The key is found in what I call the plant model, in the theory of creation from below, and individualism as the general trend in the modern world.

According to Peter Burke, European popular culture was discovered by a Herder and the brothers Grim between the end of the 18th and the beginning of the 19th centuries, at the point when popular culture began to decline. Before then, high and low cultures co-existed and communicated with one another; noble men participated in regional popular festivals. In the early modern era, they retired from popular culture, for, having lost their military function, they needed a new sign of their high status, which they found in elegance and sophistication. Why, then, were Herder and the brothers Grim interested in popular culture? Burke points to two factors: the rise of nationalism and the notion that creativity comes from below, i.e. from the people.

These two factors are closely connected in Herder. His nationalism, being rather cultural than political, is only an expression of his conviction that creativity cannot but be rooted in race, in the national soil and tradition. His early essays on Ossian and Shakespeare were published, along with Goethe’s “German Architecture", all monumental works of the Strum und Drang movement, in the same book published in 1773. These texts reveal the same spirit. Both authors shared the sense of discomfort vis-à-vis the classical poetics coming from France. These angry young men were convinced that this scholarly poetics could not produce any deep impression on the minds of an audience. This dissent was supported by a heterodox belief that poetry was the mother tongue of the mankind. According to J.-J. Rousseau, Diderot and Vico, the further go we back in history, the truer poetry we will find: poetry not distorted by learning. This is the poetry of unlearned people. Such was the origin of Herder’s deep and strong interest in popular poetry and folk songs.

Culture is created from below: this vision was grasped with the plant metaphor. Of Shakespeare, Herder says: “from the soil of the age a different plant grew.” Goethe also grasped the Cathedral of Strassburg, which he considered as typical German architecture, with an image of huge tree. The art theory based upon the principle of natural forming is called organic theory. The plant model is its new version. Not only Aristotle but also Alberti from the 15th Century adopted the animal model. It was natural for them to take animal’s skeleton as a model, when they reflected on the structure of a work. The plant model originates from a different problem of accounting for the work. It is a metaphor focusing on the generative power, or the creative in art and culture. Creativity is a natural power, generated from the soil and aims at height. Through the plant metaphor, Herder and Goethe wished to talk about a new creative principle different from the idea of imitation based upon the scholarly knowledge. This creative power was found by Herder in popular culture. But this aesthetics based on the popular creativity did not become the standard in modernity. Why?

Folk songs are characterized by the anonymity of their authors and by their oral transmission. Boileau, the champion of classical poetics, described vaudeville, a kind of folk song, like this: “by singing goes...
mouth to mouth, and as it marches grows” (II:182-3, translated by Soame). He emphasizes how many people transform popular poetry through their faulty memory, and how they become coproducers of the work as a result of their individual tastes. There is no author with a proper name. Modern art demolished this tradition with the spirit of individualism. Individualism seems to have been almost essential to modernity. We know no artist of so strong a character before Michelangelo. He could announce and insist his artistic will against such powerful Medici popes as Leo X and Clemens VII, because in addition to his strong self-confidence, the popes needed his excellent art. According to Svetlana Alpers, Rembrandt preferred the commercial market to the restraints of patronage, and speculated himself in paintings in order to raise their prices. Art was transforming from labor to commodity, and artists were facing the need to get income through the market, even in order to realize their creative ideals.

In such a situation a new type of popular art was born: the art not by the people but for the people. This type of popular art was in a sense the forerunner of the mass culture of our days. The typical case is found in the literature supported by print technology. According to Martha Woodmansee, in the second half of the 18th Century, the distinction between pure literature and popular novels for entertainment was established more clearly in Germany than in France and England. A writer of the pure literature found it difficult to get financial independency, as we see it in the failure of Lessing and Schiller. Notwithstanding this difficulty, Schiller criticized Bürger, a poet of ballad, who was proud of his “popularity”. Schiller remarked that, since it was no longer the age of Homer, there was a great gap between the elite and the common public, and that it is important for poetry not to be on the side of the people but to idealize, to gain an “absolute immanent value”. In what sense, then, did this aesthetics of autonomy correspond to the new situation?

According to Woodmansee, this aesthetics of autonomy played a decisive role in assuring the economical right to the authors who needed financial independency. The problem was that the profit of the book trade was not returned to the authors because of the lack of the notion of copyright. In support of authors, one contribution came from Fichte, who demonstrated that literary works are intellectual properties of the author, because they are produced by their inner forms (1793). Another effective argument was the theory of creativity from below in the plant model, the main inspiration for which came from E. Young’s Conjectures on Original Composition (1759). With its new conception of originality, this book exercised stronger influence in Germany than in England. For it implied the same concept of intellectual property as Fichte’s. This concept of originality crystallized into the aesthetics of autonomy. Woodmansee emphasizes the contribution to this trend of a short essay by K. Ph. Moritz published in 1785. Indeed Moritz defined art in terms of the “self-sufficiency (in sich selbst vollendetes)”, in opposition to Batteux’ conception of “imitation”.

I believe we have now reached a clear understanding of the relation between the modern aesthetics of autonomy and the theory of popular art. We may summarize it as follows. ——When popular cultural forms such as festival, song and poetry were losing its creative power, Herder and Goethe payed attention to them. They frankly sympathized with such popular culture in contrast to the uneasiness they felt towards French classicism. They believed in the creative power coming not from the head but from the soil. In fact, thanks to the increase of the population, and in general wealth and literacy, the period of the people was approaching. So a new popular culture was born, culture not by but for the people. The change was evident in literature: the circulating library became established as a business and popular literature was born. At the same time, there were artists and authors who looked for the economic independence and preferred the market principle to traditional patronage. Insisting on the high spirituality of their works vis-à-vis popular novels, these authors used the plant model of creativity promoted by Yong’s idea of originality, to establish a new concept of intellectual property, thus creating a new form of livelihood depending on the copyright fee. In this way modern aesthetics came into being through the consecration of the autonomous and creative high-art discriminated from popular culture for entertainment.

3. Claims for the Popular Arts

One of the landmarks within the history of aesthetics is the appearance, between the end of the 19th and the beginning of the 20th century, of claims for the legitimacy of popular art. This argument was famously made by Tolstoy (What Is Art?, 1897), and we can also think of W. Morris (“The Art of the People”, 1879) and Roman Rolland (The People’s Theatre, 1903). They shared the socialist viewpoint, the basic spirit of which is expressed by Morris, when he writes of “an art made by the people, for the people, as a happiness to the maker and the user.” The target of his criticism was the “art for its own sake”, meaning art for the elites and the authentic high-art. In contrast to Morris’ claim, O. Wilde and W. Pater would assert that the art for the elite is the only real art. In order to overcome the impasse created by this dis-
pute, we need to appeal to a social philosophy or at least take a critical viewpoint on the orthodox aesthetics.

Indeed, the social reality demanded the viewpoint of the people. Ortega y Gasset points out that between 1800 and 1914, the European population grew abruptly from 180 million to 460 million; it was not the elite but the people who expanded. It was the progress of the industry revolution that supported and in a sense demanded this large population. Capitalism pursuing profit created wretched living conditions for the people. Taking a critical view of this reality, Ruskin and Morris insisted on the pleasure of work and idealized the medieval society. From a more realistic viewpoint, Ebenezer Howard developed the garden cities movement, which aimed at solving the bad living conditions of the people in London. Ortega’s *Rebellion of the Masse* was published in 1930, and in it he described, in a sensational way, the crisis of the European culture. We perceive in it the conviction that culture is aristocratic in nature, preserved by the small intellectual elite. Now the European population is over 600 million, 30% more than 1914. Does this mean that culture has deteriorated?

In the face of this upsurge of the problem of the people, orthodox or academic aesthetics did not seem to react seriously. The main reason is clear. These authors did not insist on art by the people but for the people by professional artists. That was a high-art.

4. Today’s Aesthetics of Popular/Mass Art

Digital technology has opened a new horizon of art activity for a large public. We need then a new aesthetics different from the modern one, in order to accept and approve the popular art based on the creativity peculiar to the people. For example, Dewey presented such a standpoint, by recognizing an exemplar beauty in “the fire-machine rushing by” (*Art as Experience*, 1934). In fact his original conviction was that we should take popular art as the proper object of our art experience: “The arts, says he, which today have most vitality for the average person are things he does not take to be arts: for instance, the movie, jazz music, the comic strip, and, too frequently, newspaper accounts of love-nests, murders, and exploits of bandits”. Naturally, such a claim, though arising in his pragmatist system of philosophy, was heterodox as aesthetics. Continuing Dewey’s line of thought, Richard Shusterman, the neo-pragmatist, has insisted that there was a strong opposition against popular art and outlines its arguments, most of which come from the axiology of traditional aesthetics.

Beyond the position of popular art side by side with high-art, Noël Carroll asserts that popular art, especially mass art, is the most important form in our time (*A Philosophy of Mass Art*, 1998). As mass arts he counts TV, movies, popular music, best-selling blockbuster novels, photography, video games, comic strips, website etc. Among these are acknowledged forms such as movie. Others such as video games and websites, might be better classified as culture. In this obscure border between art and culture, we recognize Dewey’s idea being spreading. Carroll asserts that the basic axis of the 20th Century art is found between the avant-garde and mass art, which are defined respectively by a respective mutual negation. But they don’t seem to be perfectly symmetrical. Since Carroll opposes the sociologist John Fiske’s remark that popular culture is always counter-culture, it seems that for Carroll, mass art constituting the standard, the avant-garde can only stand by negating mass art, and in this way, the avant-garde is dependent on mass culture.

According to Carroll: “[…] popular (mass) art, statistically, is probably the art that most of our élite consume most frequently, while, at the same time, the largest portion of our élite are likely to be suspicious of contemporary high art.” He mentions as examples, the elder George Bush, who loves country music and Bill Clinton, who likes rock music. In early modern times, on the contrary, the ruling class was much closer to high-art. The enlightened despots, such as Friedrich the Great and the Catherine the 2nd of Russia, were sincerely interested in contemporary art, and a little bit later Beethoven had patrons such as Archduke Rudolf and Marquis Lichnowsky. Nowadays there seems to be much fewer people who are interested in the contemporary avant-garde art. Carroll remarks that the lovers of high-art today are socially peculiar and marginal people.

Carroll is polemic and provocative, but his argument seems to be to point to a real situation. Following his understanding of the current world of art based on the opposition of avant-garde and mass art, with a wider range of vision that includes mass culture, I would like to pick up three major problems of contemporary aesthetics.

5. Problems of Aesthetics Stimulated by Contemporary Mass Art/Culture

The first problem concerns the question why high-art is high. Since it does not appeal to most people and is only supported by the marginal, whence comes the high value attributed to this art? We have only one answer, that is the legacy of the modern ideology of art. High-art, particularly the avant-garde is maintained by the art world as a market. Andy Warhol was an excellent designer but obsessed with the desire to be an artist. I don’t know what Warhol himself looked for in art. But the result was clear and striking. He won wealth and
fame that were far beyond what a designer could ever expect. In the contemporary world ruled by the American capitalism, wealth and fame are one and the same: it is the wealth that brings about the fame. Once there was fame through poverty, even colored with an aura of sanctity. It was not rare among artists and scholars; for example, Beethoven. Such a legend can hardly be found in our day, except perhaps in the case of a Mother Theresa. Takashi Murakami, the Japanese pop artist, declares that art should be a business. Today, high-art is high in terms of economics.

The wealth produced by art is based on different structures in visual art and in mass art. That of Herbert von Karajan was of the same nature as that of Elvis Presley and the Beatles: the large portion of it came from the sales of records and CD, which stand on the classical economics of demand and supply. This system is totally democratic. What applies, on the contrary, to visual art, the works of which are in principle one-of-a-kind, is the economics of the auction. If there are two bidders who wish to purchase the same work, its price rises up to the upper limit of one of them. This system is very suitable for such a small market as high-art. Small in size, though the trade can be very big. The limit price of bidding is determined in terms of the fame of the artist: hence, the bidding up dynamics driven by a dialectics between fame and wealth. Ultimately however, the fame of an artist is based on the price of high-art itself. Warhol does not resemble in any sense Rembrandt or Van Gogh, but the price of his high-art works is determined by the prices given to those classical works. If this legacy should disappear, the economic values of most works of contemporary high-art could evaporate, since it is based on the negation of the inherent values the classical works aimed at. But this legacy will not disappear easily, for the art world is an economic system before everything else, and thus preserved by vested interests.

The second point concerns the ambiguous relation of art to culture. Dewey dared to assert that “the fire-engine rushing by” and “the tense grace of the baseball player” represented the basic forms of aesthetic life in his time, and criticized “the compartmental concept” of art, which separates art from everyday experiences. But in the everyday life of the people today, art and culture are blended with one another. For a young couple thinking of a date-spot, a movie theater and a baseball or football stadium are equivalent, and an aquarium, a planetarium and a beach can equally be included in the list. They also have no reason to exclude shopping and strolling. Of course, the movie is more intellectual and mentally stimulating experience than the beach. If that is the point, however, the aquarium and the planetarium can offer the possibility of a similar experience. Besides an art experience is not necessarily intellectual or mentally stimulating: the audience at a rock concert is as enthusiastic as one at a baseball stadium. If we may use the vocabulary of Arnold Berleant, they are enjoying an intensive “engagement”.

Let’s consider flânerie or strolling as culture. Paying attention to flânerie as a new custom in Paris, the fashionable capital of the 19th Century, Benjamin recognized Baudelaire, the allegorical poet, as the representative flaneur. Heinz Paetzold, our ancient IAA colleague counted flânerie among the experiences of “symbolic forms” in Cassirer’s sense. He considered that the totality of the symbolic forms, such as science, language, art, myth, moral, politics, technology, economics, constituted culture. In the modern era, he said, “culture lost its former separation from everyday life and became a decisive part of it.” In fact, the cityscape stimulates the five senses of the stroller with allegorical or symbolic meaning. New buildings and their construction site show the most advanced techniques and materials; the behaviors of people on the street suggest the orientation of their interests and their view of value; the accumulated history on display relates both change and continuity with the past. In such a way, urban space reflects the whole world extending beyond it. Generally, the city is not considered as art. But this urban experience of the flâneur resembles to reading of 19th Century Paris in the novels of the Human Comedy and the Rugon-Macquart. The fact that many scholars share the method of reading modern novels as documents of cities demonstrates the deep fusion between the “culture” of strolling and the “art” of the novel.

Why isn’t the city regarded as art? The main reason must be the fact that there is no author of a city. Even Haussmann is not the author of Paris. Its real author is the people who have continuously modified the ground design, and it was this forming dynamics that created the passages in Paris and made it unfashionable in the course of time. The typical anonymous work, because of its collective origin, is folk song, which is the product of many peoples’ oral contribution with a slight deformation caused by a confused memory. Such a phenomenon seems to play an important role in contemporary mass culture. This is our third topic, that is the active participation of audience and consequently the non-individuality and anonymity of the author.

Originally, the author is a relative concept. I am reading now a text written by myself, of which I claim to be the author to the letter. I could, however, only write it at all thanks to many cultural accumulations, such as the genre of scholarly paper, its basic style, and other peoples’ thoughts to be consulted and quoted. The modern concept of work is defined by the literality in opposition
to the orality of folk song, and the author is someone who decides these literal details.

In the contemporary mass arts, in contrast, the orality model of folk song seems to have regained its importance, which makes the position of mass arts strong in their antagonism against high-arts. From the viewpoint of the "creator", video-game is evidently an art: it is constituted by a story, animation and music. But being a game, it is not an object of appreciation. Its main part is charged by the player who enjoys it. Video game cannot stand without the participating audience.

This active character of the audience is closely related to a distinctive feature of the media of mass production. Though originally a means for a purpose, a contemporary media is a power waiting for unknown purposes, or a possibility that we may call a reversed productivity. Marx noticed that production gives birth to consumers. By seeing that supply yields need, we can grasp the principle of the commodity market of our days. The basic relation is that production aims at filling the needs. But in the advanced stage of capitalism, industry must produce the needs itself, and pressure us to buy what we don’t need. Now commodity has to bear a power of making us dream, i.e. an aura. What does the consumer dream of? Evidently a new style of life available through that commodity. The consumer’s imagination modifies or even often changes the nature of a commodity. To quote a classical case, Edison invented his phonograph as a recorder, which, however, was developed as an audio-player. Phonograph is a media, and a media, unlike the means, is not determined in its use. Media offers an open availability. Let us remind ourselves of the famous and puzzling words of McLuhan: “the medium is the message”. In spite of its paradoxical dazzling rhetoric, the meaning seems evident: what we received from a particular medium did not come from the content of the program but from the medium itself. For example, a TV program is determined by the condition of appealing to the interests of a big audience, in an auditory and visual way. We have to recognize, before the content of the program, this basic condition of media. Indeed, we are inclined to receive the opinion “appealing to the big audience” as the majority view.

The Internet, the most powerful medium today, emphasizes the active commitment of the audience. Thanks to the Internet, a large number of people transmit their messages. What has been done within a small sphere can now be uploaded easily onto the Internet in the form of photos or movies with music, so that these messages may happen to attract many people and sometimes can become a commodity. This is a popular activity and those who upload their photos or movies are, so to speak, artists. On the Internet, the people find a space of open availability, where they are manufacturers rather than consumers.

The effect of the Internet is most clearly perceived in cosplay. Its materials are characters of comics and animations, and its formal cause is the Internet. I was shocked by a cosplaying girl on the London tube. People in the same car seemed to be uneasy but also to accept such behavior as an expressive act. Indeed the word “cosplay” has become part of English vocabulary. Without such a commonsensical reception, a cosplay would simply be an abnormality. That commonsense was formed by the Internet. Someone gets the idea of dressing as a character from the comics and take a shot of this adventure. Then she or he publishes this shot on the Internet and the image inspires more and more people who have had the same aspiration. The Communist Manifesto (1848) indicates that the unification of workers, which should take centuries in the Middle Ages, is now possible within a few years thanks to the railway. Unlike the workers’ case, cosplayers are not driven by either needs of life or a social theory, but a dream, which can be efficaciously mediated by visual images. The Internet exercises a unifying power much wider than the railway. A lot of followers were born all over the world and cosplay is now canonized as art or at least as culture. Just like the railway in the 19th Century, the Internet was not exploited as a tool of unifying people. The people who began to publish cosplay photos probably did not aim at getting acknowledgement of their activity as art. The possibility was opened by the Internet as a bi-lateral communication tool. Edgar Morin, the French sociologist, interprets culture as the exchange of dream and reality, such as we perceive in cosplay. His “exchanges between the real and the imaginary” have existed since prehistoric times. In the later 20th century, Morin claims, these exchanges are realized particularly in mass culture. He remarks that in an impressive way that “the movie Roman Holiday is like reality and the loves of Princess Margret are like a movie”. For Morin, mass culture such as movie represents the contemporary art. Undoubtedly cosplay offers a direct expression of this exchange of the imaginary and the real. How, then, is high-art different?

As an example of a high-art piece that resembles to cosplay, we should first bring forward Marcel Duchamp’s Rrose Sélavy series: photos taken by Man Ray of Duchamp made up as a woman. The imaginary in this case is the female in general, or the eros unlike the individual characters of cosplay. Individual disguise can be found in the series of self-portraits by Yasumasa Morimura, for example Portrait Gogh (1985). It is also a photo in which the artist puts his made up face into the scenery of a famous self-portrait of Van Gogh. In these works, indeed, we can discern elements of the imaginary and the real:
on the one hand we find the real beings of Duchamp and Morimura, on the other the imaginary such as the female or the Gogh in the self-portrait, and the respective work is formed by the mutual communication between the real and the imaginary. But there is a radical difference from cosplay. Cosplay involves the audience and has thus been growing. This is similar to the links by magnetic force depicted by Plato in his *Ion*. In contrast, the works of Duchamp and Morimura don’t incite the audience to a new disguise. Being autonomous, they are orthodox inheritors of the ideology of modern art.

This seems to show that the Morin’s thesis of “exchange between the real and the imaginary” does not particularly apply to high-art. In our days, there is on the one hand high-art, which takes over the modern ideology of autonomy and is constituted by the solidly determined work by an individual authors; on the other hand, with cosplay as its symbolic form, phenomena of mass culture, which is carried on by anonymous people, and disappears after a momentary splendor. While the former insists on the autonomy of the work, the latter aims at an imaginary that will involve many people. The movie is a high-art in the nature of its work, and typically an example of mass culture in its effect of the “exchange between the real and the imaginary”.

6. Art-like Phenomena in a Different Culture———
   Popular Culture in Edo

In our days, mass culture and mass arts are quantitatively overwhelming, although, conceptually they are considered secondary to high-art. It is the effect of modern aesthetics. If we get rid of the ideological pressure, a different map of culture may appear. In order to imagine such a possible world, I wish to conclude my communication with a concise description of culture in Edo, Japan. I believe it is worthwhile to give a glance at this period, when on the one hand, high culture existed and even common people participated in it, and, on the other, new popular culture, such as *haikai*, *ukiyo-e*, *kabuki* and *joruri* theaters, novels, sport, tourism, were created and explosively developed independently of high culture, because there was no oppressive ideology equivalent to modern aesthetics in the West.

Early modern times in the history of Japan, the Edo period, lasted a long 260 years from 1603 to 1867. In contrast to the period of westernization that followed, the government in this time controlled strictly the foreign trades, so that culture was formed from inside. It is, then, curious to find there similar phenomena to the West. The basic reason of this similarity is that it was peaceful time following a long civil war. The military government in Japan adopted a policy of pacifism. They protected Confucianism as a moral doctrine that justified the feudal order. Therefore, not only the warriors but also the people were encouraged to adopt it. Besides, this peace encouraged commerce, the subsequent wealth becoming the capital for developing culture. In the second half of the 17th Century, the first prosperity times, Saikaku Ihara from Osaka wrote a book entitled *Nippon Eitai-gura (The Eternal Storehouse of Japan)*, which is a collection of success and failure stories of merchants with appended moral lesson. It includes descriptions of the aspiration of rich merchants to acquire culture, and stories of ruin following from excessive absorption. Their “culture” included poetry, ball game, allow game, flutes, hand drums, incense smelling, and the tea ceremony. Since these were traditional aristocrat games, we understand easily what upstart merchants looked for in such culture. After commercial success, they wished to acquire the marks of high society. Because of their motive, they had to learn all those arts, for aristocrats had mastered all of them. These activities were generally called *gei* (芸), which means literally competence. This is the remarkable difference from the Western modern art: it is not a matter of appreciation, but of practice. The poetry included in this list was of the same nature. People were not interested in simply reading classical poems, but in composing poetry themselves.

People’s ambition to rise socially was clear, and we find such a vitality not only among successful merchants but among all kinds of people throughout this period. This became the driving force of popular culture. The first step of rise was to acquire literacy, and among those who learned classical texts were born scholars who constituted an intellectual community, a “Republic of Letters”. Along with the schools for the ruling class, a lot of private schools were created, mainly in cities, where pupils could learn, in addition to getting literacy, the art of calculation, the spirit of Confucianism, and even something of the tea ceremony, flower arrangement, and the basics of etiquette. People not only wished to be respected, but also to learn. The government demanded that people copied official notices and passed them from a group to another. Especially for merchants, the need for learning was acute. The commercial custom was credit transaction, so calculation and literacy for the purpose of noting accounting, were the vital for them. These educational establishments increased explosively in the 19th Century, so that in some places, the literacy attained 100%.

The basis of this general leveling-up of culture was the art of printing as a mass media, and we can describe the whole picture of popular culture of this period from this viewpoint. Print was categorized into two groups by content. The first group was comprised of Buddhist
and Confucianism texts, and classical literature, and the second of calendars, newspapers, ukiyo-e and entertaining novels for the people. While the demand for the first was small, the second were commercial products and needed to be printed in bulk. In response to the increase in demand, woodblock printing was adopted, making it possible to print several thousand copies. The effect was remarkable. There were two main effects.

The first concerns the printing form of text. Texts of Buddhism and Confucianism, called gakumon (i.e. philosophy or science), were written in Chinese characters only. In contrast, Japanese texts use a mixture of Chinese and Japanese characters. There are only 47 Japanese characters, but Chinese characters are uncountable. Religious and scholarly books were especially difficult to read because of their use of rare Chinese characters. As I mentioned above, there appeared not a few people from lower classes who aspired to authentic learning. For such beginners, this problem of Chinese characters was a high hurdle: without mastery of such characters, we cannot even read out the text. The solution was and is even now to provide furigana, i.e. alphabet indicating pronunciation, beside the Chinese characters. This solution was easily realized by the block printing technology. At the end of the 18th Century, classical texts in this new style were published, and sold widely, as material for self-learning. Evidently this contributed largely to the people’s literacy.

The second effect of this new print is the possibility of juxtaposing a text and images on the same page. In East Asian culture, calligraphy and drawing had been closely related, because both were the arts of brush strokes with black ink. So writing a poem or a word onto a drawing being customary, the juxtaposition of word and image on a printed page was a natural development. This style oriented the development of ukiyo-e in the context of print business.

I wish to focus on the function of the medium of print, which consists in gathering different cultural activities to form a constellation. Among the publications for a wide public, material was particularly distributed through circulating libraries. It is interesting that the business of renting books especially in the form of peddling trade is found in Japan and in the West at the same time. In Europe, however, most popular novels circulated through this network were of lesser quality. In contrast, in Edo there were no novels categorized as pure literature, and among popular novels were found master pieces. Beside learning gakumon (philosophy or science) and reading novels for pleasure, the people wished to get news. Although the government prohibited the publication of news, newspapers were clandestinely published. The two forms of drama born in the second half of the 17th Century, kabuki and bunraku or joruri, eagerly adopted the hot topics of the day. Bunraku or joruri is a puppet theater accompanied by singing and reciting. Its text parts were published and sold well. Those who learned joruri singing bought these books. The same phenomenon was found in haikai. Haikai is the most popular art even now, practiced by several million peoples. Those who practiced haikai supported the publication of haikai books, which, in return, increased the popularity of this short poetry. The popularity of haikai came largely from its aesthetics of realism. A basic idea of haikai is expressed in a famous phrase of Bashô: 易流行 i.e. fashion and eternity, which coincides curiously with the definition Baudelaire gave to modern beauty. Unlike Baudelaire’s fashion however, Bashô’s “fashion” was truly popular and realistic. Otherwise it would be hard to understand the extraordinary number of people who practiced this poetry.

Also remarkable is the influential power of ukiyo-e in unifying different forms of culture. Ukiyo-e in multicolored woodcut appeared about the mid-18th century. In this field several genres were formed according to the tastes of the people. We have four major genres of subject: theater, sport (sumō wrestling), eroticism and landscape. The first three include general scenes of the event, such as the inside or outside of a theater, but most popular were portraits of stars. The popularity of stars and idols increased the demand for ukiyo-e, which in turn stimulated people’s aspiration for them to increase their popularity. We had a story of a waitress at a tea house who became an idol in Edo as the effect of being portrayed in ukiyo-e. As to the theater, not only the scenery of the theater and portraits of actors, but also a kind of announcement of new program was produced too. The block print’s advantage of presenting words and image was well suited to this purpose of preview and advertisement.

This was urban culture. In contrast, landscape genre took as its subjects not only cityscapes but also many different provincial places. The fact that famous Hiroshige painted stations on the main travelling roads of the époque suggests the tight link between ukiyo-e and tourism. His series of 100 scenes of Edo functioned as a message adverting the attractiveness and vitality of the capital to people in the provinces. Indeed a large part of demand for ukiyo-e was for gifts. Hiroshige was a man of the first half of the 19th century, and landscape ukiyo-e came later than other forms. But tourism had come into vogue already in the second half of the 17th century. The government tolerated pilgrimage to temples and shrines, and Ise, the central sanctuary of Shintōism, attracted a particularly large number of visitors from all parts of Japan. According to a document of the begin-
ning of the 18th century, there were about 500 thou-
sands visitors per year. One century later, in a special
year, the number rose to five million, i.e. 20% of the total
population. This pilgrimage was naturally the occasion
of visiting other tourist spots on the way out or back,
and gave to people a luxurious once-in-a-lifetime expe-
rience. Though the vogue of landscape ukiyo-e arrived
later, much practical materials concerning journey had
already been published, including illustrated guides,
advice or warnings, shopping guides.

In this way, print media including ukiyo-e, mediated
or united gakumon or knowledge the people aspired
to, entertaining novels, theater and music, sport, eroti-
cism, and tourism to establish a network of equivalence
among these cultural fields. There was no ideological
tie for this effect. To be sure there was a tradition of
high culture but as a minority matter. High culture and
popular culture were segregated, with an outstanding
creativity and volume on the side of the popular. Since
there was no oppressive ideology of high culture, people
enjoyed their cultural activities without any feeling of
inferiority, so that they formed through their behavior a
new constellation of cultural fields.

The totality of this new culture without theory can be
characterized in terms of the forms of activity, i.e. prac-
tice and appreciation. In addition to the traditional fac-
tor of practice, appreciation appeared in this period as
a new element of culture. In other words, aesthetic life
for the people was born. In the early part of this period,
the traditional high culture that upstart merchant in
Osaka wished to get as a sign of distinction was mostly
not a matter of appreciation but of practice: kicking
ball, differentiating incenses, making and serving tea,
arranging flowers, playing the flute etc. The merchants
needed to learn and practice them every day in order to
acquire such abilities: they had to “bilden” (in German)
themselves, so to speak, through these forms of culture
to become cultured from inside. This practical or ac-
tive learning was found in popular culture too. Haikai
was a typical case. As mentioned above, many common
people made haikai. Learning the songs of joruri was
also very popular. Gakumon or science or philosophy
was learned to know how to go on living. So gakumon
was required to be useful. A new factor of culture life
was, however, appreciative consumption of cultural
products. Theater and sport, and ukiyo-e in particular,
were not practiced but appreciated by the people. Ap-
preciation was a new style of behavior in the people’s
history. It goes without saying that this appreciation was
active and that the audience were more like one at rock
concert than one at a classical recital. There was no code
of disinterestedness. In a kabuki theater, for example,
people enjoyed not only the play but also eating, drink-
ing and chatting. I am convinced however that in spite
of this noisy ambiance, the audience was concentrating
on the performance when celebrated actors appeared
on stage.

For the Japanese people, appreciation was a new style
of consuming culture. It was a possibility opened up
by the new technology of print, which according to the
market principle linked several cultural fields and in-
vited the people to actively participate in them. Beyond
such appreciation, however, there was also practice. This
practice was not necessarily have the educational func-
tion it had in the traditional aristocrat culture, but was
rather of a hedonistic nature. This active engagement
colored with hedonism was the mark of the townsman
enjoying urban culture. This panorama of cultural life
in Edo period can be compared to the current situation
of the West, which spreads throughout the globalized
world. In Western civilization, appreciation has been
a basic form of consuming culture since early modern
times. Practical participation is rather a new form, one
that has been created by the rise of the digital media.
Mass culture exists as a possibility for active engage-
ment of the people. If an analogy can be drawn between
the popular culture of Edo and that of our days, we may
be about to see the emergence of new creative arts from
the popular and mass culture of our own time.
Samuel Weber poses questions concerning the theatricality of the times through his writings. This thesis is the presentation of a new-concept of theatricality formulated by Weber’s study, not the pre-existing-concept of theatricality. This essay consists of two themes: Weber’s study into theatricality associated with Walter Benjamin and Weber’s study into theatricality apropos of Sigmund Freud’s notion of the uncanny. These are the two models of modern theatricality researched by Weber.

Weber, above all, intends to distinguish modern theatricality from ancient Aristotelian theatricality. This essay is a review of the modern concept of theatricality distinguishable from the classical concept of theatricality, anchored in Weber’s research. His study on modern theatricality depends heavily on research conducted by Benjamin and Martin Heidegger. Benjamin makes a metaphorical, substantial presentation of modern theatricality through Kafka's novels. Weber tries to unveil the properties of modern theatricality, echoed by Benjamin’s discussions. And, he interweaves it with Heidegger’s ontological investigation. As a result, Heidegger’s discussion on technology and installation crosses Benjamin’s theatricality as a medium through Weber’s ideas. For Weber, Benjamin’s theatricality is revealed through a specific story in a Kafka novel. This story is either a narrative or a frame, elementally concerned with a novel’s plot. And this plot displays how a medium and theatricality are interconnected with and constructed through each other. Let’s further go over why it does so through subsequent discussion.

The concept of the uncanny, another theme of this thesis, is the result of Weber’s research relating theatricality to psychoanalysis. Weber associates Heidegger’s account of the nature of nothingness with Freud’s notion of the uncanny. The uncanny is the return of the suppressed in Freud’s theory on the unconscious. For Weber, it appears in the form of theatricality. Let’s further examine the concept of Weber’s theatricality through these two themes.

We can put Weber’s debates on the reading of a Kafka’s novel into consideration. According to Benjamin, Kafka’s world is a world theater. He cites *Amerika*, Kafka’s unpublished novel, as an example because its backdrop is a theater referred to as the Nature Theater of Oklahoma. An applicant for a job is not allowed to enter the theater. The main character, the job-seeker, is initially excluded from entering the theater. What’s possible for applicants is unrelated to what they want. A work of art is usually self-completed while this Kafka’s novel is not. This novel has no meaningful conclusion. Instead, applicants to the theater move in the same place and situation in accordance with the flow of time. Weber presumably considers this situation concerned with the concept of Heidegger’s installation. This concept differs from the general concept of “installation” which involves making a shape by integrating objects. Heidegger tries to account for this in an ontological manner. His concept refers to a tireless struggle to attract truth and work in the movement of being.

His concept of technology also differs from what we usually understand. This means making nature adapt to human living based on theories of science or skilled talent. Heidegger also tries to elucidate this ontologically. He explains that a technology is not only a shift from what being was to what being will be, but a transformation. Thus, it is different from the notion that technology is usually bound up with machinery since technology in his sense is a way of carrying on or morphing what being was to what being will be. For Heidegger, technology means a method for the truth to work and move being through inevitable struggle and conflict, while the truth travels between concealment and revelation. Weber states he prefers that the term “Entbergung” is translated as “unsecuring” rather than as “revealing” because being reveals its truth elementally through struggle and conflict, while moving between opposite clauses.

Beings revealing or concealing their location are similar to performers in a theater. They cannot choose where to go, but they are in a strenuous situation in which they
are consistently moving. Despite their endless departure, they are unable to arrive somewhere. They cannot select their own destination. They can only repeat an endless departure. To quote Heidegger’s notion, the state of their moving is like the destiny of beings that constantly install themselves to gain truth. That is, Weber suggests that motions performers take in a theater are bound up with a process to secure truth. According to Heidegger, the truth can be gained only when the space of dispute and operation is opened through installation since the truth is a reciprocating motion between concealment and revelation and a back flow. Installation here is a way being works itself. Being that draws truth brings about installation for self-working and playing. Weber considers that a performer at the Nature Theater of Oklahoma consistently making forays into escaping his or her problematic situation can be a plot or a narrative. In terms of context, a narrative or a situation in a novel is related to its plot. A story in a novel has a cyclical structure in which the story repeats unendingly rather than having an introduction, development, climax, and conclusion. The main character “K” steadily moves to the end of the novel in this cyclical structure. This story is either a frame or a plot in the novel. That is to say, the theater generating a narrative is the structure of a medium itself which is a method and a system.

And, Weber associates this with the “train” since the cycle of closely interwoven, repetitive events or the structure of circulation is connected to a chain of time. A performer’s movement in the theater from one point to another without any destination is a metaphor for a train. This movement seems meaningless, but this is a metaphor for being itself that extracts truth, fixes it within itself, and then moves to the next point in time in a circular transition.

The train here is not only a quotidian machine, but the movement and continuation of a throng of people. In Kafka’s Amerika, applicants to the Nature Theater of Oklahoma move, taking the train with no destination. Weber presumably considers this world has a theatrical nature through Benjamin’s analysis of a Kafka’s novel and is in an existential abyss in the ontological world. The train never arrives at its destination but may develop another aspect of transition. Travelers on this train never reach their destination but cannot stay in a single spot. An organization designed by destiny is set both as a theater and a medium. Weber cites Jacques Derrida’s “en train” and Martin Heidegger’s “unterweg.”

Its nature consists of a consistently working transition and the theatricality in which the ontological nature of being is unfurled in the world of a theater. This theatricality has a ceaselessly shifting, expanding plot and a medium in its inner context.

The established novelistic structure with a meaningful conclusion based on the format of introduction, development, climax, and conclusion is deconstructed and dismantled in the structure of a Kafka’s novel. A consistent ongoing transition of being recurs in this Kafka’s novels, and this repetition works up to the moment at the end of the novel. This novel doesn’t depend on a narrative anchored in a traditional format. Instead, a narrative is replaced with a struggle for existence and an immediate structure of transition. A modern novel or a modern philosophy displays a transition of being that is not fixed, a repetition of failure, lost destinations, and endless cycle-circular pattern.

In this way, Weber draws the notions of Heidegger and Benjamin and the hallmarks of ontological nature into theatricality. This theatricality in a modern sense differs from Aristotelian theatricality in a classical sense. Weber’s concept of theatricality is predicated upon the planning of thoughts that the frame of structure or plot is integrated into and exchanged for the meaning of content or story. This concept is based on Derrida’s thoughts and activated by Weber in the system of his theories.

Above all, theatricality is associated with a unit made up of an integration of space with time and a spot which opens up a new structure at any moment. Weber relates theatricality to the situational features of being that incessantly move to an open structure in an integration of space with time. As in différance, a term coined by Jacques Derrida, it is based on “doubling” i.e., viewing the temporal structure and spatial/semantic structure simultaneously. The temporal structure and spatial/semantic structure is related to a junction with temporality in one moment, ceaselessly going on to the next stage.

At the moment of connecting to and contacting temporality, meaning-space is divided into the state before and after that time, is expanded, and makes progress, not being fixed in the situation of being. This situation goes by one moment which is not fixed between two opposite factors, ambiguous, working, undetermined, and cannot be decided. This moment is the capturing of space, and at this time being ceaselessly trembles in the attributes of two opposite elements. This means being exists “in-between” two conflicting clauses, such as going in and out, closing and opening, and moving forward and backward. That is a passing or a trace rather than being, and an opening, flowing, and expanding to another space as well.

Derrida’s concept of différance is a consideration of semantic space dividing and expanding based on an endless repetition of the present. There is neither past nor future, and only the present recurs. This recurrence means the expanding and splitting system of meaning/
time/space returns to the flow of being. Weber’s theatricality is a spot where the structure overlaps plot and story. Unlike Aristotelian theater, a plot becomes a story and a structure itself becomes content in Weber’s modern theater. This system can be existent at a place where temporality integrates with spatiality. Weber takes notice of the currentness of life through Derrida’s concept, predicated upon the structure and content that brings about one moment. The applicants to the Nature Theater of Oklahoma who have consistently returned and steadily moved but never arrived at their destination are metaphorical and actual performers in the structure of recurring time and space. In other words, Weber denotes the hallmarks of a being who has existed in the form of the present within an integration of space with time and brought the truth into itself, through theatricality.

Although the applicants cannot reach their destination, they have always moved and been in transition to another place little by little. Even though their destination has been lost and their purpose is conflicting and can never be achieved, they have made a gradual shift from one place to another. They have stayed unsettled and repeated their movements without purpose. They have consistently left but never reached their destination. Their destination has been lost. They have slightly moved but are by no means able to return to their initial place. Their contradictory situation, a repetition in a circular pattern, lasts forever. An arrival to their destination is permanently deferred. Weber embraces Benjamin’s consideration of this through the theater and interprets Benjamin’s theory on the basis of Derrida’s theory. Weber’s theatricality brings Benjamin’s idea to Derrida’s modern theory and matches inevitable contradictions in life with uncanny matters/questions. This is a result of Weber’s investigation of the fact that modern theatricality takes place in a structure different from that of the past.

The theater space of Aristotelian tradition has objects that move, that is, performers in movement, but does not expand in an ontological fashion. A narrative is completed in this theatricality and it is closed. A narrative structure with an introduction, body, and conclusion is self-fulfilling and self-completed. Weber holds that the closing of Aristotelian theater space can be expressed as an abyss between the seats and the stage. The orchestra seats in classical theater spaces located between the audience seats and the stage are an untraversable abyss. The stage is completely separated from the audience seats. The audience is not allowed to come onto the stage and can only keep their eyes on it. The narrative that unfurls on the stage and the narrative structure of the introduction, development, climax, and conclusion have nothing to do with the audience. They are far away, separated by an abyss. In contrast, the Kafka’s novel displaying modern theatricality includes a podium, a platform for a conductor. The podium may arouse another effect on a modern stage that lends another perspective to a classical stage. Benjamin thinks that the features of modern theatricality can be revealed through the transformation of a stage by the inclusion of a podium.

Unlike a classical audience, a modern audience is placed in a specific position in which they can become witnesses of the stage. In a modern theater a podium turns the audience into a witness. It shatters the sanctity of a classical theater. This is the same way in which performers of the Nature Theater of Oklahoma become part of the world. This completely distinguishes a modern theater from a classical Aristotelian one. An Aristotelian theater is fixed with decisive actions and a narrative consisting of a beginning, middle, and end and is self-completed. On the contrary, there are no actions in the Kafka’s novel. The actions of the applicants are in no way completed or finished: they are placed in a process of selection during which the applicants are in constant agony and struggle. The actions performed by the main characters are gestures that appear more similar to “trembling” than actual actions. Any action on the stage of the Kafka’s novel is not completely self-presentational. When one is in movement his or her actions are concerned with temporality. Such an action discloses in a repetition of the present. And it is revealed in the contours of singular gestures. According to Weber, this is the hallmark of gestures in modern theatricality.

Let’s move to the second theme which is uncanny of Freud. Samuel Weber tries to connect the theatricality and the uncanny by focusing on the textuality of uncanny. This is also challenged the tradition of Aristotelian concept. Samuel Weber defines the term, uncanny as “home” in German rather than something related to knowledge as in English. This is in line with the fact that Freud said the uncanny is the return of the repressed. According to Weber, the uncanny is not the property of the object and the work, but the effects of them.

Samuel Weber defines the term, “uncanny” as “home” in German rather than something related to knowledge as in English. By Samuel Weber, uncanny demonstrates how and why the space of a certain familiarity is permeated by the alterity from which it seeks to set itself off. This applies to the familiar no less than to the familiar. This adapts to the unknown things to the familiar things. Freud finds a model of uncanny in “the sand man” of Hoffman’s tale. In a tale of Hoffman, the other intrudes in the form of the enigmatic figure of Coppélius, the unwanted but regular visitor in the house of a family he
finally destroys. A tale of Hoffman, the other involves in the form of Coppélia—an incomprehensible character. The sand man in this piece is originated from an old European tale. Freud considers this tale as the dislocation from the fear of castration anxiety to the eyes. However, whenever Freud tries to find the motive or theme as an existence of inevitable omen of uncanny, finally he had to admit that his setting fails to show it satisfactorily. Weber calls the situation of Freud as uncanny.

According to Freud, Uncanny is a return of suppression. Uncanny cannot be separated from itself in other form. Therefore, Freud only extends his view to include the personal motive or the theme. Uncanny is appeared in the context of the surrounding where the uncanny laid. Weber relates uncanny to the textuality. The Uncanny emerges, not as a property of objects or works, themes or motifs, but rather of their effects, which in turn depend upon the manner that they are positioned with respect to others and how these others are positioned. Weber says that this kind of mutual positioning clearly constitutes the theatrical moment. Weber explains that the people whom experience uncanny feels uncanny like symbol and narration of theatre as an audience. Audience is a witness of this uncanny theatre rather than a bystander or listener.

Susan Bernstein, who wrote the essay on the Uncanny of Samuel Weber, discusses that the uncanny does not call for a definition, but a collection of thematic terms as a textual structure which demands reading. This textuality of the uncanny points to the ways which avoid the impasse of interpretation. A hidden and concealed suppression that is trying to be revealed returns in the form of uncanny. Weber discussed that the uncanny is considered the problem of the castration based on the ontological background.

In other words, Weber relates the definition of the Uncanny with the definition of the essence of nothingness in Heidegger’s concept in ontological way. Asking the essence of the things, Heidegger tries to define the essence of the nothingness. Heidegger defined nihilism as a pattern of behavior and method that are appeared in the performance in the transformation.

Heidegger says that the definition of the nihilism is erased itself, so it cannot be defined. Samuel Weber tries to define the essence of uncanny in the explanation of nihilism of Heidegger. He also focuses that Heidegger considers nihilism as a possibility to open the other space in the cycle which rounds the same path endlessly in the open structure. Weber says that this openness towards to the other, the stranger and the outer space.

Weber tries to reveal that the definition of the essence of the nihilism is similar to uncanny in this way. The uncanny is the word always falling away from itself into its opposite, yet affirming itself in doing so. Weber argues that the uncanny happening or event disrupts the fixed definition and it is unfinished, never ending, repeating in the same traversed circle. According to Heidegger, the nihilism is like thinking that continuously goes through the same path but never be precisely the same. Weber believes that such a characteristic of nihilism is a very similar to the uncanny in ontological way as both share the same concept of the circular movement. This can be also linked to Kafka’s novel in a sense that the applicants, the job-seekers keep on moving without destination.

So far we have visited Weber’s analysis on Benjamin’s theory in the structure of Kafka’s novel as well as on the uncanny. Through the analysis, Weber finds the concept of theatricality in modern sense as theatricality as medium in ontological way under linking Heidegger’s concept and Benjamin’s theory.
Even today, decades since T. W. Adorno and some of his Frankfurt School colleagues wrote some of the most scathing criticisms of products of mass culture and culture industry, the conjunction that I have used as the title of my talk still sounds as an oxymoron, thereby proving that an inherent incompatibility between art and culture continues to exist for it has not been overcome or replaced by more precise and more generally accepted terms. This assessment appears to remain true in spite of the decades-long success of British cultural studies which have proven that a different and a more affirmative theoretical stance towards culture is also possible. Important changes in culture and in our position towards it were caused by (a) the emergence of postmodernism in the 1980s (it legitimized the commercial nature of art and culture); (b) by the diminution of the antagonism between them and their slow but progressive “reconciliation” (Peng Feng). (c) While “cultural turn” was a global phenomenon, the “three worlds” designated the difference between the three segments of our contemporaneity that co-existed and that continue to replace notions such as contemporary, global and world art, and culture. The paper explores (aa) our present historical moment as regards the meaning it assigns to art and culture. (bb) The epistemological and historical connections, differences and separations between art and culture; (cc) the recently transformed meaning of aesthetics caught between cultural studies and philosophy; (dd) similarities between high art and high culture.

Let me begin by presenting some diverse opinions that concern mass culture and elite art.

I shall start by a quote from Martin Jay (1984): “To speak of culture means immediately to be confronted by the basic tension between its anthropological and elitist meanings. For the former, which in Germany can be traced back at least to Herder, culture signifies a whole way of life: practices, rituals, institutions and material artifacts, as well as texts, ideas and images. For the latter, ... culture is identified with art, philosophy, literature, scholarship, theatre, etc., the allegedly ‘humanizing pursuits’ of the ‘cultivated’ man.” (Jay, 1984, p. 112.)

Is this the culture of the mass culture of which we speak today? Yes and no. If we start with mass culture, with this term considered in its original setting, then our, as well as Jay’s starting point of reference can only be the well-known description by Theodor Adorno from his essay “Culture Industry Reconsidered” from 1963, where he identifies mass culture with culture industry, its “central sector” being presumably film. “Its ideology above all makes use of the star system, borrowed from individualistic art and its commercial exploitation.” (Adorno, 2000, p. 233.)

A view different from Adorno’s and Jay’s is that of cultural studies and of pop or popular culture. This is trivial culture of the first half of the twentieth century and stretches from popular music to modern fashion. As Michael Denning notes—pointing to a turn in the understanding of mass culture—“Choosing one’s term—‘mass culture’ or ‘popular culture’—was choosing a side. In the United Kingdom, the opposition was coded as one between structuralism and culturalism; in the United States between the Frankfurt critique of the culture industry and populism. The attempt to transcend these oppositions dominated theoretical, historical, and interpretative arguments.” (Denning, 2004, p. 97.) Denning furthermore gives the following synonyms for mass culture: popular, mass, commercial or vernacular, while Fredric Jameson speaks of “mass audience culture, commercial culture, ‘popular’ culture, the culture industry.” (Jameson, 1979, p. 130.)

From the late 1970s to the early 1990s—in the time of Margaret Thatcher and Ronald Reagan—mass culture was increasingly replaced by the related notion of creative industries, with the latter including advertising, games, film, music, design, fashion, and art. Although we may be critical of the term “creative industries” it is true that it describes very well the actual content of what we understand with the term “mass culture.”

In the article “Reification and Utopia in Mass Culture” from 1979 Fredric Jameson argued that mass culture and modernism were, in Adorno’s famous phrase, torn halves of an integral freedom, to which, however they do not add up. Therefore, claimed Jameson, we should read high culture and mass culture as dialectically related and dialectically interdependent phenomena, as twin
and inseparable forms of fission of aesthetic production under late capitalism. This is of course a much more nuanced position than the classical claim about complete reification and fetishization of and by mass culture as registered in recent past in society at large by various radical thinkers.

We distinguish between elite art from folk art. As in the terms that I have just discussed, a substantial amount of confusion is present and the same is of course true of the tandem elite art / mass culture. Furthermore, these terms appear and reappear in different cultural contexts and under different national circumstances. Still, it may be fair to conclude that since the thirty and forties of the previous century when in Europe the distinction between art and culture became the most pronounced—a trend that continued and then declined in the sixties and seventies—these themes remained a leitmotif of numerous publications, polemics and discussions. The dominant stance remained that of Adorno, although his views were often criticized as exaggerated or obsolete. A step in a new direction was made with the proliferation of postmodernism in the late seventies and eighties, when notions such as reification, fetishization, one-dimensional man, emancipation, etc. lost much of their previous theoretic interest, and relevance.

The closer we get to our contemporaneity the less pronounced is the conflict and opposition between art and culture. Yet, at least in Europe every new generation of students in the humanities departments seems to bring to life this same conflict, antagonism or opposition, keeping them thus present and very much alive, even if their critics in the same breath proclaim their obsolescence and irrelevance. The actual state of affairs could be called coexistence: let us observe quotidian coexistence of classical music and pop music on the radio or free verse poetry and a soap opera and discussions of elite art on television, where all these phenomena peacefully exist one beside the other.

Mass culture also involves the acquisition of formerly low and mass cultures and genres, these ranging from Indian television series regularly shown in Nigeria or Mexican and Colombian soap operas recently shown in Slovenia, to the prime artefacts of the society of the spectacle. This is so because “All culture is mass culture under capitalism.” (Denning, 2004, p. 103.)

Today it is increasingly difficult to regard art and culture as only Western phenomena. Especially China is emerging as a new player in town—a fact that increasingly raises questions and issues that were uncommon until now, such as: What is the relation between classical art and contemporary art? Can we find a similar gap between elite art and mass culture in China as we find it in the West? How do we separate or combine Western mass culture and Chinese mass culture?—And are such notions applicable in Asia in their frequent radical mutual exclusion and criticism? And, finally, can we say that in China—past or present—views can be found that denigrate mass culture as much as those of Adorno?—As Peng Feng’s contribution to the round table on “Mass Art and Elite Culture” in the XX International Congress of Aesthetics has shown, most probably not. Yet, something of the pair mass culture—elite art exists or remains today in China too: if for no other reason then because of the sheer extent and weight of past and recent Western influences in China. In a few years the entry of China into these debates will globally affect our views and positions.

It is of course not only China that is today exploring the relevance of Western concepts in their specific setting. The same is true of practically every culture and nation, these ranging from the Russian to the Eastern European ones: is it thus possible to distinguish strongly between former socialist cultures and Western ones and between Western modernism and Eastern or socialist one? Or should we say that Eastern modernism is but a variant of its Western relative or can it simply be subsumed under the general name of modernism or—as Boris Groys has claimed in 1989—even postmodernism? (See Groys, 1992.)

Yet another body of artistic and cultural works is that coming from Western Europe and United States. It represents a relatively homogenous entity, for it shares a common or intertwined cultural history, history of art and its theories—not to mention similar political ideas that are often crucial for art and culture too.

Let me mention also some criteria for distinguishing mass culture from elite art and culture. It was Fredric Jameson who observed that Balzac was the last writer to be simultaneously commercially successful and be considered a great writer. After him the writers and artists were either one or the other but not both. For many this division of art into that possessing much symbolic capital and little of financial one, represents a clear dividing line between elite art and mass culture. But, of course, this is but a partial distinction—consider for example Pablo Picasso who was not only a world-renowned modernist but also a very rich artist. When he passed away in 1973 his property was worth—when transformed into contemporary value—between 530 million and 1.3 billion US dollars.

The other observation of Jameson concerns a different aspect of mass culture: he points out that Europe, in contradistinction to the United States, never developed its own kind of mass culture. If we take seriously the remark about “the torn halves of man,” then mass culture really supplements elite culture or art. This also means
that the gap between the two can be breached in the United States but not in continental Europe. Is this true or false?

A positive view of mass culture or culture as such (for some still one-sided) can be encountered in the Birmingham school whose theoretical approach to culture was that of cultural studies as developed since 1964, in what was officially called Centre for Contemporary Cultural Studies whose research and teaching focused on subculture, popular culture and media studies. As such it touched upon a whole series of topics and themes that were relevant when attempting to analyze and comprehend the everyday culture in United Kingdom and very soon elsewhere too—especially in the attempt of cultural studies to focus on everyday culture and not on elite art. In this respect cultural studies were close to anthropology and to post-colonial studies which were soon to be complemented by research into post-socialist culture and history.

Speaking of different responses to mass culture and related notions and referents I should mention something about their development and interpretation in the former socialist countries. For example Miloš Ilić, a Yugoslav sociologist of culture, argued in 1970 that avant-gardism is the positive form of culture and art, opposing it to kitsch and academicism. (Ilić, 1970, p. 88.) Radical views as a rule always supported avant-garde art and criticized or disregarded mass culture. (Which doesn’t mean that the defendants of avant-garde art and critics of mass culture didn’t consume and enjoy the products of mass culture.)

Contrary to this positive assessment of the current situation in relation between elite art and culture, it seems that such a bright picture can only be drawn in non-European countries, i.e in those that in the past did not possess very strong and dominant forms of elite art. In this sense the legacy of the Frankfurt School while positive and offering a rare productive approach to recent Western culture, was at the same time excessive for—with the exception of rare individuals such as Walter Benjamin, Marcuse and Sigfried Kracauer—it did not value or accept as art forms those of twentieth-century mass culture. Here another important feature of theory trying to conceptually grasp mass culture and elite art was revealed: the strong import of theory and political positions as regards mass culture and culture in general. In other words, in recent decades cultural and visual studies, and even anthropology—consider frequent attempts to return to the phase in which Aby Warburg attempted to resuscitate anthropology vis-à-vis art history—had an enormous impact on our positions regarding mass culture.

Let me conclude: I pointed out some different interpretations of culture and mass culture in relation to elite art. The tandem mass culture and elite art played an essential role in the development of art and culture as well as of theory in the twentieth century. In recent decades this opposition turned into coexistence and perhaps even into the beginnings of a fusion of the mentioned two halves. Today elite, avant-garde art, mass culture and popular culture simultaneously mix and develop. It is what I see at present moment as the most suitable (as well as unavoidable) situation: let a hundred flowers bloom, but do not expect all of them to be rare exotic flowers called art that exist only in singular and only for the educated and the cosmopolitan. Quite a few are simple and unpretentious flowers hardly noticeable yet still rather pleasant.

In practice mass culture has already been fused with elite art and in this respect there is no noticeable conflict between them. The conflict, rather, continues to exist in theory and it is thus in this realm that a changed assessment of this important and omnipresent tandem is needed. In other words, it is up to the humanities and the social sciences to reevaluate, i.e. change the Adornian perspective on art and its relation to culture. It is time to bring mass culture into proximity of elite art—there is place for both—both torn halves of man—, something that ordinary public has grasped quite some time ago. This of course does not signify that one will—or should—merge with the other. Instead, it is now time for theory to grasp this fact too—a task that we all share for we may have seriously underestimated the “masses” and their capacity for identification, interiorization and possible criticism and critical distance. If we persist today in the Adornian position then we are bound to remain prisoners of mass culture which shall bombard us, to quote Adorno from 1963, with “pocket novels, films off the rack, family television shows rolled out into serials and hit parades, advice to the lovelorn and horoscope columns.” (Adorno, 2000, p. 235.)

REFERENCES
Our research group was organized in 2013 for studying the contemporary pop-culture including comics, animation, video game, idol, costume play, photography and movie etc.

Pop-culture was born by the capitalist society of the 20th century. Each genre was produced by the mass media like newspaper, television, publisher and film company. And now, since the appearance of the Internet, the environment of such pop-culture has been drastically changing.

Pop-culture in the 21st century gained a completely different dimension from the past and it seems to be showing the new aspects unknown. In short, by the advent of distributed personal media such as the Internet, the “location” of pop culture itself had moved to a variety of live events and diverse communication places in a wider range of media environment.

In the spread of such new media, the connection between the sender and recipient of pop culture became much closer. As a result, there appeared a new direct relationship of author and recipient by not passing the mass media. Following the American philosopher Arthur Danto who proposed the concept of “the Art World”, we can name this new communication sphere “the Pop Culture World” (PCW). For Danto, the Art World is the theoretical and historical instance which could ensure that it is an art work. And it was the whole constituted by the prominent artists, critics, curators, gallerists, collectors, and art media.

Here, the “PCW” is not only the combination of the production side of pop-culture, the advertising agency that mediates it, and the media themselves such as TV or publishing. It is the world–environment including the huge complex of the recipients which are tied each other by the Internet. And in such a condition, recipients are not the passive audience now, but they are directly intervening or interfering in the process of the production system of pop-culture itself.

We will develop this idea of the Pop Culture World to grasp the new dimension of the contemporary cultural conditions in the totally different perspectives.

In this round table “Pop-culture Studies from the viewpoint of Aesthetics”, four Japanese researchers will discuss about pop culture from the various points of view. As first speaker, I would like to talk with the title of “Toward a general theory of pop culture studies”.

In the modern aesthetics and art theory, it has been considered to be normal to think on the standard of the art and literature of modern Western Europe. Of course, there were also artworks of the other regions and times to study, but even in those cases, as an implicit assumption, it has been thought that the modern Western art research is to be the standard.

In such a historical context, we will encounter with the various difficulties when we start considering about the current pop culture. Of course it is not just a problem of pop culture. Whenever we try to deal with the issues outside of modern Western European art -- for example, African or Oceanian crafts, Indian miniatures Japanese Ukiyoe or whatever a variety of video and music files exchanged on the Internet – we will encounter with the similar problems. Simply speaking, in the framework of “modern aesthetics”, we cannot capture these cultural phenomena outside of that very well.

Therefore, when the aesthetics attempts to research the pop culture, it need to be changed its framework more or less. However, I do not want to say that the aesthetics is useless to understand pop culture and we had better to make a totally different style of discourse. Rather I believe that we should keep the critical distance from the research object and we need to make some extension of modern aesthetics for it.

What is pop culture?

In anyways, I would like to distinguish at first what is pop culture.
Here the most important is that the popular culture or pop culture was born with the mass information transmission system in the industrial society, so to say that it was impossible without the mass media.

Before the appearance of the mass media, there were authoritarian and official culture in court and churches. On the other hand, there were folk culture or traditional culture which were spontaneously born among people. Those contained festivals, ritual, myth and customs of wearing on a certain day, and eating certain things, and the singing and dancing in some cases.

Then, there appeared the civic culture or bourgeois culture in the 18th century. By taking over the aristocratic culture, it accompanied behavior like collecting oil painting or go to the theater or opera frequently, and the bourgeoisie obtained their class satisfaction. And such a style of bourgeois life was called “snobbism”.

At last, with the birth of popular society, so called Popular culture or Mass culture appeared. It is totally different from neither of the previous official culture and folk culture, because it is based on the Mass media based on printing technology and photography.

Therefore, pop culture has appeared simultaneously with the appearance of the mass society where the broader people gather in the big city. It was based on the replication technology like printing technology and photography. And it was strongly linked with the production style of factory system machinery industry. So it was totally different from the previous folk culture and bourgeois culture.

It is important that the cultural commodities were born by the appearance of media technologies like printing technology or photography and the reproduction of culture spread out in a large scale. With the appearance the record, movie and digital technology further, these forms of culture have been extended bigger and bigger.

Movie creates a complex entertainment industry with a huge worldwide network and CD or record has created a huge music business market that sells tens of millions of copies worldwide. Digital technology is becoming produced the license business called content industry.

In short, new cultural industry was born by the maturation of the industrial society that enabled mass production and mass distribution.

It provides a large amount of cultural commodities towards people with an unprecedented wide range. Observing its contents, it looks like very similar to the previous popular culture like freak show, circus or Panorama in urban areas, but it is totally different in its overwhelming quantity in the distribution amount. Hundreds of thousands consumers and hundreds of thousands of cultural commodities appeared in the media technologies like newspaper, photos, posters, telegraph, telephone, movie and Internet.

The Art was also born with the mass media

Here I want to emphasize one thing. That is, the development of such mass media not only made the pop culture. But at the same time it also made enlargement of the modern art and literature as civic culture.

It is no exaggeration to say the modern art and literature were not possible without mass media like photo reproductions, art book, exhibition catalog or paperback. If there were not invention of photograph, masterpieces of Louvre and Orsay museums would not have been known so much to the people all over the world. Or if there were not printing technology, only few people would know the name of Flaubert and Kafka.

Therefore, the modern art, modern literature or classic music would never exist without mass media. Before mass media appeared, those activities were known by only few number of people. Even if museums were open to the public or even if concerts were very popular, without the articles of newspapers or magazines, only few people would have known those existences.

And after all, art and literature have been treated as the position of products and commodity in the cultural industry. Art market has been steadily swelled along with the process of globalization of the market. And as you know, it has become a huge scale for the investment now.

So, surprisingly, modern art was born with the advent of mass media.

Of course, it was created by certain people somewhere at first. But, unquestionably it became across the border and became to be known around the world by the mass media. And it came to be considered as product or commodity to be a long seller for upper class who has the enough cultural capital.

The “Aesthetics of autonomy” made for the modern art in 19th century and the Romanticism aesthetics which regards the work of art as an “expression” of the “author” were also became the strong standard for pop culture. Paintings and posters, novels and popular literature or comics, modern poetry and pop song lyrics, opera and musicals, theater and movie have a very similar style in each.

Because, pop culture as a product must have been packaged in an appropriate length and time. Pop culture is distributed by the name of the author, and the movie is set to the length of about two hours and record or CD set to the length of the concert. That is, it was sold like “work of art”.
Four phases of media

Mass media has been increasing the amount of the flow of information and changing their forms.

In the first phase, the newspapers, magazines and photos were the major media.

Then records, movies, radio and television have appeared and the visualized pop culture and the recorded music became the mainstream of pop culture since 1920s. We can say this stage the second phase.

The third phase, due to the spread of satellite broadcasting and international network, would include the era of internationalization of pop culture. Since the mid-1960s, the mass media through a multi-channel of the international network and television broadcasting, has gained a global reach. Dependent on the economic forces, it was accompanied by a diffusion into the world of the culture of English-speaking countries, including the United States, which has an overwhelming economic power and information transmission force.

With the third phases, Coca-Cola and McDonald’s began to spread all over the world, and the music such as The Beatles and Michael Jackson had flown all over the world. Everyone began to wear T-shirts and jeans and to watch Hollywood movies. Disneyland destroyed all local amusement parks in the world and the art magazines published in New York have governed the art market of the world.

Let us consider the situation of art and literature in each phase.

The first phase, that was the era of modernism. Along with the expansion of popular culture, art and literature have gained the special commercial values as the superior culture made from the ingenious individuals. However, their spread remained still regional and local.

The second phase is the era of the avant-garde. Along with the spread of the replication technique, the art also goes out to the world market. Among them, the cutting-edge consumers began to have much interest in the most advanced culture in developed countries. The avant-garde consumers were few, but they had received a social respect as innovators of a new culture.

The third phase is the era of postmodern “Pop Art” and “conceptual art” after the modernism has ended.

In the late capitalist society, such as pop culture is flooding around us, and the cultural memory of the people cannot exist apart from the pop images no longer.

So art and literature as cutting-edge cultural activities also will no longer be independent of these pop image.

And, now we are facing the completely different the phase of the pop culture. This is the fourth phase.

In response to the wave of consumer society of up to excess in developed countries since the 1980s, communications media became more and more diverse. information has been more and more fragmented. And since the Internet emerged in the 1990s, the cultural flow has been continuing to transfiguration into something entirely different from the past.

Until the third phase cultural products had been distributed and exchanged by the things and the package. However, at present all the information is distributed as a binary code digitized. Movies and TV programs are both reduced to a category of “moving picture”. Photos and illustrations will also be reduced to the pixel images. Music is also now distributed as data files. In other words, information is ceaseless enormous flow without the beginning and the end, and it need not any packaging.

With those changes, there occurred a significantly great turn in the cultural products and media.

Information communication media such as the Internet is not mass media but it is the two-way network media. Information is not supplied as the fixed package in it. The participants can also engage the information making process. Or you can collect only favorite information, and edit it yourself or in some cases you can make the secondary or tertiary creation, as is said make the “N-order creation”. In other words, in the place of unilaterally information flows in the direction from the author to the recipient, but the circuit of interactive communication was born with it.

Of course, also in the third phase, it was able to personalization the information using a personal media, such as a tape recorder or video recorder. However, after becoming the digital media, the degree of freedom has been further increased by leaps and bounds.

In addition, in the fourth stage because they do not have to depend on the substance, it may not have to worry about the amount and length of the content.

While such changes are a matter of course, it will also affect the conventional art. Art is also becoming free from the form of fixed artwork. For example, many of the museum started publishing a high-resolution image of their collections on the net. It is threatening the existence value of complete works and catalogs in the form of books.

How can we approach to pop culture again?

Therefore, in order to understand the pop culture of the fourth phase and later, we cannot use the theoretical framework of the conventional literature research and artistic research.

In the modern theory of aesthetics, the scheme of “author - works - recipient (reader)” was indispensable.

There in is “author” and “author” is most important
as the originator of the work, so the author studies has always been the center of the art research since 19th century.

In the 20th century there appeared the "work studies", which has been disconnected from the author. Though the concepts like "text" or "structure" were introduced there, but the dominant studies had not been much changed and the author studies still remained major.

In addition, in the late 20th century, the flow of "reception aesthetics" of Constance School by Hans Robert Jauss and Wolfgang Iser has appeared. However, except some sociological studies, it has not been carried out.

Pop culture until the third phase is also basically had been produced in the same communication structure as this. Popular literature, movies, cartoons, anime, such as TV drama, has been expanded with the development of mass media.

Pop culture has been also considered by the concepts of "author", "work" and "recipient".

For example, in the film criticism the director has been considered as an author of a certain film. And the popular literature, manga and anime have been taken in a same framework as the literary text. It is because both the modern art and pop culture have been belonging to a same structure of mass communication.

However, the pop culture with the fourth phase got an entirely different dimension.

In short, by the advent of discrete personal media such as the Internet, the place of pop culture is no longer in mass media, and it seems that they are moving in a more diverse and widespread media environment.

These signs were already appeared in the late 20th century. For example, Comic Market(Komike) which was born in the late 1970s increased the number of participants with each decade, and now has come to gather the more than 600,000 participants.

In addition, a variety of similar events like animation festival or fan events such as cosplay events appeared. And the various active communities of the N-order creations and related goods, are going to be formed.

The acceleration of such movements was derived from the characteristics of the new media environment represented by the Internet.

The spread of new media accelerates largely the recipient mutual ties and as a result, a new creation linking between the sender and the recipient was born.

Inspired by Arthur Danto’s concept of the “Art world”, I would like name this new media environment “Pop Culture World”.

Danto’s “Art world” means a social and cultural context around the art with the prominent artists, critics, curators, gallerists, collectors and art journalism. As such, "Pop culture world” is the environment with the advertising agency, the production company, and media like television or publishers. But not only with these, “Pop culture world” contains the huge community in the internet and the diverse connection which ties the producer and recipients in a complex manner.

Unlike the conventional art world, the fixed framework as “author - work - recipient” as a fictional environment will be dismantled in the pop culture world.

Among other things, the recipient here is not only accepting products passively, but they are involved as an active agent=actor who is the co-producer in the pop culture world.

For example, the cosplay performers or N-order creators are actively participating in the making process itself of pop culture. They are clearly participating in the making system of the fictional environment of the production such as character making or building the framework or setting of the fictional world.

We should turn our main concern into such concept of “ pop culture world” now.

In the past pop studies, there remained strongly the concept of “author” and “work”. In contrast, without the concept of “pop culture world”, we cannot explain the phenomena for example that millions of people prefer to participate in idol group live concert than buying their CD, or that the live tickets of the voice actor of anime is sold out, or some application are sold out with almost no advertising etc.

In the future, we want to develop further studies on pop culture from this point of view.
There are three reasons for studying the role of the senses, especially the more neglected ones like the tactile and the kinesthetic, in our responses to works of art. The first is that recent interest in the aesthetics of non-art phenomena with its focus on the contribution of all the senses to our appreciation of non-art objects and events has brought senses other than sight and hearing to our attention. The second is that attention to these neglected senses helps to articulate and explain the difference between, say, hearing a live performance of a piece of music and a recording of it, reading a play and seeing it performed, or seeing a painting and its reproduction. The third is that sensations, what Roland Barthes called “the body’s affections,” deliver the real rather than the virtual or textual, as attention to what they deliver balances claims made about the preeminence of language in the construction of our selves and our concepts.

Neuroscience has shown the centrality of the role of the body in this construction: the mind is embodied and the senses are intelligent or at least not innocent. The geography of the senses is such that objects seen, heard, and smelled are not in direct contact with eye, ear, or nose, and objects tasted are on the tongue. The whole body is sensitive to touch, and kinesthesis, our sense of strain in muscles and tendons, ranges over the whole body. The tactile and the kinesthetic are, like the other senses, subject to influence. The touch of a lover brings pleasure and that of slimy things, disgust. The muscles respond to stress and perceived threats. The response is visceral and deep-seated, an example of the intelligence of the instincts, and relative. The coward feels threatened when there is no threat, while the foolhardy man will not feel a real and present one. Although the senses are not free from influence, they can be schooled, and works of art are among their schoolmasters.

**Everyday Aesthetics**

Everyday aesthetics is an inquiry into the sensations afforded by ordinary life and raises the question of wherein the aesthetic lies. The inquiry begins with paying close attention to the sense qualities of the physical objects we encounter, with looking at the pattern on a damask napkin or tasting a cup of tea, for example. We might describe the pattern as “delicate” or the tea as “smoky,” where these terms are not governed by conditions or criteria for their correct use and, therefore, rely on judgment to determine whether they apply in a given case. In “Aesthetic Concepts” (1959), Frank Sibley gave as examples “unified, balanced, integrated, lifeless, serene, somber, dynamic, etc.” and continued: “Often people with normal intelligence and senses do not have the sensitivity to apply such terms: and ... may not see that something is, for example, graceful. Taste or sensitivity ... is somewhat rarer than other human abilities.” We might say of the damask napkin that it is shiny and of the tea that it tepid, where we just see the one, feel the other, and know the criteria for the correct use of each word.

The word “aesthetics” comes from the Greek aesthesis, to sense, and meant just that until the mid-18th century when Alexander Baumgarten defined it as the study of good and bad taste, where taste involved the ability to judge on the basis of the senses rather than on reason. He based the judgments on feelings of pleasure and displeasure. Kant argued that judgments about the presence of properties that obey no conditions (beauty and sublimity, e.g.) were based on the delight produced in an individual when her imagination and understanding worked together in harmony. Such judgments are a priori. Imagination and understanding work together in the same way in everyone, and if they did not, people could not—as they do—apply roughly similar concepts to what their senses deliver. Aesthetic properties, then, rely on the senses and involve judgments as to what supervenes on them. Everyday aesthetics, however, seeks to include the original sense of “aesthetics,” which named the activity of the senses and did not require taste or judgment. Aesthetic properties supervene on some but hardly all sense properties, and everyday aesthetics pays attention to the shiny and tepid, as well as to the delicate and smoky. It has to do with the immediate connection of us to our bodies and of our bodies to the world, connections that need not be mediated by judgments of taste. The connection comes from paying close attention to the way things look, sound, smell, and
feel to the touch and to the body. The focused attention does not preclude emotion or cognition, but these come in the train of the sensations. The world for the carefully sensing person is more present than it otherwise would be and draws her toward it and out of herself.

Sight and hearing deliver data that occasion thought and are, then, closer to mind and the emotions than, say, the tactile and the kinesthetic are. Touch gives us the texture, the feel, the grain of the physical, and things like clouds and objects in paintings that we cannot touch are such that we can imagine (are mirror neurons at work here) how they would feel could we touch them. Just as our fingers can know the moist softness of the flesh of a Titian nude, so can our muscles know the flapping of the wings of a hummingbird. Our muscle sense connects us to the world in reminding us that our bodies obey the laws of physics as all else does and that they respond to their environment by tensing or relaxing. This focused attention to what our senses deliver makes us more respectful of the world as a magnificent whole, while at the same time it lets us hear each individual thing as, in the words of Gerard Manley Hopkins, each thing “finds tongue to fling out broad its name.” In the poem As Kingfishers Catch Fire, Hopkins writes: “Each mortal thing does one thing and the same: Deals out that being [that] indoors each one dwells.” In simply being what it is and doing what it does, each thing “flings out broad its name.” Our exquisite awareness of the textures of a thing and where and how it stands in space and in relation to our bodies gives us the physical thing itself as contexts all, historical, cultural, psychological, fade, of only for the moment. The relevance of this for an inquiry into the less examined senses in our engagements with art is that it encourages us to respect the physical presence of the art object and invites us to linger on its thingness before we turn ourselves to the work it does, whether that is to convey a meaning, send a message, make a plea or a protest, or bring to the fore what makes it the kind of artwork it is.

Inquiry into the tactile and kinesthetic dimensions of our art encounters raises questions about the difference between art and non-art works. Yes, artworks are made as art rather than as useful everyday things, but they are useful in myriad ways, that is to say, they are made to say or to do something. In Strange Tools (2015), Alva Noe argues that artworks are tools, albeit strange ones, for getting to know ourselves: “art is putting our true selves on display before ourselves. Because we need to. Art is writing ourselves” (206). Yes, they are made as art, but they are made and are first of all physical things. Yes, they are each of them unique members of their kind, as human beings are, and both are valued for that. What then is the difference? Vermeer’s The Little Street (1657-58) was made as art and not for everyday use, as were the aesthetically rich painted household vessels of ancient Greece. But the Vermeer was made to do something, strange tool though it is. A crucial difference between artworks and useful objects is that the former do what they were made to do only if their viewers pay careful attention to all their sense properties—regardless of whether aesthetic properties supervene on them—whereas the household vessels will hold things even if no attention is paid to what is painted on them. Here, then, is one difference between the two. Art objects cannot fulfill their purposes unless close attention is paid to what they offer to the senses. This is, however, only a necessary condition of the difference.

The Original

The kinetic difference between the live and recorded performance lies in the audience’s being able to watch the body movements of the conductor and the musicians and, in what is called a mirror effect, feel those motions in their bodies. Tactility enters in the audience’s empathically feeling the weight of an instrument, the fingers on keys or strings, hands holding bows or drum sticks, lips on mouth pieces, and so on. Similarly, the differences between reading a play and seeing it performed are many as the characters are given flesh and their body movements and facial expressions, as well as their words, communicate. Through the mirror neuron system the spectator feels the warmth of an embrace and the shock of a slap. “The significance of such a [mirror neuron] system is its role in inter-subjective communication through ‘motor-based understanding’. When we see someone waving her hand, we unconsciously simulate ourselves performing the movement, access our own intentions and goals for that particular movement, and assign them to the person we are observing” (Kinesthetic Empathy, p. 21). Presumably, this simulation is not affected by our knowledge that what we are watching is only a play: the actors really are embracing or slapping each other.

When a work of art and its copy are indiscernible the experience of seeing each is the same unless, that is, we know their causal stories. Objects carry their histories with them, and the history of objects such as the 17,000 BCE cave paintings in Font-de-Gaume in the Dordogne Valley and the crematoria in the World War II camp at Auschwitz make a difference to how we perceive them. The paintings on the cave walls and the metal slabs that held the bodies of Jews are relics and visual memories that say this happened there and then. So are the canvas and the painted colors, lines, and planes of The Little Street (1657-58) relics and visual memory of the hand of
Vermeer. Such objects can so enliven the past as to give the people who made or suffered them a shadowy presence that affects their spectators sense of them. One can feel the hand of the prehistoric painter on the cave wall and the charcoal it holds imagine his Michelangelo-like contortions he made to paint the ceiling of the cave. One lays her hand on the metal slab in the crematorium in homage to those whose bodies lay there, and her touch is not of a random piece of cold metal. The senses informed by the history of an object are not immune to the influence of the past, which is material. Its presence in an original artwork commands a respect that its copy cannot.

The Real

The third reason to consider the senses in our responses to works of art is that they deliver the real rather than the textual or the coded. Gustav Flaubert’s Madam Bovary (1856) is a novel about a discontented country wife who commits adultery and comes to a bad end. It can be construed as a reality in its own right, one not parasitic on or leaching into real life, but a construction out of language. It can, however, also be construed as comprising paths that lead out of it to like characters and events in the world and in other works, novels, plays, movies, news articles, blogs, You Tubes, gossip, etc. Emma’s adultery is a path out of the novel to all the adulteries there are and is interpreted by its readers in light of its similarities to and differences from what they know of those others. On this second, post-modern, way of understanding works of art, readers weave themselves in and out of the work in what Roland Barthes called writerly reading. The reader works the language, reading slowly and laboriously, reading the work as the work reads him, sounding in him strings that might never have sounded before. Alva Noe characterizes this as: “art [is] putting our true selves on display before ourselves ... Art is writing ourselves” (206). The opening up of the work to the world, to other works, and to the reader challenges the distinction between work and world. The work is realized by the reader, who puts into Madam Bovary the reality of himself and all the other books, operas, movies, newspaper articles, et al that deal with country life, discontented wives, and adultery. At the same time, the reader is textualized by giving his understanding of marital discontent over to the vast network of married women’s discontents rather than to his own experience, which, absent these informing texts, is inchoate at best. So influenced is the reader by this network that he is at risk of being lost in it, of becoming but a site through which pass all the discourses present in his culture.

What is gained in textualizing readers and world is the forging of a deep connection of art with both. What is lost is the real, namely, that which escapes languages and the arts they conjure. What language denies is the reality of the referent in and for itself rather than as a construct having been brought into existence by being named. To name is to classify, to interpret, to identify, to make of what is named a part of knowledge, a part of culture. Roland Barthes, wanting to get to the other side of language, to a referent, said “I dismiss all knowledge, all culture, I refuse to inherit anything from another eye than my own” (CL, p. 74) or from any senses than his own because “the body and those of its affections that have no name tell the truth” (ERB, p.182). What he can name cannot really touch him because the scrim of language has come between him and the name’s referent. What his senses deliver when they are free of the intrusion of language he can trust. In their innocence they tell the truth.

Rarely are the senses innocent of influence but what Barthes is saying is that the less the influence, the more deserving the senses are of trust. They approach innocence when they are able to evoke the kind of response a photograph of his mother as a child evoked in Barthes. The photograph was proof that the child who was to be his mother had stood before the camera, as the cave paintings in Font-de-Gaume are the effect of what men had made long ago. The past is present in the photograph and the cave paintings. So touched was Barthes, “pierced, pricked, wounded” are his words, that he was able “to enter crazily into the spectacle” as time dissolved. There are times when the body and its affections, especially its tactility and its kinesthetic effects, breach the line between name and referent and carry one beyond the limits of language to what can be sensed but not named. When one is presented with a work of visual art and wants to get to the real rather than the textual or the coded, one lets the body tells its truth by lettings the senses have their way. What do you see? How would what you see feel like if you were inside what is in front of you?

Alice in Wonderland-like you put yourself not on the other side of names to their referents, but on the other side of what is on the surface of the visual artwork to what is stubbornly there. And what is there are not meanings but the colored, physical, spatial, and temporal world: shapes and sizes that the body measures; textures of which the body knows the feel; colors that soothe or stimulate. Shapes, sizes, and colors that add up to Madonna and Childs, streets and houses, landscapes, portraits, abstract expressions, grids, cubes. But they are first of all physical and spatial and speak first
to the body’s affections. The effort is to get for however brief a moment to what there is—in the artwork, in the photograph, in the novel, in the world, before we appropriate it under the codes that our languages and systems of intelligibility lay out. It is to give what is resolutely there the space to breathe and “to find tongue to fling out broad its name.” To tell us what it is before we appropriate it by giving it a name. We let it command our attention through how it commands its space and through the stuff of which it is made, through the grain of it.

Yves Bonnefoy, the French poet and philosopher, and Abbas Kiarosami, the Iranian filmmaker, men in the first week of July of this year, and their obituaries in The New York Times referred to what in their work speaks to what is furthest from language and closest to the body, to what their work touches and is touched by and to how the artists used it to command a certain kind of attention. Central to the thought of Bonnefoy was the notion of presence, a preconscious apprehension of “time transfigured by the moment ... We are deprived through words of an authentic intimacy with what we are, or with what the Other is.” This from a 1994 interview in The Paris Review: “We need poetry, not to regain this intimacy, which is impossible, but to remember that we miss it and to prove to ourselves the value of those moments when we are able to encounter other people, or trees, or anything, beyond words, in silence.” (NYT, July 6, 2016). Mr. Kiarosami was “devoted to the transparency of the photographic image.” As you watch his films, you might find cultural and historical nuances that elude you, but “what you see is always absolutely clear, even if its meanings are sometimes enigmatic.” He is said to have had a preference “for showing and pointing out and paying attention over lecturing or narrating.” Attention, in his eyes, was of the right kind when it was “an openness to confusion and the wonders of the ordinary” (NYT, July 7, 2016). We end, then, with a return to what the body knows and words do not, which art can deliver as nothing else can. (3144words)
Abstract

In this paper OSCAR, the protagonist of the online science fiction project The Modular Body of Dutch media artist Floris Kaayk, meets Erica, an android robot, functioning as an autonomous conversation partner, and designed by the Japanese robotic engineer Hiroshi Ishiguro. It will be argued that these two cultural artifacts, despite striking similarities (both are advanced products of reductionist converging technologies, balancing between fiction and reality, and embedded in the mass medium environment of the Internet), from an ontological perspective they embody two different attitudes towards robots and artificial intelligences. Whereas The Modular Body is prototypical for the Christian Western worldview in which android robots are under taboo, the Asian love for android robots like Erica, which mimic human appearance and behavior as close as possible, is connected with the reflective anthropomorphism that characterizes Eastern religions like Buddhism and Shintoism. Although we should be aware of a digital revival of orientalism (the more because in our globalizing world we increasingly exchange and share cultural forms, information and communication technologies being obvious examples), Westerners may learn something from Eastern robotics. Because of their religious traditions Asian people may be better prepared for the conceptualization and design of a society in which humans and artificial lifeforms harmoniously live together.

INTRODUCTION

This year, I came across OSCAR and Erica, two cultural artefacts that intrigue me, each as such, and also as a pair, both because of their striking similarities and differences. I call them cultural artefacts, because both are somewhat difficult to pinpoint conceptually, notably because of their ontological vagueness. Each has a hybrid character and is located somewhere in between the partly overlapping domains of art and technoscience. At the same time they show some fundamental ontological differences, which ultimately seem to be of religious nature.

OSCAR is the protagonist in The Modular Body, an online science fiction project, made by the Dutch filmmaker and visual artist Floris Kaayk.

In 2012 Kaayk got world wide attention through his project Human Birdwings, a series of video clips on YouTube about an engineer who succeeds realizing an old dream, flying with the help of bird-like wings. The series was viewed by millions, discussed on websites and television, and turned out to be a hoax. In The Modular Body, OSCAR is presented as a living organism, built from human cells by Cornelis Vlasman, a brilliant synthetic biologist.

Erica is an android robot, acting as an autonomous conversational robot. It was presented in 2015 by her creator, Hiroshi Ishiguro, professor in robotics at the Graduate School of Engineering Science of Osaka University, Japan. In 2006 Ishiguro received a lot of publicity after the launch of his mechanical twin, the geminoid robot HI-1. The presentation of Erica, the “most intelligent and beautiful” android ever, was an international media event, too, and was reported worldwide. Erica is able to have natural interaction with persons by integrating various technologies such as voice recognition,
human tracking, and natural motion generation. She has nineteen degrees of freedom for face, neck, shoulder, and waist, and can express various facial expressions and some gestural motions. She speaks with a synthesized voice.

The fact that OSCAR and Erica meet in this text is in a way rather contingent. It was motivated by the fact that my encounter with these artefacts took place within a time span of less than two months, just before and after a three-month stay in Kyoto Japan. Moreover, in both cases I had the chance to study the artefacts more closely. In the case of The Modular Body, I was invited by Floris Kaayk to play a small role in one of the video clips (I was invited to perform as a professor in philosophy, who, as a guest in a talk show, comments on the creation of OSCAR, so acting naturally was not too difficult). In the case of Erica, I didn’t play a role (at least not as an actor), but visited Hiroshi Ishiguro’s Laboratories in Kansai Science City in June 2016 as a part of an article I was writing on the Japanese fascination for androids. I also gave a lecture at Ishiguro’s lab, on the Total Turing Test in recent science fiction films such as Ex machina (2015) and Uncanny (2015), and about the debate between Turing and Wittgenstein about the question whether machines can think, and within that context I discussed Erica with Ishiguro and his team.

OSCAR AND/VERSUS ERICA

In my comparison of OSCAR and Erica, I will discuss four aspects that together constitute their aesthetic, technoscientific and religious qualities, respectively their subject, their form (that is: the way the subject is represented), their expressive dimension (that is: the way they emotionally involve their beholders), and finally, their interpretative context (the Western worldview in one case, deeply influenced by Christianity, and the Eastern worldview in the other hand, more specifically by Japanese Buddhism and Shintoism).^

1. Subject

What OSCAR and Erica share is that they are both human artefacts, more precisely examples of artificial life and intelligence. As such they are both products of today’s state of the art information technologies, synthetic biology and robotics respectively, though both are closely connected with disciplines as information and communication theories, artificial intelligence and neurosciences as well. They are typical products of the so-called converging technologies.

There are also some striking differences. Whereas OSCAR appears to be an impoverished organic model of human life: a collection of basic, lab-grown organs and limbs, controlled by a computer-brain, Erica, in spite of her mechanical character, at first makes the impression of being a real human being, as she is able to communicate in a meaningful way, which is generally considered to be essential for the human lifeform. However, as all chatbots so far, her communicative skills are still quite primitive compared to a human being and restricted to particular subjects. She is still far from passing the Turing test.

What is important, both from an ontological and an aesthetic point of view, is that both OSCAR and Erica have a fictitious character, they are representations of something else, though in different ways. OSCAR does not exist in reality. It is a computer-animated character, part of a science fiction story, though many aspects of this story are derived from real science. Creating artificial life is the holy grail of synthetic biology, and step by step this goal is being realized in laboratories all over the world, by genome transplantation, the creation of biobricks, nanomolecular pathways, extended and alien DNA, and biochips, to mention just a few examples of the present research into the origins of life. So although Oscar is fictitious, he is an almost real scientific fiction, a kind of science fiction. Varying Aristotle’s famous remark in the Poetics that poetry is “something more philosophic and of graver import than history, since its statements are of the nature rather of universals, whereas those of history are singulars” (Aristotle, 1984, 1451b5-7), we might say that whereas the history of synthetic biology only show us particular aspects of the ongoing creation of life, The Modular Body shows the coming universal truth about synthetic biology. And for that reason it is also able to raise all kinds of anthropological, ethical and political questions that are connected with the creation of life, as it is shown in the trailer of The Modular Body.

In the case of Erica the fiction has a different form. Erica is not a character in a science fiction series, but a real robot. However, she is fictitious in the sense that, as an android computer, she appears to be a human being, whereas she is not. The holy grail of android robotics is to create a robot which is no longer distinguishable from a real human. In that sense, android robotics could be called the science of deception, because unlike synthetic biology its aim is not to create a real human being, but a mechanical robot that looks and acts like a real human being. However, the same counts in a way for artificial intelligence in general. Take for example the famous Turing test. When Alan Turing proposed this test for artificial intelligence in 1950, the very point was deception: trying to make the questioner think that the machine is a human being (this is also the main theme in
recent science fiction movies like *Ex Machina* and *Uncanny*). For that reason the criticism that was raised in 2014 against the creators of Eugene Goostman, the first softbot that passed the Turing test by presenting itself as a 13 years old Ukrainian boy which did not have English as his mother tongue – was somewhat strange, as the very aim of the Turing test is to deceive the questioner.7 Maybe Turing was right when he called intelligence a foremost emotional concept! (Turing & Copeland, 2004, 431).

Anyway, also in the case of Erica, there is a lot of deception at stake. While during theatrical presentations and photo presentations in newspapers or on the internet Erica is presented as a creature which is bodily quite similar to a human being, the fact that Erica’s body is just one part of a complex network, consisting of computers with speech recognition and deep learning programs, speakers, a whole array of microphones speakers, even connected to the Internet through an open domain conversational system (which searches the web for usable snippets of similar conversations as she is presently involved in) etc. However, these aspects of her artificial nature are carefully hidden in her media presentations, for example, in the advertisement, which appeared June 17, 2016 in the New York Times (UBS/BrandStudio, 2016), Erica is presented as an intelligent being, not as an artificial intelligence program that only pretends to be intelligent.8 And in case of (the presentation of) her conversations with visitors, her artificiality is carefully hidden as well. However, although Erica appears to be an individual, she is actually no less modular than OSCAR. This brings me to the differences in the form of representation between OSCAR and Erica.

2. Form (of representation)

In the case of Oscar, his modularity is not hidden, but explicitly shown. As the title – *The Modular Body* – already indicates, modularity is the very theme of this project. Moreover, the presentation of OSCAR is modular as well. As I already mentioned, the project is an interactive, multimedia project, consisting of a website with 56 video clips, which are also distributed on YouTube, and a Facebook page (itself already a modular medium, because each Web 2.0 page actually is an assemblage of elements taken out of the Facebook database (Van den Boomen, 2014, 163)). Moreover, the many comments, reactions and likes on YouTube and Facebook also became a part of *The Modular Body*. As such, not only the subject of *The Modular Body*, but the form as well, are clear examples of what I elsewhere have called a database ontology (De Mul, 2009). Basically, a database is a collection of elements, which are organized according to a specific database model. In the computer age so-called relational databases dominate. In a relational database an entity is reduced to its most basic elements, which can be combined and recombined in an almost infinite number of ways, depending of the queries of the use. In a relational database with work contacts, these basic elements are for example - name, company, street address, city, country, telephone number, and e-mail address. Due to this atomization, I can list the information in the database in all possible ways, for example alphabetically on name, by telephone number, by city, email address etc. In the age of computers, databases are not only practical instruments, but have increasingly become conceptual models for reality. Molecular biologists, for example, consider life to be database consisting of about 3 billion nucleotides, which can be recombined in an hyper-astronomical number of ways (De Mul, 2013a). *The Modular Body* explicitly represents both in its contents and in its form a similar database view on life. Actually, it represents a reductionist view on reality, which dominates the modern, mechanistic worldview at least since the 16th century (De Mul, 2013b).

The way Erica is presented, on the other hand, is rather holistic. As a representation of a human individual, she is more than an amalgam of elements, but shows an organic unity, which is more than the sum of the constituting elements. At least, this is the way she is presented, because as a robot she is, no less than OSCAR, a product of the mechanistic and reductionist sciences and technologies. After all, in the domain of science and technology Japan is no less modernized than the Western world. Seen in this light, Erica’s anthropomorphic appearance rather seems to be a kind of ideological *masking* of mechanistic reductionism. Or is there more at stake here? In order to be able to answer that question, we should also take a look at the eye of the beholder, both in East and West.

3. The perspective of the beholder

Aesthetic experience is not only about the subject which is present (for example a landscape) or represented (a painting of a landscape) and the form of this subject, but is also connected with the beholder, the way (s)he relates to and interprets the work.

One way to approach this dimension of aesthetic experience is to look at the specific perspective we take. *The Modular Body* is an interactive piece of work, which means that we not only have a freedom of interpretation (as we have when we read a novel or watch a movie), but we are actually responsible for the performance of the work. We have to find our own way through the
Japanese people are fond of robots, especially of androids. They dance and sing at electronics exhibitions, show bridal dresses at the catwalk, and appear on television. Android robots even appear on stage and in movies, and last year one of the leading roles in the movie Sayonara was the Geminoid F, created by Ishiguro, which was even nominated at the Tokyo International Filmfestival for the best female actress award. Android robots – and the success of Sony’s robot dog Aibo shows that this also is true for robotic representations of other living beings – are by most Japanese people regarded as being cute, friendly, and even beautiful. Their love for robots sometimes even inspire them to have their robot blessed by a Shinto priest or bear it to its final resting-place with Buddhist rituals.

This does not mean that there are no unpleasant feelings at all. In 1970 the Japanese robotics expert Masahiro Mori introduced the term bukimi no tani genshō for the uncanny feeling that we sometimes experience when we are confronted with something which resembles a human being very closely, but yet differs from it in a fundamental way. This not only is true, for example, regarding a corpse, but also for androids (Mori, 1970). There seems to be some form of cognitive dissonance at stake. We approach the android like a human person, but are confused by, for example, its mechanic or stereotype behavior.

However, the Western attitude towards robots seems to be fundamentally different. Although Westerners may have the same uncanny feelings like the Japanese people in the case of photorealistic androids, which fail to imitate human behavior in a realistic way, their attitude to robots in general seems to be much more negative.

If we look, for example, to Western science fiction about robots, it is striking that it is, from the gothic novel Frankenstein, which Mary Shelly published in 1818, on (Shelley, 1994), predominantly apocalyptic. Movies like Bladerunner (1982), Terminator (1984) and - to take a more recent and already mentioned example - Ex machina (2015) all have as their central theme the destruction of human beings by robots. Even in the famous robot stories of Asimov, in which the robot laws that have to prevent that robots ever would harm humans play a crucial role the theme is most times the trespassing of these laws (Asimov, 1982). And although The Modular Body is not about robots in the classic sense and is not explicitly apocalyptic, one is not tempted to attribute a positive outlook to this science fiction story. And this apocalyptic look is not restricted to the arts. Scientists in the West often have a negative attitude toward robots. They publish alarming warnings that
robots will take away our jobs, focus on the destructive character of drones (flying robots), and last year the famous physicist Stephen Hawkings even warned us that robots may soon dominate and replace human beings.\textsuperscript{15} Even in the most optimistic versions – like the heavenly fantasies of Moravec and Kurzweil about the coming singularity, there is no more room for human beings.

Compared to Western science fiction, Japanese science fiction in general is much more positive about robots. Robots like Astroboy, for example, the main character in a manga comic that appeared between 1952 and 1968, and which has been adapted several times to animation movies is not an enemy, the negative Other of man, but rather a helper and friend of humanity.

How should we interpret this striking difference in attitude between the Western world and Japan? This is the topic of the last section of this essay.

4. Interpretation

Although Western culture, especially European culture, has a predominant secular character, it has been heavily influenced by Christianity. One aspect of this Christian legacy is the taboo on ‘playing God’. Although God has made man the steward of life on earth, and is even permitted to experiment with it to a certain extent, creating life, and especially human life, is the exclusive privilege of God. Even in secularized culture scientists and roboticists who break this taboo, are reproached for acting out of hubris, which in Christian culture is the mother of all deadly sins. And as also taught by Greek tragedies, hubris inevitably leads to disasters and catastrophes.

Moreover, Western metaphysics since Socrates and Plato on, but especially in the modern age of science and technology, has always been characterized by a separative desire. In the West, the separation between life and death, body and mind, man and animal, mortals and gods, man and wife, often has an absolute character. In Asian cultures, Japan especially, the boundaries between these opposites are – as we find it visually expressed in the famous yin-yang symbol - much more vague and fluent. This is especially apparent in the domain of religion, and this has profound implications for the Japanese attitude towards robots. In the animistic tradition of Shintoism not only human beings have a spirit (kami), but animals, plants, and even stones as well. It is not surprising that within this worldview also robots are attributed with a spirit. And from a Buddhist perspective, robot Masahiro Mori states that robots also aim for the realization of the Buddha nature (Mori, 1982).

Like in the West, Japanese people compare human beings with animals, but not only or predominantly to determine the differences, but also to point at their likeness. In modern Japan, for a large part, robots have taken over this mirror function. Within this “reflexive anthropomorphism” (Sone, 2012), robots do not stand against human beings, but are part of their nature. Is it for that reason that skillful behavior in Japan often makes the impression of being robot like, carefully following a script?

In our globalizing world, the opposition between East and West is increasingly becoming more relative. Converging technologies are a global phenomenon. As I have tried to show with regard to OSCAR and Erica, in spite of some fundamental differences, there is a lot that these artefacts share. Moreover, absolutizing the differences between East and West would be motivated by a separative drive that has resulted in all kinds of theoretical and practical problems (think of the insolvable mind-body problem in Western philosophy). Just like Asian countries have incorporated much aspects of modern, Western culture is increasingly open for alternative ways of looking at human life. And as my example of ascribing intentions to a robot vacuum cleaner showed, in the West there is also an increasing openness towards the Asian approach of technology.

However, ascribing a soul to a robot still is for many Westerners a bridge too far. Within a still strong reductionist and mechanistic tradition, many philo-sophers even doubt if human beings have a spirit. Maybe, because of their animistic tradition, Asian people are better prepared for conceptualizing and designing a human life with robots than Westerners. OSCAR still has something to learn from Erica.

CONCLUSION

Of course, we should be beware of digital orientalism, uncritical idolization of Eastern robotic wisdom. After all, even in robot loving Japan the integration of robots in human culture is not without problems. This becomes clear, for example, when we read the user contract designed by Softbank for the buyers of Pepper, advertised as the world’s first emotional robot. The creators of the robot have specified in the contract that buyers must not use it for “acts for the purpose of sexual or indecent behavior.” This specification does not seem to be motivated, like the recently launched UK Campaign against Sex Robots, by the fear that such robots might dehumanize women, but rather out of care for the fragile soul of this emotional robot. Not everyone in Japan has already realized Buddha nature, so it seems. Maybe we should be glad that the consumer version of Erica is not yet for sale.
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ENDNOTES

1http://www.themodularbody.com/
2https://www.facebook.com/The-Modular-Body-1722218288023185/?fref=ts
3https://www.youtube.com/results?search_query=the+modular+body
6Taken together, these for elements are often considered to constitute the aesthetic (cf. De Mul, 1997).
7http://www.reading.ac.uk/news-and-events/releases/PR583836.aspx
8The text of that accompanies the full-page picture of Erica reads: “Meet Erica. She didn’t go to school. She doesn’t have DNA. Soon she will be smarter than you”.
9For those who prefer a more traditional, linear reading, The Modular Body website also offers an Autoplay modus.
10Also see the reports of the reactions to androids of the Japanese public in field experiments in malls, train stations and museums in Human-Robot Interaction in Social Robotics (Ishigoro & Kanda, 2013).
11www.h-n-h.jp/en/
13The fact that the translators of Mori’s article translated the Japanese phrase term bukimi no tani genshō with ‘the uncanny’ connected this phenomenon with the feeling Freud discusses in a well-known article with the same title. In ‘The Uncanny’ Freud refers to ‘the mechanical twin’ (as it appears in E.T.A. Hoffmann’s story ‘Der Sandmann’, featuring the life-like doll Olympia), which in his view is associated with the fear of death, repressed sexual drives and omnipotence fantasies (Freud, 1953).
14In the ‘About’ section of The Modular Body website, Kaayk explicitly refers to this dystopic tradition: “The story refers to various similar narratives in world literature and film history, notably Mary Shelley’s Frankenstein.”
16www.wired.co.uk/article/pepper-robot-sex-banned
Sport is not a frequent subject in contemporary art, but artworks that employ sport or relate to sport are frequent enough to make some observations about the current methods of combining art and sport.

During the period of modern art, there were two primary ways to combine sport and art: the first one was more traditional; the greatest sport heroes were immortalized in public artworks, usually as statues. For example, the statue of Finnish runner Paavo Nurmi (1924) was realized as a classical style nude by Finnish sculptor Wäinö Aaltonen.1 The habit of memorializing famous athletes with statues has continued into the present; however, the general artistic quality of the statues has declined since the early twentieth century. Another way to include sport in art was to picture the practice as an integral part of the modern world, as a new and exciting phenomenon: runners and cyclists were seen as representations of the future world, similar to airplanes and cars. This viewpoint can be found in the works of the avant-garde artists.2

Contemporary art practice is an omnivorous beast: it uses all kind of material employing various methods in order to produce objects and performances to produce artistic experiences. Today's art does not treat sport only as a subject that is visual, but as one that provides various perspectives either to raise questions about sport and the practices and structures related to it, or using connotations drawn from sport to open up issues outside both sport and art, for instance ideologies, politics and business.

Sport is still a subject of art, but often from a different perspective: instead of just portraying athletes and illustrating sport as exciting subject, art can opens sport to a wider range of meanings: artists can express criticism of sport; artistic methods can be used to transform sport for absurd, satirical or analytical presentations or for creating imagined sports. Furthermore, sport in art can point to issues external to sport as well as art can employ sport as a medium of artistic work. The connection between art and sport may emphasize the visual and identifiable elements of sport as a part of the artwork, or the more conceptual elements of it when the connection with sport stays more open.

The way sport is utilized in contemporary artworks can be divided into a few categories that are somewhat overlapping:
- As a subject of art - sport provides certain type of aesthetics for artistic work.
- As a tool for making a work of art - sport provides a platform for artistic work that is not necessarily about sport.
- As artistic work – sport or sport action transforms to artwork.

In addition, art can be used for artifying sport - use art in the context of sport (events), in order to make sport more interesting – to open new views on sport. This perspective to the relation of art and sport is slightly different – any approaches mentioned can be used for the purpose of artifying sport - with the exception of most critical views.3

Sport as a Subject of Art

This artistic approach to sport includes various ways of picturing sport, sport can be shown as a positive practice from various angles or the artwork can present the critical views of sport, its organizations and sport business. Furthermore, the category of picturing sport contains various humorous and critical transformations of sport events and the equipment as well as development of imaginary sports. Despite the chosen perspective, sport is in the center of the artwork.

Finnish artist Jenni Toikka's video work Circle (2015)4 provides a contemporary perspective for the traditional method of picturing sport heroes. The video focuses on the sport of biathlon, a winter event that combines cross-country skiing and rifle shooting. The main character of the video is a promising 19-year-old biathlete, Erika Jänkä and her performance during a biathlon course, but the method of presenting the action turns the sporting performance into abstract motion that reveals the mental world of competitive sports.
The artist tells that the initial impulse for the video work was watching biathlon on television. She liked the event’s visually and the way it had parallels with visual art. In the video, the visual aspects of the sporting event have been emphasized giving the narrative of it a secondary role: the elements of the site (Ahvenisto Race Circuit in Hämeenlinna, Finland) are employed for creating visual rhythms and composition that provide a novel view into a sporting practice. Both the location and the skier were the starting points of the work have been turned into artistic material and consequently lost their individuality during the process.

The composition of the video pays homage to the experimental Soviet-Russian films. The soundtrack combining sounds recorded during the sporting action and music by composer Arvo Pärt (Wenn Bach Bienen Gezuchtet Hatte, 1976) emphasize the connection with early twentieth century experimental films.5

Sport as a Tool for Making a Work of Art

Sport provides a tool that an artist can use to address various subjects. Even though sport is a visible part of the artwork, the work does not necessarily focus on sport but sport is employed as a metaphor for other issues. This kind of artistic practice is somewhat related to transforming sport for artistic reasons in while employing sport as a subject of art, but sport practice or equipment is not at the center. Sport merely provides a contrasting setting for dealing with the main subject.

This category of combining art and sport relates with conceptual ready-mades and installation art, although the works can contain performative elements. The role of the sport element in the artworks is similar with the everyday objects used in ready-mades and installations: they provide disturbing and metaphoric elements that bring forth the intended subject of the work.

Thomas Westphal’s installation Dionysia (2010)6 that combines sculptural and video elements falls into this category. The title of the work derives from an ancient religious festival, Dionysia, organized in the honor of the god Dionysus, where one of the central events was the performance of tragedies and comedies. According to the artist, the work contains both aspects of performance in the hilarious destruction of rather beautiful sculptural objects.7

The work turns a sport practice into a carnival of frustration and the marks of destruction by transforming one central element of basketball game. In the first part of the work, a video documentation of a performance shows a group of young men attempting to play basketball, but failing as the balls are shattered one by one. Realistic basketballs made of plaster make following a normal logic of the game impossible. The hilarious act of playing is balanced by the actual basketball court together with the debris left from the plaster balls. The ruins of the game evoke quite different thoughts than the game seen on video.

Sebastián Errázuriz’s project The Tree, Memorial of a Concentration Camp (2006)6 employed sport as a platform for making art has a more political approach. The project involved planting a 10-meter high magnolia tree in the middle of the national stadium in Santiago, Chile. The tree was planted in the stadium as a memorial of concentration camp: the stadium had served as a prison during the coup of dictator Augusto Pinochet in 1973. Thousands of political prisoners were imprisoned, tortured, and killed in the stadium.

During the one-week project, the stadium was empty of activities and open to the public to visit. At the end of the week, the project was completed by organizing a football match that was played in front of 20 000 people while the tree was still in place.9

Sport As Artistic Work

In addition to the previous approaches to combining art and sport, some contemporary artists have explored using sport practice as an integral part of a work of art. In these works, the artist is usually the active participant in the sport and the primary activity is experienced by the artist herself. Doing sport as art detaches the artwork from presenting sport or using sport in making art – sport is no longer the subject of art or the means to making art. Sport becomes a fundamental part of the artwork.

The sport activity can be done either as a live performance, or it can be used in artworks as documentation. Sometimes, the spectators can participate in the physical action, either individually or together with the artist.

The first specimens of artworks where physical sport-like action was used for making art can be found in the late 1960s and early 1970s, when conceptually oriented artists experimented with diverse ways of documenting an activity in order to turn it into art. A common approach was to undertake a seemingly meaningless task and record the results of it. However, the presented documentation of the results was not the central aspect of the work; the novel idea was to draw attention to the physical practice used for making art, literally turning the artistic work into artworks.

Many of the contemporary artistic approaches to combining art and physical actions continue the performative tradition from the 1960s, but today there is a wider variation of applications, including those employing a specific sport practice. The mood of the contem-
porary artworks also has a wider tonal range than the pioneering works; utter seriousness common in early works is not the only possible attitude. Even if the work addresses serious issues, there can be playful elements, spectacle, and humor.

For instance, Florian Slotawa’s *Museum Sprints* (2000-2001) transformed a sport practice into a personal medium of making art, even though the images of the sport action form a central part of the work. Florian Slotawa constructed a thought-provoking combination of art and sport in his series of runs through nine German museums. His project involved running the shortest route through museum collections as fast as possible, and documenting the runs for the exhibition presentation.

Florian Slotawa took his task seriously: in order to achieve the best possible results, he went through a training program before performing the runs. The result of the runs was presented in the form of documentary videos, where all the runs were filmed and edited to resemble a regular sport broadcast: several cameras had been placed along the routes to follow Slotawa’s sprint, and a digital stopwatch displayed the elapsed time in the lower corner of the screen. In addition to bringing a sport event out of its normal settings, Slotawa’s work questions the customary habit of hurrying through exhibitions – catching a glimpse of everything and seeing nothing properly.11

Performance *Running Beyond Language* by artist Vickiweitz exemplifies another approach of turning sport to an art practice. Her performance “Running Beyond language” was a part of 2015 ANTI Live Art Festival in Kuopio, Finland. The theme of festival was “Art of Endurance.”12

Vickiweitz’s performance involved running 26.2 hours in silence. From 11am on September 5th 2015, she ran along a 250-meter pedestrian street in Kuopio, Finland and kept going until 1.20pm on Sunday 6th September. For all that time, her performance was open to the audience: chairs were arranged by the street so people could come to sit and watch her and support her in silence. People were also invited to join her silent running.

During her previous performance, Vickiweitz ran 26 marathons in 26 days as a part of Edinburgh Fringe Festival 2013. This performance was a social event, where the contacts with people along her route, up and down The Royal Mile formed an important part of the act. However, during *Running Beyond Language* her attempt was to access that very area of life that exists beyond reason, beyond sense. Running 26 hours in silence was meant to provide a route past language, allowing her to just be in the moment. Silent running was her medium to show that life is an experience to be felt, not always to be understood, that allows to experience life as it is, without the borders of reason. According to her, it was also “about the absence of time, the strength of the body, the resilience of the mind. It was about support, participation and ownership.”13

**Artifying Sport**

A special case of combining art and sport is artifying Sport, when art is used to make sport more attractive, to add new dimensions and meanings to the sport experience, usually in the context of major sport events.

During the early twentieth century, art competitions formed a part Olympic Games. This practice can be seen as an early attempt to artify sport, bring wider cultural connotations to the field of sport. The artistic results were not memorable, mainly because the works had to inspired by sports and this limitation was quite restrictive in the context current concept of art.

Today, the idea of connecting art to major sport events is understood differently. For instance, large sporting events use art as a supplementary attraction to visiting tourists, though sometimes there are genuine aspirations for a natural connection between art and sport. The London 2012 Cultural Olympiad that produced a wide range of events, from local projects to large-scale performances across the UK exemplifies the contemporary idea of promoting a sporting event through art. Another common motivation for artifying sport is an attempt to encourage more people to exercise. In these types of projects, the artworks are usually made interactive in order to activate people.14

The artworks employed in the context of artifying sport, do not necessarily differ from the works in the other categories, but the special context gives them a special meaning. The major difference comes from the context of making art: the previous contemporary examples were made because of artists’ personal interest in sport, but in the context of artifying sport, the artworks are usually commissioned and sponsored by the organizers of the event, which can affect their contents and tone.

Forest Pitch by Craig Coulthard, which was part of the London 2012 Cultural Olympiad, exemplifies the contemporary method of employing to art in the context of a sport event.

The work was realized near Selkirk, at the Scottish Borders. The central idea of the Forest Pitch was building a full-size football field in a pristine forest and using it for a one-day football event. The spruce trees felled to make space for the pitch were used to create the goalposts, benches, and a changing room. After the event, native trees were planted along the markings, creating...
an evolving, living sculpture that will hold the memories of the event. The site will be freely accessible to the public for up to 60 years.

The main event consisted of two football matches played on the field. The matches were played during one day, August 25 2012. The four teams that played on the field were compiled of men and women recently moved to Britain and having an immigrant background. Furthermore, the football uniforms were specially designed for the teams by Scottish schoolchildren.

Coulthard’s work fulfilled several of the conditions for the intentional artifying of sport. There was clearly a work of art, both as an event and as an object, and most probably as an experience too. There was real sport, even though the athletes were amateurs. On the other hand, the event, like most the other projects presented, stayed safely within the limits of the category of art – there was no possibility to make a mistake.15

Through these examples, I have attempted to open up the methods and perspectives contemporary artists employ when dealing with sport. Definitely, there are many more ways of using sport in the context of contemporary art, but most of them fall into the categories I presented here.

References

3. Tainio 2015, p. 211.
The way of aesthetic phenomena: no delphic world to unfasten

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Abstract

There is nothing new in stating that to describe our relationship to the world is not the same as to analyse the world to which we relate. Needless to say, the latter has become the predominant model for establishing scientific validity and therefore academic excellence. The fact that analysis is a more suitable methodological model to establish objective truth including when it comes to understanding what pertains to sense perception is too obvious for words. The fact that, in the English speaking world, description of perceptual experiences as a valid method that expresses or shows an equally valid form of truth is relegated to qualifications such as flux of consciousness, bad poetry dressed in philosophy, pre-cognition, or self-addressed Delphic declarations amounts to surrendering to a mechanistic picture of the world that privileges objective knowledge. Such a picture leaves no room for a more relational conception of knowledge.

There are several overlapping reasons behind this epistemological tendency that is now on the verge of swallowing up the humanities. It is easier to recognise, review, or judge a formulation of truth according to a pre-established format or mechanistic model rather than in relation to how truth is revealed in perceptual experiences. The format for nowadays judgement of adequacy in the humanities uses quantifying criteria that fuel the market economy on which the academic world increasingly depends. This, combined with the ensuing demand for hasty production and consumption as well as the unavoidable limits imposed by the internationalisation of language within the context of globalisation, does not offer a favourable ground for cognitive practices that show the way of aesthetic phenomena to be fully appreciated.

This paper expounds the cognitive worth of such practices, which include phenomenological descriptions or studies written in a phenomenological vein. The knowledge at stake is not objective anymore, but relational: a conception embedded in the French connotation of the word co-naissance; a relational bringing-forth at work in Henri Maldiney’s writings on the paintings of Pierre Tal-Coat, or, perhaps in a less obvious manner, in Chuang Tzu’s story of Cook Ding, as interpreted by Xu Fuguan.

THE WAY OF AESTHETIC PHENOMENA
NO DELPHIC WORLD TO UNFASTEN

There is nothing new in stating that to describe our relationship to the world is not the same as to analyse the world to which we relate. Needless to say, analysis has become the predominant model for establishing scientific validity and therefore academic excellence. The fact that analysis is a more suitable methodological model to establish objective truth including when it comes to understanding what pertains to sense perception is too obvious for words. But the fact that, in the English speaking world, description of perceptual experiences as a valid method that expresses or shows an equally valid form of truth is relegated to qualifications such as “flux of consciousness,” “bad poetry dressed in philosophy,” “pre-cognition,” or “self-addressed Delphic declarations,” amounts to surrendering to a mechanistic picture of the world that privileges objective knowledge. Such a picture leaves no room for a more relational conception of knowledge.

There are several overlapping reasons behind this epistemological tendency, which is now on the verge of swallowing up the humanities. It is easier to recognise, review, or judge a formulation of truth according to a pre-established format or mechanistic model rather than in relation to how truth is revealed in perceptual experiences. The format for nowadays judgement of adequacy in the humanities uses quantifying criteria that fuel the market economy on which the academic world increasingly depends. This, combined with the ensuing demand for hasty production and consumption as well as the unavoidable limits imposed by the internationalisation of language within the context of globalisation, does not offer a favourable ground for cognitive practices that show the way of aesthetic phenomena to be fully appreciated.
appreciated. This paper expounds the cognitive worth of such relational practices, which include phenomenological descriptions or studies written in a phenomenological vein. The knowledge at stake is not objective anymore, but relational; a relational bringing-forth at work; or, to put it differently, a mode of communication that shows intentionality at work – a mode of communication that is not precluded by a constituted object and keeps itself open.

This cognitive relational practice is embedded in the French compound co-naissance, from the Latin co- (together, jointly, mutually) and naissance, meaning “birth” in French. In fact, co-naissance understood this way, i.e., “mutual birth,” has nothing to do with the French word for “knowledge” – connaissance, whose etymology is agnosere in Latin, gignosko in Greek, the radical jna in Sanskrit, or even further back xsna in ancient Persian – all of which being at the origin of the English word “knowledge.” The Latin etymology of the French word for “knowledge,” connaissance, comes from noscere (to know), whereas naissance in the French compound “co-naisance” comes from nascor (to be born). This is an important clarification, because the compound co-naissance is no more than a wordplay that uses the sound of “knowledge” (connaissance in one word), to express a practice that is both co-arising and cognitive.

French writer Paul Claudel (1868-1955) is known for having played with the ambiguity of the compound in his Art Poétique, “Traité de co-naissance au Monde et de soi-même,” translated as “Discourse on the Affinity with the World and on Oneself.” Needless to say, the wordplay in translation is completely lost.

The wordplay co-naissance – again written in two words – was, of course, also used by Merleau-Ponty in his Phénoménologie de la perception. For Merleau-Ponty, in sense-experience there is co-arising between the perceived world and the perceiving subject. But, again, the connotation is also lost in translation.

Le sujet de la sensation n’est ni un penseur qui note une qualité, ni un milieu inerte qui serait affecté ou modifié par elle, il est une puissance qui co-nait à un certain milieu d’existence ou se synchronise avec lui.3

The subject of sensation is neither a thinker who takes note of a quality, nor an inert setting which is affected or changed by it, it is a power which is born into, and simultaneously with, a certain existential environment, or is synchronized with it.4

The question is then, why is such a form of co-naissance when transcribed into words often described as flux of consciousness, bad poetry dressed in philosophy, pre-cognition, or self-addressed Delphic declarations? Is it a lower or even embryonic form of knowledge because it doesn’t pass the test of “objective thought,” so to speak, such as analysis?

One example of transcribing the co-arising between perceived object and perceiving consciousness is of course phenomenological description – not here understood as mechanistic framework that creates a division between noema and noesis, but rather as a means that shows intentionality at work, or, to bring it back to the title of this paper, the way of aesthetic phenomena.

It is of course easier to understand or evaluate formulations relating to aesthetic experience according to pre-established mechanistic thought-structures that seek to identify how parts relate logically to each other for the whole to make sense; and it is no surprise that such thought-structures are increasingly favoured as models to feed the ranking appetite of what has become the academic industry in neo-liberal quarters with its use of criteria such as impact, citations, or other indexing devices.

The problem is that to express the co-arising between consciousness and perceived thing – in other words, to express intentionality at work – is not about attempting to retrieve a pre-established structure in a perceived object, whether a logical structure or otherwise; nor is it about deriving from the perceived object some verifiable truth. This is, at another level and as we know, precisely what led Merleau-Ponty to highlight the limitations of, respectively, intellectualism and empiricism in his Phénoménologie de Perception.

To express, communicate, or describe the way of aesthetic phenomena as co-arising between perceiving consciousness and the perceived world brings forth a form of relational knowledge that does not easily lend itself to measurements according to clear-cut models made of aims and objectives. The reason is of course the phenomenon of co-arising – or co-naissance at work. How can a thought-structure be possibly used as model for making sense out of an aesthetic phenomenon when

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both perceiving consciousness and perceived thing co-arise in the light of each other?

Aesthetic phenomena obviously take shape in different ways at different levels. Artistic performances, arranging found objects, playing or composing music, shooting a film, acting, taking photos and so on – are all instances of co-arising between artists and worlds. But there can also be co-arising between the perceiving writer or speaker and the perceived thing – whether an artwork or the environment, be it natural, built, or human. What I am thinking of here are descriptions that show how aesthetic phenomena take shape. And crucially, such a co-naissance as instantiation of relational knowledge requires attentiveness to the perceived world, the ability to dwell, that is, a self-emptying attitude understood as well-disposability towards the place of our perception. To this attitude corresponds a particular temporality that increasingly looks like anachronistic at a time when building bridges becomes more important than building worlds.

For co-naissance to be possible, attentiveness to the place of what is perceived is needed; attentiveness to the place of what is written or said is needed – that is, attentiveness to the cultural texture so to speak, the connotations, stylistic formulations, specific paradigmatic associations, and so on. This is the form of attentiveness that takes time to develop – a time that runs against the ethos of productivity, individual competitiveness, or the interests of the market. Failing to develop such an attentiveness to the place of what is perceived, its world, often leads, as previously mentioned, to qualifying phenomenological rendering of perceptual experiences as flux of consciousness, bad poetry dressed in philosophy, pre-cognition, or self-addressed Delphic declarations. In fact, there is another reason, as already briefly mentioned.

Phenomenological rendering of perceptual experiences is co-arising, meaning that the perceiving consciousness arises in the process of relating to the perceived thing, or the process of describing the way of aesthetic phenomena.

As such, judgements of adequacy based on pre-established models of thought-structure become inadequate and misleading.

One telling example of phenomenological co-arising, or co-naissance at work is, I believe, Henri Maldiney’s writings, not only because of his understanding of the nature of aesthetic experience, but also because of the way he wrote about it, for example in his Regard, parole, espace (Gaze, Word, Space, 1965); Art et existence (Art and Existence, 1985); and L’art, L’éclair de l’être (Art – the Lightening of Being, 1993), Avènement de l’œuvre (The Advent of the Work of Art, 1997), Ouvrir le rien: L’art nu (Opening Nothingness: The Naked Art, 2000), and, most notably, his writings on the painting of Pierre Tal-Coat (1905–1985), who was at the origin of the French abstract painting movement Tachisme.

In truth, Maldiney offers phenomenological descriptions of a variety of perceptual experiences; of poetry, painting and sculptures as well as the natural, human, and built environments, including of ‘stones’, ‘bricks’ and ‘concrete’.

His phenomenological descriptions are not systematic. They are evocative, metaphorical, revelatory, as if to embody the appearing – or phenomenal – nature of art, its eventful dimension, and the spirit of openness – the primacy of ‘feeling’ that prevents any precluding intentionality or projects of sorts from determining the way of aesthetic phenomena. It is in this sense that Maldiney’s phenomenological descriptions bears the mark of relational knowledge, co-arising, or co-naissance.

For Maldiney, we certainly have to acknowledge that the ‘primary function of the image is to appear’; but we should also keep in mind that ‘[t]he aesthetic moment is not the what of its appearance, but the how of its appearing’ (Maldiney Regard, parole, espace (p. 107). That is what I meant by expressing, communicating, or describing the way of aesthetic phenomena: to show the

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how of the appearing of the perceptual moment, which, in inexorably, brings forth both perceiving consciousness and the perceived thing. As Maldiney puts it:

Neither history, nor sociology, or even ethnology are able to enlighten an actual experience where… we are presently overwhelmed by its presence, we are contemporaneous with our origin as we share our birth with the artwork.6

But perhaps Maldiney did not go far enough in this direction – I mean, in the direction of setting co-nais-sance in motion in his writing. For him, the ‘task of the phenomenology of art is to work out the being of the artwork as such by throwing light onto itself’7 His phenomenology thus remains more ontological than, say, ethical.

Co-arising or co-naissance between the perceiver and the perceived in aesthetic experience involves a relational balance made of both interdependency and unity with no preferential dichotomy between appearing and emptying. This, I believe, comes close to what Xu Fuguan implied in his interpretation of Chuang Tzu’s story of Cook Ding who cut up an ox. According to Xu in The Chinese Aesthetic Spirit,8 the anecdote reveals an attitude that contrasts sharply with Western means-end mode of thinking and dualistic conception of subjectivity/objectivity.

Cook Ding is said to follow the Way, the Tao, ‘beyond all methods’ to cut up the ox effortlessly. Cook Ding, his tool (or technique), and the ox are all harmoniously interdependent to the point of forming a unity – but a unity in motion. Cook Ding is ‘in perfect rhythm’ – interestingly an equally fundamental notion in Maldiney’s phenomenology. For Chuang Tzu, Cook Ding showed us how we ought to live our lives – by taking the time to painstakingly learn the Way.

Likewise, showing the way of aesthetic phenomena is not about unfastening alleged Delphic worlds according to pre-established thought-structures or by explaining how parts are logically related to each other for the whole to make sense. Showing the way of aesthetic phenomena is about allowing the interdependent co-arising between the perceiver and the perceived, by painstakingly learning the rhythm that brings together self-emptying and appearing, or, attentiveness and bringing-forth. For Xu, however, phenomenologists do not go far enough:

…since the phenomenologists are unable to grasp the calm and empty nature of the heart-mind, they are only ‘riding the horse to look for the horse’: trying to grasp [the spirit] from its function.9

Correlatively, showing the way of aesthetic phenomena does not allow for any dissociation between the ‘what’ of their appearance and the ‘how’ of their appearing.

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6Maldiney, L’art, L’éclair de l’être, 298.
7Ibid., 306.
8Xu Fuguan’s (徐復觀) develops his interpretation of Chuang Tzu’s (莊 周) story of Cook Ding in his The Chinese Aesthetic Spirit (Zhongguo yishu jingshen 中國藝術精) (1983), Taiwan: Xuesheng Shuju.
9Ibid., 132.
Hystericized hysteria: Deleuze’ hysteria

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Abstract

In *The Logic of Sensation*, Deleuze shows the becoming of sensation and its logic caused through arts. This logic is a specific logic only of sensation and presents itself wherever the sensation comes about. In *The Logic of Sensation*, Deleuze argues that Bacon’s paintings eminently show this sensation. The sensation in his term is the encounter between “the body without organs” and forces outside. The fact that Bacon’s paintings prove this sensation implies his success in his capturing these forces.

However, what does Deleuze insist by showing how Bacon’s paintings, or rather the essence of paintings are related in hysteria? Does he just compare the Figures in Bacon’s painting to the bodies which is twisted, distorted, epileptically convulsing and in state of attack, of hysteria? Although this may be true, it is more essential, identifying the essence of art to hysteria, that both visualize the invisible forces exerted upon bodies. Contraversivly, considering the recent explanation of hysteria in psychiatric and psychoanalytic perspective, this seems beyond understanding, for hysteria is dominantly regarded not as physical disease but as psychogenic (yet of course there are a few exceptions in terms of psychiatry). Furthermore, contemporary hysteria shows different symptoms from the above. At the dawn of psychoanalysis when Charcot had introduced scientific treatment for hysteria, he had observed that hysteria’s major symptoms were the series of spastics and paralytics, hyperesthetics, anesthetics and grand attack as Deleuze mentioned. But now these symptoms are hardly found. For this reason, many studies ask where all that hysteria has disappeared.

If so, we can also ask what his argument for paintings with hysteria implies. Here I argue two reason for his introduction of hysteria into sensation and Bacon’s painting. First, he return the corporeal dimension to hysteria as psychogenic distorted by psychoanalysis. Thereby he criticize the psychoanalytic-clinical hysteria, opening sensitive and material level of body. Second, he reveals the aesthetic-clinic common in hysteria and aesthetics.

1. In *The Logic of Sensation*, Deleuze shows the becoming of sensation and its logic caused through arts. Here lies that this logic is, although irrational, ‘logical.’ This logic is a peculiar logic only of sensation which the reason cannot speak and presents itself wherever the sensation comes about. In *The Logic of Sensation*, Deleuze argues that Bacon’s paintings eminently show this sensation. The sensation in his term is “produced when the [corporeal] wave encounters the forces acting on the body”, that is, the encounter between “the body without organs” and forces outside.’ The fact that Bacon’s paintings prove this sensation implies his success in his capturing these forces. With this, Deleuze suggests: “With painting, hysteria becomes art. Or rather, with the painter, hysteria becomes painting. What the hysterical is incapable of doing – a little art – is accomplished in painting.”

What does Deleuze insist by showing how Bacon’s paintings, or rather the essence of paintings are related to hysteria? Does he just compare the Figures in Bacon’s painting to the bodies which is twisted, distorted, epileptically convulsing and in state of attack of hysteria? In fact, he describes these types of hysteria with the Figures in Bacon’s paintings:

“If we look at the “picture” of hysteria that was formed in the nineteenth century, in psychiatry and elsewhere, we find a number of features that have continually animated Bacon’s bodies. First of all, there are the famous spastics and paralytics, the hyperesthetics or anesthetics and grand attack as Deleuze mentioned. But now these symptoms are hardly found. For this reason, many studies ask where all that hysteria has disappeared.

If so, we can also ask what his argument for paintings with hysteria implies. Here I argue two reason for his introduction of hysteria into sensation and Bacon’s painting. First, he return the corporeal dimension to hysteria as psychogenic distorted by psychoanalysis. Thereby he criticize the psychoanalytic-clinical hysteria, opening sensitive and material level of body. Second, he reveals the aesthetic-clinic common in hysteria and aesthetics.

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2 Ibid, p. 52.
3 Ibid, pp. 48-49.
upon bodies rather than showing simply apparent likeness. However, considering the recent explanation of hysteria in psychiatric and psychoanalytic perspective, this seems beyond the contemporary understanding. For hysteria is dominantly regarded not as physical disease but as psychogenic (yet of course there are a few exceptions in terms of psychiatry). Furthermore, the contemporary hysteria shows different symptoms from the above. At the dawn of psychoanalysis when Charcot had introduced scientific treatment for hysteria, he had observed that hysteria’s major symptoms on bodies were the series of spastics and paralytics, hyperesthetics, anesthetics and grand attack as Deleuze mentioned. But now these symptoms are hardly found. For this reason, many studies ask where all the hysteria has gone.4

If so, we can also ask what Deleuze’s argument for paintings with hysteria implies. Here I argue the reason for his introduction of hysteria into sensation and Bacon’s painting. I shall suggest that he return the corporeal dimension to hysteria as psychogenic distorted by psychoanalysis. Thereby he criticizes the psychoanalytic-clinical hysteria, opening sensitive and material level of body. By doing so, he reveals the aesthetic-clinic common in hysteria and aesthetics by proving hysterical body as the area in which the sensation comes about.

2.

It is clear that Deleuze criticizes the concept of hysteria drawn from Psychoanalysis. Also this argument is dealt with in “Painting as Hysteria: Deleuze on Bacon” by Tomas Geyskens. To sum up his argument, Deleuze appropriates the hysteria which was mainly analyzed in the dimension of meaning by psychoanalysis and suggests that the hysteria is fundamentally located in the corporeal dimension rather than the dimension of meaning. In doing so, he also criticizes the science of psycho as a whole. Geyskens obviously shows Deleuze’s criticism of psychoanalysis with the concept of hysteria. He explains, however, it only with how hysteria relates to the presence of body and its sensation in Deleuze’s terms, therefore, does not elaborate Deleuze’s hysteria further in the context of its conceptual history. I argue that his hysteria is not his peculiar new term. Rather, his hysteria is a type of witness who has shown that a neurotic subject, or rather “the body without organs” in his terms has always already been in the physical and corporeal dimension, thus his hysteria, I would argue, is indeed the return of hysteria itself. I shall trace the usage of hysteria that is not only in psychoanalysis but also in its history as a whole and figure out in which sense Deleuze’s hysteria can be its return.

Freud began his career of psychoanalyst with the study of hysteria, along with Charcot who was a psychiatrist and taught Freud, and indicated psychoanalytic cases of hysteria in his work Studies on Hysteria (1893-1895) co-written by Josef Breuer. One year later, Freud publicly announced the beginning of the science of ‘Psychoanalysis,’ that is, hysteria was a ‘Muse’ that drives him to the foundation of psychoanalysis as a science. And it is interesting that since Freud’s commencement the main symptoms Charcot had proved such as epilepsy, convulsion, spasm or dyspnea, so-called grande hysterie gradually disappeared, and instead Freud’s hysterics started to complain mainly frigidity, hyperesthetics or anesthetics, so-called petit hysterie.5 This decisively implies since Freud studies on hysteria, the symptoms

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5 Elain Showalter, Hystories: Hysterical epidemics and modern culture, Columbia Univ. Press, 1997, p. 38. And while these “fantastic spectacles” as symptoms gradually disappeared, many psychoanalysts and psychiatrists believed that they took this disappearance as ‘treatment of disease’ by their favor. But hysteria consistently transforms itself as if virus transforms resisting antibiotics. According to many studies, it is said that the contemporary symptoms of hysteria are eating disorder such as anorexia and addphagia.
6 Ibid, p. 15. Moreover, Showalter suggests that these symptoms of hysteria proves cultural collective hysteria such as “kidnapped by aliens”, conspiracy theories or ufology as well as the corporeal symptoms like anorexia or addphagia, in these days. It is interesting that, the things labeled as hysteria, anyhow, has a mode and patients tends to suffer from similar symptoms, following the mode. Showalter calls this mass hysteria. It implies the meaning of ‘collective’ as well as the affection of mass media. The trend of analogous symptoms had appeared not only in these days but also in 19th century in which Charcot had directed ‘histrionic hysteria’ as epidemic. The grand attack that some psychiatrists miss no longer appear because it was only a fashion about that time. In this sense, it is right that hysteria is dialectic. In other words, hysteria transformed itself depending on the demands of hysterics and the decisions of psychoanalysts. (ibid., p.11.)
of hysteria couldn’t be coherent in terms of diagnostics. Furthermore, those symptoms mimic the acceptable mode, in each period, of expression on unknown suffering or pain.6

According to Freud, hysteria seems a corporeal disease but the direct cause is a repressed memories or trauma. Its corporeal symptom is corporeal language of unspoken psychic memories. So for the treatment, Freud relieves the hysterical suffering by ‘recalling’ the repressed memories of the patient with words through talking cure. This is so called ‘cathartic method.’ As we know as a type of homeopathy, he insists, this method contributes to the dissolution of negative emotion. If so, why Freud take hysteria as psychogenic rather than corporeal symptom itself? There might be a few observations, first of all, he had suspected the corporeal shapes that Charcot had ‘directed’ to his hysteriacs. Furthermore, Freud’s desire of ‘scientificity of psychoanalysis’ generated this shift, that is, his desire was to systemize psychoanalysis by figuring out one fundamental cause of hysterical symptoms, and therefore, he draws on a fantasied psychic memory, not seeing the symptoms as organic disorder.

Foucault delineates this shift of hysteria with the process of bottom-to-top of its cause. In other words, since the ancient era, there has been a cause of something as hysteria, which firstly attributed to the body and gradually moved up to the head or psyche. Then I shall see the historical facts how the corporeal presence of hysteria originally appears as we are focusing on.

3.

Some literatures of the ancient Egyptian medical science delineated the ‘female disease’, which brought on paralysis, suffocation or convulsion, without particular organic causes. It was said that the autonomous animal inside the body, the uterus roams in the body and sometimes is blocked around neck and causes suffocation et cetera. This story of wandering uterus was prevalent in the ancient Greece, and Plato named this animal as Hystera and its wandering as Hysteria. According to him, this wandering uterus annoys women when it is unsatisfied. Therefore, the treatment of this was ‘sound sex’ or ‘birth’. Also Hippocrates, although he had eminent scientific medical practice, relies on charms and conjugations for the treatment. At this time, sex is a type of treatment in terms of health. By contrast, it changed as the diabolical in Christian perspective.

Hysteria was rampant in medieval times, and it, as ‘female disease’, was a great ground which proves that Christian original sin is attributed to women. Also Christianity found diabolic presence in women’s body, instead of roaming uterus, therefore, the uterus that needs to be appeased or treated for ancients was replaced by women’s body itself which is often identified with something diabolic. Subsequently, by the time of the end of the Middle Ages and the Renaissance, another type of treatment for hysteria spread out under the name of Witch-Hunts. The decline of religious authority and the advent of modern scientific thinking were the background where Witch-hunts drastically increased. Especially, Witch-hunts shows duplicity of chaotic situation in the shift from the Middle Ages to the modern times. In other words, since that time, on one side ‘body, nature and female’ became tied firmly bound in a group and on the other side ‘mind, human-reason and male’ were placed as counterpart. In doing so, it is told that body, nature and female as cause of chaos should be controlled or eliminated to keep the civilization, but at the same time they become regarded as mysterious objects to be discovered by science, that is, this modernity has assigned the divine as well as the abject to them. This analysis is not surprising when we refer to the argument by Bataille. According to him, the divine has been often sacrificed for social unrest, which we can find in human history. In this context, it is not a coincidence that to treat hysteria with sadistic ways and to kill the bodies in which were possessed by evil spirit were legalized at the same time, where hysteria and witch-hunts uprose. Also these coexistence became a motivation by which, on the one hand, psychiatrists in 19th century were fascinated by hysteriacs and on the other hand they were committed to developing the treatment method for hysteria into ‘the normal’. This is an item in a bulleted list.

4.

I have seen that hysteria has been connected to body, nature and female before it became a psychic disease. These are, I belive, another term or expression of the presence/advent of an unknown force, which men as universal human can hardly bear. It is psychoanalysis that signifies this unknown force in the symbolic order with which we can understand and scientifically make it a representation. Criticizing a signified representation and psychoanalysis, Deleuze’s hysteria is a task to shift it again from the ‘mentalized hysteria’ to the ‘corporeal hysteria.’ When the history of hysteria is the history of representation, it took its representation firstly as uterus, and through witch-hunts, and finally a neurotic/conversion hysteria. But Deleuze discovered the fundamental hysteria under its representation, which has its own material and corporeal moment. If a grotesque animal, the uterus, witch-hunts, hysteria neurotic is representative, spectacle-like and illustrative, the corporeal presence
under these modals is obviously the inherent mode of hysteria and the affect of ‘unknown force’, which Deleuze insists. This affect is the moment that generates sensation and opens the aesthetic. Je ne sais quoi that is not captured by the logic of reason can at last recuperate from the loss of its essence. Consequently, where “Freud neurotized hysteria”, Deleuze hystericized back this Freud’s neurotic hysteria.7

5. REFERENCES


Introduction

Instagram, Facebook, Youtube, Twitter, Tumblr, among others. Numerous platforms are in use, with which people can share (or even broadcast) their creations, stories, and opinions. What does this mean to an artist, especially a public artist? I mean here, by ‘a public artist,’ an artist who seeks to constitute a public. Whether a commercial platform or an independent one, would those internet-based platforms give an artist an opportunity or not? Asking this is to ask whether the Internet, as a space, can be a place for public gathering and, if so, what kind of a public it enables.

Internet as Discursive Environment

The starting point of this discussion is a basic character of the Internet space. But prior to the beginning, to see why this is the starting point, it is needed to give a look at the notion of discourse-specific art. I’m using this expression in contrast with site-specific art, which demands a brief explain on the history of public art.

There are, Suzanne Lacy writes, two historical roots of public art. One is “art in public place” and the other is “art in public interest.” Being conducted by official agencies such as NEA of USA, the former moved artworks out of museums to public places. With this current, in the sixties, objets came out of museums and then ‘site-specificity’ was demanded to them in the seventies. But in spite of contextual change from objets in museums to objets in public spaces and to site-specific objets, in this history there was no substantial change on the character of art institutions. To cite Jeff Kelly, “Site specificity was really more like the imposition of a kind of disembodied museum zone onto what already had been very meaningful and present before that, which was the place.” (Lacy 1995: 21-24)

The latter was mostly conducted by vanguard groups such as feminists, ethnic groups, Marxists. Having roots in arts of the fifties which resisted art institutions and conventions — happenings, experiments on pop culture, especially those converged environmental, political, and technological issues with arts — it kept pace with social struggles like anti-war movement in the sixties and feminist movements in the seventies. Thus the artists moved into public spheres using media and sought to communicate with audiences in communities (often which they belonged to). Though having different backgrounds and perspectives, Suzanne Lacy comments, their “conclusions about the nature of art as communication and the articulation of specific audience form the basis for new genre public art.” (Ibid.: 25-28)

She calls public art in the nineties which took over the latter’s spirit New Genre Public Art and sees it “calls to action.” On the background of racial and sexual discrimination, cultural censorship and so on in the late eighties, she argues, activist discourses approached the nexus of public art, where artists struggled to make social interventions and present alternative value systems. (Ibid.: 28-30, 33) According to Miwon Kwon, this kind of arts has a discursive site-specificity. While the former site-specific public art targeted physical public spaces of art institutions, more recent one makes discourse itself a place for arts. (Kwon 2002: 28) By virtue of this, recent public art has a wide choice of (physical) places and actively uses media technologies. She points the Internet out as one of “media spaces” along with traditional one-sided media such as radio, newspapers, and TV. (Ibid.: 26)

Miwon Kwon, like Suzanne Lacy, lists main interests of this art: social issues such as race, ethnicity, and environments. The Internet is an effective way of addressing these socially, especially for the progressive politics, important issues which are not efficiently dealt with in mainstream discursive sphere. It’s because, unlike mainstream media controlled by capitals or governments, the Internet allows freer speech and demands less resources. This promotes recent discourse-specific public art to make the net its usual stage.

Though communication through the Internet largely free from physical, economical constrains allows political arts for many possibilities, there are concerns on its emancipatory potentials. For example, “Cyberspace, with its myriad of little consensual communities, is a place where you would go in order to find confirmation
and endorsement of your identity. ... Encounters with others should not be about confirmation, but about transformation,” cultural researcher Kevin Robbins warns. According to Neala Schleuning, Facebook, which mass-produces consensual communities, is exemplar and there individuals aren’t true members of communities but “isolated units” who belong to false communities based on superficial commonness and consensus. Through such a superficial relation, they argue, neither true meeting nor mutual transformation but only repeated self-reproduction occurs. (Schleuning 2013: 218)

Speed improvement, propagation of hand-held devices, and popularity of micro-blogs (such as Tweeter or Facebook) make communication on the net more real-time and thus seems to inflame this situations. For people tend to immediately reproduce their likings rather than have a critical distance and reflex. But Kasun Ubayasiri denies this view and presents another possibility. According to his “post-modern view of a fragmented public opinion” which refuses to “theorize on one single overarching internet based public sphere,” “[t]he cyberspace becomes a virtual world and specific locations within this vast expanse become analogous with eighteen century European cafes that provided the physical arena conducive to the creation of intellectual forum.” Here, still, “geographically dispersed intelligence are able to converge in cyberspace to engage in rational and critical debate.” (Ubayasiri 2006: 9)

Moreover, Nam-see Kim points out “written language is not only for Enlightenment which ‘grows the limitation of private reason to the reason of the species [i.e. the perfectibility of human reason],’ as those who find the only ideal model of written communication only in books think.” “Written language, [...] as Twitter shows, is also used for ‘exchange of experiences,’” continues he. (Kim 2011: 27, my translation below) Here, ‘experience’ doesn’t indicate experience in general as an information, but Walter Benjamin’s notion of Erfahrung. He argues experiences are fragments of life exchanged through stories which in turn are joined to people’s lives. Though he thought this was hardly possible any more due to generalization of printed media, flood of information, and rapid change of life styles, Nam-see Kim finds Twitter re-enables this exchange. (Benjamin 1989: 443; Kim 2011: 12) “Stories, through new communication media of social network[social media], is revitalizing its own collective potentials,” writes he. (Kim 2011: 17)

If I may call stories about certain experiences a discourse, Twitter’s function Nam-see Kim found can be called as a function of providing discursive environment and forming discursive community. When communications on the net (at least, through certain platforms) forms a discursive community and allows people for “internal solidarity” and “a foundation for linking a private life and communal life” (Ibid.: 23), what would be an Internet artist’s role who seeks to intervene in mainstream discourse? One would be to share her/his own experience and the other would be to provide a forum, a cafe where people can share their own experiences and discuss them. (These two may be intertwined, but there would be ways to make people to share their experiences except for sharing the artist’s experience.)

**Artists’ Role in the Age of Internet Technologies**

Amy Bruckman seems to put a stress on the latter. She begins with saying “Cyberspace is not Disneyland. It’s not a polished, perfect place built by professional designers for the public to obediently wait on line to passively experience.” In this two-decade old essay written in the early days of the Internet, she presents the examples of people sharing their own writings or pictures through their websites and then concludes “there is a need for a new kind of artist: one who inspires and facilitates other people’s creativity.” (Bruckman 1995: no page) Given that what she mainly suggests is a platform through which people can share their stories, an artist’s role here might seem to be providing platforms itself such as Twitter or Facebook.

But she doesn’t stop there. She presents as a notable example, along with a platform she developed herself, artist Abbe Don’s works. Her work “Share with Me a Story,” which follows her family history work “We Make Memories,” is a toolkit that facilitates making a multimedia family history album. They are on the one hand, sharing of artist’s own experience, and making people to share their own on the other hand. Abbe Don talks of, according to Amy Bruckman, two roles of an artist: one is “absolutely first-person” and the other is a “catalyst,” which means that the two roles mentioned above are all emphasized. Seeing these roles of an artist, Amy Bruckman conceptualize an Internet space where “everyone is becoming an artist,” “not a place for ‘professionals’ to publish and the masses to merely download.” (Bruckman 1995)

Of course, the phrase ‘everyone is an artist’ should be understood metaphorically. (She also notes that she are not to dismiss the qualitative difference between professionals and amateurs.) The important thing is that, on the net, an order other than the ordinary, a role other than in everyday life is possible — here, every individual can be an artist while the ‘structure’ demands them to be a mere downloader, a consumer. For example, it’s possible, for a feminist, to say “At present, the patriar-
chall structures intrinsic to the mass media mode are still not consolidated in the web – where experimentation still makes the difference.” In this perspective, Elena García-Oliveros writes, “[artists] look for themselves in the no-places, in the cloud, places where these cyberfeminist artists are safe from being engulfed by the traditional structures that are inherent in any organized system.” (García-Oliveros 2014: 4, 1)

This is the same move with New Genre Public Artists’ move which sought to find a new and not-yet-engulfed places in individual communities. Suzanne Lacy, one of the proponents of the movement, understands herself as a “community organizer,” whose role is to “communicate with people, whether that would be to open the door, person to person, or news or media.” (Ibid.: 3) To put this together with the discussion above, an artist’s role will be to organize an order, on the net where something new is still possible, which is not reduced to the order of everyday life and to promote people to disclose their own particularities to enable it.

Let’s view an example of “Three Weeks in January” by Suzanne Lacy which employed social media as an organizing strategy. In an interview, she says she and other organizers of the project had an online campaign I Know Someone, Do You? to “see how many people had been raped or experienced rape or invite those women to share this experience.” Founded in this experiment, she now believes “serious organizing can take place specifically linked to electronic media.” (Elena 2014: 3, 5)

This work is examplar of the discussion above. Suzanne Lacy’s, namely an artist’s role is to provide a forum, a cafe where people can discuss a certain theme. Here, as Nam-see Kim argued, exchanges of experience take place. Toxic Elena, the interviewer, comments that this project “generated the online community.” (And given that it’s not easy to share one’s own experience of being raped, “One could say, as there was no physical contact, there was a willingness to tell other ind of thing online.”) (Elena 2014: 4, 3) Here, in “the online community,” a marginalized experience gets its own language.

But it seems to be crucial to make a non-digital experience for her purpose. She worries that “disembodiment of the web” would “allow for actually less human contact and ultimately it would be less political despite the revelation of political experiences.” (García-Oliveros 2014: 6; Elena 2014: 2f) She seems to compensate this problem by organizing an on-offline crossover projects. But would it be really so? To some extent, as she confesses, it might be a matter of her generation. Today’s young generation doesn’t know the boundary between the online and offline. A large portion of their ‘offline’ relations is dependent on ‘online’ world. An attempt to tell the latter from the former qualitatively doesn’t seem to be successful for this generation.

Then we should focus on the potentials of Internet communities, the communities of anonymity. I used ‘anonymity’ here in twofold meaning. Firstly, the anonymity of the Internet which allows people to share their experiences which are uncomfortable to disclose by their real names. Marginalized experiences such as being raped or being sexual minorities etc. are often uncomfortable issues. Secondly, the anonymity of the net that enables a kind of imagined community indifferent of economic classes, geographic locations, ages etc. which can be conceived as a horizontal fellowship. These enable an experiment of a new kind of community, which is not “engulfed by the traditional structures that are inherent in any organized system.”

**Toward an Agonistic Public Sphere**

If, on the net, a new kind of community is possible, what would/should it be like? Above I said, citing Kasun Ubayasiri, there can be eighteenth century European cafes on the net. He proposes this drawing on Habermasian notion of public sphere. Then one might raise an objection that his public sphere is for rational debate, not for exchanges of experiences. Though the cafes were “wild, playful, and sexy,” Habermasian public sphere itself has a limitation, as Iris Marion Young points out. She writes, citing Seyla Benhabib, “[one] strain in Habermas’s theory relies on counterfactuals which build in an impartial standpoint in order to get universality out of the moral dialogue.” Though in the other strain “which derives from the insight that an emancipatory politics involves the expression and interpretation of needs[,] ... and that[ ] no one speaks from an impartial point of view,” she concludes that Habermasian public sphere, in the end, relies on the strong separation between reason and affectivity and itself “undermines this move to a radically pluralist participatory politics of interpretation.” (Young 1990: 106-8, 118)

Advocates of an impartial standpoint tries to expel feelings and desires to be universal. But this always fails, she argues, in the sense that “[f]eelings, desires, and commitments do not cease to exist and motivate just because they have been excluded from the definition of moral reason.” Moreover, a rationalist ideal, “[t]he idea of the neutral state that stands above the particular interests and conflicts of civil society” is, she shows, “a myth.” For when there is a difference of power and

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1 To be fair, I should note that some theorists do not agree with this critique. Lincoln Dahlberg, for example, writes that Habermas recognizes this problem as resulting from a cultural bias which generates a distortion of communications. (Dahlberg 2007: 131)
resources among people, the outcome of the ‘neutral’ judgment easily becomes favorable for the more powerful. (Ibid.: 103, 114)

To go beyond the bounds of traditional notion of public sphere, she proposes a “heterogeneous public” which implies these two principles: “(a) no person, actions or aspects of a person’s life should be forced into privacy; and (b) no social institutions or practices should be excluded a priori from being a proper subject for public discussion and expression.” (Ibid.: 120) This is to embrace the plurality and diverse forms of lives into public sphere and to accept conflicts of society, opposed to an attempt to form an equivocal society.

As Lincoln Dahlberg points out, the traditional model of deliberative public sphere has no place for non-deliberative aspects of lives such as activist protest actions and its theorists tend to do reject political conflict. Facing this problem, he argues, “[t]o address the democratic role of the politics associated with excluded voices we can draw upon the work of another group of Internet-public sphere theorists and researchers, whom I call ‘agonist’ because they focus on political struggle.” (Dahlberg 2007: 133) He writes:

[A]gonists see the Internet as supporting those voices associated with marginalized discourses to do three inter-related things with respect to democratic politics: to develop their own deliberative spaces that draw upon and strengthen marginalized discourses; to link up with other excluded voices in developing representative, strategically effective counter-discourses; and subsequently to contest those meanings and practices dominating mainstream public sphere(s). (Ibid.: 134)

So now, in this context, what kind of cafe an artist should open up is obvious: where marginalized experiences can be discussed and which can contest to and act in concert with other cafes. Here, as Iris Marion Young points out, no aspects of lives, including emotions and affectivity, should be excluded. A marginalized and ‘weak’ discourse which seeks to contest to mainstream discourse needs a different method than what a mainstream discourse employs. It needs to be, if not strong, intense. Jinrong Tong argues one aspect of an agonistic public sphere is “the prominence of emotions,” based on the example of Chinese Internet public sphere. (Tong 2015: 340) Expressing emotions can give a marginalized discourse some intensity, which will override the strength of the mainstream discourse.

But it should be noted that this not be about moving from margins to the center. Antze Gimmler, responding to Iris Marion Young, argues Bernhard Peter’s suggestion of distinguishing two types of public sphere can be an alternative. He suggests that there are two type of public sphere, one in a wide sense including mass media and public events, and the other in a narrower sense. While the former can be experimental and expressive, the latter “emphasizes the place of rational argument and reasoning.” In this frame, politics is conceived as bringing issues from the periphery, the former, to the center, the latter. (Gimmler 2001: 29)

This, however, is to repeat precisely what Iris Marion Young criticizes. Her point is that, in the traditional mode of public sphere, something is granted to be rational and something is not. Thus this can’t be an alternative for the marginal experiences, but a mere reinforcement of a so-called civic public. Emancipatory politics is to refuse this separation. By making present the marginal here and there, the agonistic public sphere defies the separation between the periphery and the center.

Now we have a few keywords. Exchanging experiences, expressing emotions, making the excluded voice present in the public sphere. An artist who seeks to find out the emancipatory possibilities of the Internet space needs to give a pause here. To sum up, a public artist’s role on the Internet is to establish a cafe where people can share their own experiences and emotions on them, and make this cafe contest to or act in concert with other cafes. Maybe it should be noted that to act in concert does not mean to cease to be agonistic here. Though theorists like Seyla Benhabib sharply distinguishes between agonistic mode of public sphere and associative one (Benhabib 1993: 102), these two are not contradictory. The agonistic sphere, as she writes, “is based on competition rather than on collaboration.” (Ibid.) But this does not necessarily mean agonists do not collaborate. An agonist can collaborate, act in concert with others to compete against other agonists, especially against one who are in the mainstream. This is not a matter of choosing one against the other.

Allowing people to share their own experiences which are marginalized, excluded, and thus elsewhere not spoken, a work of art can create a public forum. Here, expression of emotions would give an intensity to the experiences-discourses. With this intensity, it can blur the separation between margins and the center.

In Lieu of a Conclusion

As the title says, this essay aimed at a preliminary sketch. There are many things to do after this sketch. Firstly, because the effects of an Internet-based public art work will vary from case to case, further case studies are needed. Secondly, the limitations of the Internet itself, such as censorship or accessibility issues, need to
be scrutinized. Thirdly, a bridge is to be found between an Internet-based public sphere and the institutional politics. These will be next steps of this research.

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Art and politics: J. Rancière’s aesthetic regime of art

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Abstract

This paper analyzes the relationships between art/aesthetics and politics by focusing on Jacques Rancière’s writings about art. For him, aesthetics relates to the distribution of a specific experience called ‘le partage du sensible (the distribution of the sensible).’ The distribution of the sensible determines who has the right to take part in the public sphere of the community. Politics, for him, is a reconfiguration of the distribution of the sensible - the sense experience of times and spaces. In this regard, politics is the question of aesthetics as a form of sensory experience. Aesthetic actions and artistic practices are political in that they create new forms of sense experience entirely different from the everyday life. He discusses the specific mode of experience in the aesthetic regime following Kant and Schiller. Art in free play belongs to an autonomous form of experience which suspends the hierarchical order between activity of understanding and passivity of sensitivity, thinkers and laborers. He argues that autonomous sense experience in the aesthetic regime of art infringes the existing distribution of the sensible. Art is political not because it propagates political slogan but because it redistributes and produces sense experience free from domination. Art, that is to say, is political only when it creates the autonomous forms of experience. For this reason, there are no more conflicts between the autonomy of art and politics (the heteronomy of art).

ART AND POLITICS

This paper analyzes the relationship between art/aesthetics and politics by focusing on French philosopher Jacques Rancière’s arguments about arts and aesthetic regime of art. His thesis about arts, aesthetics and their relations to politics helps us to recognize what modern art might mean and how it would relate to politics in contrast to the dominant understanding of autonomy of the modern art and its relation to the politics (heteronomy of art).

As many people already know, one of the most interesting characteristics in the western modern society is the differentiation of the economic, the political and the cultural system. Not only arts but also scientific knowledge and other social institutions were freed from the religious authorities. Max Weber calls this process of social differentiation “disenchantment of the world.” As a part of this historical and social change, the idea that the fine art is an autonomous one and the aesthetics is an independent science or a discipline was established at the end of the eighteenth and beginning of the nineteenth centuries. German modern philosophers like Kant and Schiller had a distinguishing role in the establishment of the modern perspectives on fine art and its autonomy. Some artistic practices and movements like “l’art pour l’art” seemed the realization of this philosophical idea. ‘Purity’ and ‘flatness’ in the paintings, especially in the abstract expressionism which was strongly supported by American critics C. Greenberg seem to prove the factuality of the autonomy of art and its separation from politics, although there existed artistic movements like Dada and surréalism in early 20th centuries which strongly proclaimed the annihilation of separation between art and life.

In contrast to the general understandings of autonomy of modern art and its separation from life, what is intriguing for Rancière’s thesis is that he argues the very identity of autonomy and heteronomy of art. For him, the autonomy of art is already and simultaneously heteronomy of art itself. There is, as it were, no conflict between art and life, no strict separation between art and politics. How could it be possible? He unravels this seemingly contradictory tangle through “the distribution of the sensible (le partage du sensible)” which is the central notion of Rancière’s both political philosophy and aesthetics. “The distribution of the sensible” is the basic common ground to construct and dissolve this entangled relation: art and politics.

AESTHETICS OF POLITICS AND POLITICS OF AESTHETIC

For Rancière, politics is not a science about the struggle for power to occupy government. Similarly, aesthetics is neither a theory of arts in general nor a theory of
beauty, taste and critics of artistic productions. According to him, both Politics and aesthetics are closely related to the “the distribution of the sensible”.

Then what is “the distribution of the sensible”? What does it mean and imply when we consider this notion as a key to understand the relation between art/aesthetics and politics? First of all, we need to think of the meaning of the French verb “partager”. “Partager” refers to “an act of giving, of making something that is not common, common to all.” But if something could be given, shared, common to the others, “it must also be divided”. In other words, a partage (le partage) has two different meanings both as a sharing and as a division.

From this double meaning of a partage, he defines “the distribution of the sensible” as “the system of self-evident facts if sense perception that simultaneously discloses the existence of something in common” and as “the delimitations that define the respective parts and positions within it.” A distribution of the sensible therefore establishes at one and the same time something in common that is shared and exclusive parts. It is a certain forms of sense experience: “a delimitation of spaces and times of the visible and the invisible, of speech and noise”.

The distribution of the sensible determines who has the right to take part in the public sphere of the community, who has the voice to say as a political, as a speaking being, and who occupies the time and space in which activities for the community are performed. Rancière calls this order of dominant sense distributing structure ‘police’. Politics, for him, is a reconfiguration of the ‘police’-reigning distribution of the sensible. Politics arises when the order of police-a certain forms of time and space experiences-is questioned, challenged, and disturbed. In this regard, politics is aesthetic in that it is the reconfiguration, re-distribution and redetermination of the forms of sensory experience (time and space) which define the one’s part-taking of a community. Thus, there is an “aesthetics” at the core of politics called “aesthetics of politics”.

Politics and art are not the totally distinct realities but “they are two forms of distribution of the sensible”. Art in the aesthetic regime intervenes, irritates and suspends “the normal coordinates of sensory experience”. Arts as an autonomous form of sensory experience challenge the ordinary distribution of the sensible: the order of the ‘police’. Art is political insomuch as art overturns the distribution of the sensible, creating new forms of sense experience entirely different from the everyday life. Thus, there is a ‘politics of aesthetics’ at the heart of the aesthetic regime of art. But arts are not ahistorical productions. Not all the artistic practices infringe the distribution of the sensible. Only new forms of sensory experience what arts in the aesthetic regime make solve the seemingly contradictory relationships of the politics and arts/aesthetics. In this regime, aesthetic autonomy, we might say, is the very condition of the ‘politics of aesthetics’. But this autonomy of art does not mean its total separation from life itself. Rather, it contains a promise of emancipated life, namely, politics.

In order for further understandings of the seemingly contradictory relationship between art and politics, we need to look into the regime systems of arts, especially focusing on the aesthetic regime of art.

**Aesthetic Regime of Art: Beyond the Contradiction of Art and Politics**

Discussions about regimes of art first appeared in his book, *The Politics of Aesthetics (2004).* In this short book, he specifies three regimes of arts - the ethical, the poetic - or the representative- and the aesthetic regimes of arts.

Firstly, the ethical regime of images is based upon a Platonic point of view. There exist no arts as such but only images within this regime. In this regime, artistic images are questioned in two ways: “Question of their origin (and consequently their truth content) and the question of their end or purpose.” Images are divided into 1) true arts which provide citizens with knowledge and function as a means of education and 2) merely simulacra that imitate simple appearance. These images affect “the mode of beings of individuals and communi-
forms of techne.\textsuperscript{14} It sets itself as autonomous one from other forms of sensory experience heterogeneous to the existing ordinary sensible structure, thus they unfold certain idea of equality.

Then how could it be possible to cease the dominant sensorium? For elucidating this process, Rancière returns to the analysis of Kant and Schiller. “In the Kantian analysis, free play and free appearance suspend the order of domination, by destroying delimitations between two humanities, the sensory divisions between activity and passivity, educated senses and unrefined senses, thinker and laborer.”

“The division between those who act and those who are acted upon, between the cultivated classes that have access to a totalization of lived experience and the uncivilized classes immersed in the parcelling out of work and of sensory experience. Schiller’s ‘aesthetic’ state, by suspending the opposition between active understanding and passive sensibility, aims at breaking down – with an idea of art – an idea of society based on the opposition between those who think and decide and those who are doomed to material tasks.”\textsuperscript{18}

Against this backdrop, Rancière says art in the aesthetic regime implements a certain kind of equality critically breaking off with the hierarchical system of representative regime of arts analogous with social hierarchy although we know that the political equality and aesthetic equality is not exactly the same thing.\textsuperscript{19} Arts in the aesthetic regime make new sensorium totally different from ordinary life possible and they infringe on the distribution of the sensible and redistribute the sensible: "a reconfiguration of the given perceptual forms."\textsuperscript{20}

Therefore equality of new sense experience carries with the hope of emancipation of dominant sensorium, by everyday life. Shortly, aesthetic regime means the birth of new sensorium which is a contradictory sense experience composed of twofold suspension: ‘free play’ ‘free appearance’ as a suspension of form and matter, activity and passivity, understanding and sensibility. As a free play and free appearance, aesthetic experience and art in the aesthetic regime suspend the sensory experience of domination and by doing so, they redistribute the existing ordinary sensible structure, thus they unfold certain idea of equality.

\begin{itemize}
  \item Secondly, the poetic- or representative – regime of the arts is based upon the central principles of Aristotle’s \textit{mimesis}. \textit{Mimesis} functions as a regulating norm to produce and receive artistic practices; “it defines them as a regulated relation between a way of doing – a \textit{poiesis} – and a way of being which is affected by it – an \textit{aisthesis}”. In this regime, art has its own rules- mimesis, thus it is not judged according to the truth content and purpose of it, but it sets itself as autonomous one from other forms of techne.\textsuperscript{14} [He calls this regime \textit{poetic} in that it determines appropriate ways of doing and making, and evaluates the productions of imitations. And it is called \textit{representative} because the notion of \textit{representation} (\textit{mimesis}) regulates the ways of doing, making, seeing, and judging of artistic productions.] It is to be noticed that mimesis in this system does not the norm to assess the resemblance of images in relation to their origins. Rather, it is a distributing norm of what can be represented, how can be represented, who can be represented. Shortly, it is a normative principle of both inclusion and exclusion. The interesting thing in this regime, according to Rancière, is that there is an analogy between the representative regime of arts and social hierarchy of the community.

“\textit{The representative primacy of action over characters or of narration over description, the hierarchy of genres according to the dignity of their subject matter, and the very primacy of the art of speaking, of speech in actuality, all of these elements figure into an analogy with a fully hierarchical vision of the community}”\textsuperscript{15}

On this point of view, art must abide by its own rules, hierarchy of topics, genres and styles like in the real social world exists social hierarchy and order of domination.\textsuperscript{16}

Thirdly and most importantly, the aesthetic regime of the arts is founded sharply contrast to the representative regime. In the aesthetic regime of art, arts are identified by a unique sensory experience, i.e. not by the representative principles which determine the hierarchy of the genres, subject matter and forms of artistic productions. Arts in aesthetic regime are defined not by their ‘ways of doing and making’ but by ‘ways of sensible being.’ This regime is called aesthetic in that ‘aesthetic’ refers to a sensory mode of being for identification of art. For Rancière, aesthetics is not a discipline of beauty, taste, and sensibility. It is a new thought of disorder as a unique form of sensory experience heterogeneous to the existing ordinary sensible structure, thus they unfold certain idea of equality.

\begin{itemize}
  \item \textsuperscript{13}See Jean-Philippe Deranty, “Regimes of the arts”, in \textsc{Jacque Rancière: Key Concepts}, edited by Jean-Philippe Deranty, Acumen, 2010, p. 122.
  \item \textsuperscript{14}Ibid., p.21
  \item \textsuperscript{15}Jacques Rancière, \textit{The Politics of Aesthetics}, p. 22.
  \item \textsuperscript{16}Ibid., pp.52-53.
  \item \textsuperscript{17}See Jean-Philippe Deranty, “Regimes of the arts”, p. 124.
  \item \textsuperscript{18}Jacques Rancière, \textit{Aesthetics and Its Discontent}, p. 31.
  \item \textsuperscript{19}Rancière, \textit{The Politics of Aesthetics}, P. 44.
  \item \textsuperscript{20}Ibid., p.63.
\end{itemize}
restructuring the everyday life experience. Art in the aesthetic regime do the politics in that it creates dispensation, new distribution of the sensible. And it is what politics of aesthetics does.

Aesthetics has its own politics and it does not mean art must intervene in and struggle for so called political issues like class conflicts, economic distribution of the resources. “An artist can be committed, but what does it mean to say that his art is committed? Commitment is not a category of art. This does not mean that art is apolitical. It means that aesthetics has its own politics or its own meta-politics.”

Now we have come to the point to discuss the autonomy of art and its relation to politics (heteronomy of arts). The autonomy of aesthetics/arts is not the independence of principles of artistic ‘making’ but of sensory experience. Art in representative regime is acknowledged as separate reality and sets itself as autonomous one, but it corresponds to the social domination of hierarchy. On the contrary, art in aesthetic regime abolishes the hierarchy of object of artistic production, makes everything in life to become the subject of art, dissolves the delimitation between art and reality, and deconstructs the sensible of reality with an autonomous sense experience. “As an autonomous form of experience... art concerns and infringes on the political division of the sensible. …… It is the autonomy of a form of sensory experience. And it is that experience which appears as the germ of a new humanity, of a new form of individual and collective life.” Art is autonomous only when it destroys and separates from and problematizes the dominant sense experience and art is political when it redistributes and produces sense experience free from domination not because it propagates political slogan. Therefore, for him, there is no conflict between autonomy of art and its politicization.

According to Rancière, there is no pure art in itself. There is no art without specific identification of art as such, without certain connection to the politics. Contrast to the art in the representative regime, art in aesthetic regime makes sense experience autonomous and by doing so, it politicizes the sense experience. “A form of autonomy is always at the same time a form of heteronomy. The arts of mimesis had their autonomy within the order that united their boundaries and their hierarchies with their domination. Art of the aesthetic age, conversely, declares its heterogeneity to the forms of experience of domination. But it does so by abolishing the boundaries that distinguished art objects from other objects in the world.”

“The politics of art in the aesthetic regime of art, or rather, its metapolitics, is determined by this foundational paradox: in this regime, art is art inasmuch as it is also non-art, something other than art…. The solitude of the work carries a promise of emancipation, but the accomplishment of the promise is the suppression of art as a separate reality, its transformation into a form of life.” Art constructs new forms of life experience and thus it deconstructs itself as a separate reality. At the same time, paradoxically, it engenders the promise of political emancipation while preserving its heterogeneous sensorium to the ordinary life. To sum up, we could say, there are no conflicts between autonomy of art and its heteronomy (politics of art).

THE REMAINING ISSUES

About Methodology: Chronologically, aesthetic regime of art begins from the end of the eighteenth century and continues to the contemporary. Although it is acknowledged that the regime systems of the arts are a methodologically contrived theorization and an abstraction of historical facts, the periods of each regime are too broad, and oversimplified. He himself also recognizes the differentiation of the regime does not match the exact historical time. He says “the aesthetic regime of art, for example, is a system of possibilities that is historically constituted but that does not abolish the representative regime, which was dominant. At a given point in time, several regimes coexist and inter mingle in the works themselves.” Though we know that regimes of the arts are not the strict historical categories but a theoretical tool for analyzing the phenomena, there exist too many different ideas and styles of arts, changes and challenges of artistic productions during over the two centuries.

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21Ibid. p.60, see also Rancière’s mention of metapolitics, “metapolitics is the thinking which aims to overcome political dissensus by switching scene, by passing from the appearances of democracy and of the forms of the State to the infra-scene of underground movements and the concrete energies that comprise them.” Ibid. p. 33. He thinks that Marxism is one of the exemplars of metapolitics.
22Ibid., p.32.
About Analogy: Rancière argues that there exists analogy between representative regime system and social hierarchy. For Rancière, the principles of mimesis, the principles of actions in tragedy what Aristotle says in his *Poetics* seem to reflect the social order, social domination of hierarchy. But he does not provide any concrete and historical explanations why and how this analogy could be formed. He simply posits that there is an analogy between representative arts and social hierarchy. When there is only an analogy, emancipation and promise of aesthetics of politics could also remain mere analogy.

Although there exist some kinds of methodologically unstable theorizations, what Rancière intends to say, politics as a reconfiguration of the sensible, and politics of aesthetics as new forms of sense experience entirely different from the everyday life, could be an attempt of resistance to inequality and struggle basis for emancipation, making some noise, objection and *dissensus*. Not mourning.

**REFERENCES**


Intercultural decontextualization and recontextualization in the globalized era: with a special focus on the idea of the “Aesthetic Life” in modern Japan

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Abstract

In 1901, Chogyu Takayama (1871-1902), philosopher and literary critic, published a short article entitled “On the Aesthetic Life.” Takayama’s article, which was regarded as a manifesto of Nietzscheanism by his contemporaries, triggered a great debate among a great many literary critics, including Shoyo Tsubouchi and Ogai Mori. This paper argues that Takayama’s article constituted a framework for aesthetic thoughts in modern Japan and marked the Japanization of Western modern aesthetics. Takayama was not interested in the modern Western idea of “autonomous art”; instead, he tried to work out the aesthetic in one’s way of living. What underlies Takayama’s idea of “the aesthetic life” is, to my mind, a traditional Japanese view of art according to which beauty is to be sought inside the world, and not beyond the world. In other words, the idea of the aesthetic was decontextualized from its Western context of autonomous art and recontextualized within the traditional conception of “art of living.” I conclude by suggesting that decontextualization and recontextualization are fundamental processes of intercultural understanding.

INTRODUCTION

As I have argued elsewhere (2009, p. 8), cultural globalization is not a univocal process that can be dictated exclusively by one particular culture that is accepted as the cultural standard; cultural globalization is instead a manifold process; it grows as a collective project among various cultural systems that are often in collision. The task of intercultural philosophy is to pay attention to these interactions between cultures and to understand each cultural phenomenon as a collaboration between various cultures. In my paper, I examine this cultural exchange in the globalized era with an especial focus on how modern Japanese aesthetics addressed modernization or Westernization.

Recently, Richard Shusterman (1949- ), an American pragmatist philosopher, recalled the ancient idea of philosophy as “an art of living,” thereby following Deweyan pragmatism and aiming at overcoming “art’s modern specialization,” i.e., the dichotomy between art and life, and “recovering the continuity of aesthetic experience with the normal process of living” (Shusterman, 1997, pp. 21, 25-26). Seen from this perspective, aesthetic thought in modern Japan has, to my mind, a striking characteristic. Aesthetics in the modern sense of the term was introduced (or transplanted) into Japan in the late 19th century as a part of modernization or Westernization. At the turn of the century, however, aesthetics as a discipline took root in the Japanese intellectual world, which can be symbolized by the “Debate on the aesthetic life” that began in 1901 and continued to 1903.

In 1901, Chogyu Takayama (1871-1902), philosopher and literary critic, published a short but thought-provoking article entitled “On the Aesthetic Life” in Taiyo (Sun), the magazine he edited. His article triggered debate, one of the first great debates in the field of aesthetics on the meaning of “the aesthetic life” among a great many literary critics, including Shoyo Tsubouchi (1859-1935) and Ogai Mori (1862-1922). Takayama’s article, which his contemporaries regarded as a Nietzschean manifesto, has usually been studied either in relation to Takayama’s late position advocating individualism and instinctivism or in the context of how Nietzsche was received in modern Japan. When viewed from either perspective, however, the most important aspects of Takayama’s article remained unnoticed. In what follows, I argue that Takayama’s article constituted a framework for aesthetic thought in modern Japan and marked the Japanization of Western modern aesthetics. Takayama was not an advocate for the modern Western idea of
autonomous art; he instead tried to incorporate the aesthetic into an individual’s way of living. What underlies Takayama’s idea of the aesthetic life is a traditional Japanese view of art according to which beauty is to be sought in the world, and not beyond it. That is, the idea of the aesthetic was decontextualized from its Western context of autonomous art and recontextualized within the traditional conception of the art of living. This is why his idea found a profound echo and became a keynote in the first half of the 20th century. I conclude by suggesting that decontextualization and recontextualization are fundamental processes of intercultural understanding and render intercourse between different cultures dynamic and fecund, even though it might be often accompanied by mutual misunderstanding.

A THEORETICAL RECONSTRUCTION OF TAKAYAMA’S ARGUMENT

In the beginning of his article, Takayama provisionally defines the aesthetic life as “what serves life and body that are superior to bread and clothes” (Takayama, 1915, § 1, p. 853). His definition is somewhat abstract and vague. We have to theoretically reconstruct his argument to understand its specific content. Takayama uses the word “aesthetic” in contrast to the words “cognitive” and “moral” (§ 5). This diction shows his being influenced by neo-Kantian philosophy.

Takayama reasons that “it is impossible to find a safe haven in morality and cognition” (§ 5, p. 862). That is, neither cognition nor morality can attain something absolute because cognition is a step-by-step process of questions and answers and morality is inseparable from “effort” and for this reason presupposes something “immoral” that must be overcome by effort. Takayama, however, continues: “The ideal of morality must be established without effort. […] Being brought onto this stage, morality is nothing other than amorality. It is beyond consciousness, beyond reflection and beyond effort. It is a type of habit or instinct” (§ 4, pp. 860-61). Takayama’s examples of “following one’s heart without going beyond the bounds” (based on Analects 2:4) and of “the singing birds” or “the flowers of the field” (based on Matthew 6:26/28) show that he takes the position of moral intuitionism or sentimentalism, according to which the true good consists not in unceasing effort, but is something immediately perceived and practiced (§ 4, p. 860). He calls the power that immediately perceives and practices the good “instinct,” thereby equating instinct with habit (as second nature), which indicates his position cannot be reduced to a category of instinctivism, as is usually seen in the secondary literature. Instinct in Takayama’s sense is not innate but rather what was gained through human history and handed down to the future generation. Further, Takayama characterizes instinct or habit as “amoral” because it is beyond moral consciousness. Such amorality that lies beyond good and evil is to be distinguished from immorality, which is still bound by the dichotomy between good and evil.

Takayama’s position is not isolated. He shares the same interest with the post-Kantians who were concerned with overcoming Kantian dualism: Schiller, for example, by means of “aesthetic education,” and Schelling by means of “aesthetic intuition.” Between 1790 in which Kant’s Critique of the Power of Judgment was published and 1800 in which Schelling’s System of Transcendental Idealism was published, the “aesthetic” or “aesthetics” became a watchword for the post-Kantians. It is no wonder then that Takayama characterizes his position aesthetic.

Takayama thus opposes the cognitive and moral life to the aesthetic life, arguing that “the moral and the cognitive life have only relative value in their nature, whereas the aesthetic life has in itself an absolute value, in that it satisfies the desire of human nature” (Takayama, 1915, § 4, p. 862). That is, “the value of the aesthetic life is absolute or intrinsic” (§ 5, p. 863). The moral and the cognitive life are opposed to the aesthetic life as the relative (or extrinsic) to the absolute (or intrinsic). What Takayama understands under the rubric of the aesthetic life remains unclear. He does not unambiguously state how the absolute value is possible or what the desire of human nature or instinct means.

In the following section, however, Takayama clarifies his argument. He continues: “However, even what is not instinct cannot be hindered from being aesthetic, as far as its value can be regarded as absolute. Thus the realm of the aesthetic life can be extended to more than what satisfies instinct” (§ 6, p. 864). It follows that Takayama’s position cannot be subsumed into instinctivism. As examples of the aesthetic life in the broad sense of the term, Takayama enumerates six realms: morality, cognition, money, love, yoga and art. We consider morality, the cognitive life and the aesthetic.

First, morality has only a relative value, but, if “one considers it to have an absolute value and finds the final end of life in performing morality,” one’s action is no longer “moral,” but “aesthetic,” as is seen in the situation of “loyal retainers,” “devoted sons” or “valiant heroines” (§ 6, p. 864). Such idea of aesthetic action reminds us of Schiller’s critique against Kant. By reintegrating freedom into beauty and duty into inclination, Schiller tries to transcend Kantian dualism.1

1In the 23rd letter, Schiller (1845, p. 112) insists that “there is an aesthetic excess [Übertreffen] of duty.”
Second, the cognitive life can be also regarded as aesthetic, as far as the pursuit of truth becomes autotelic. Certainly true scholars would disagree with such autotelism of cognition, but it provides “a satisfaction that true scholars cannot acquire” (§ 6, p. 865).

Finally, Takayama refers to “the poets and artists who sacrificed themselves for what pleased them.” For Takayama, being aesthetic and being artistic are independent of each other, and art is in itself only a means to some end. “Art for life’s sake” (or even “art for instinct’s sake”) might be his motto. Some artists, however, devote their lives to the ideal of their art. “After all, art is their life, their ideal” (§ 6, p. 867).

These examples demonstrate that, while in section 5 Takayama dualistically opposes the moral and the cognitive life as something relative to the aesthetic life as something absolute, in section 6 he relativizes his dualism between the relative and the absolute, thereby finding the possibility of the relative’s being treated as absolute or aesthetic.

I next address the three key points from Takayama’s article, and show them anticipating aesthetic thought in the first half of twentieth century Japan.

ON THE VIEW OF ART IMPLIED IN THE IDEA OF THE AESTHETIC LIFE

The first point to notice is that Takayama relates the adjective “aesthetic” to “life” without limitation. This relation is not at all self-evident. The underlying idea is to seek the aesthetic or beauty not beyond life, but within life. Such attitude toward the aesthetic originates from a traditional Japanese view of art that is different from the Western modern view of art, e.g., art for its own sake.

Here we focus on The Book of Tea (1906) written in English by Kakuzo (Tenshin) Okakura (1862-1913). In this book, Okakura addresses “Teaism” (Chado in Japanese, literally “the way of tea”), explaining the Eastern view of art or, rather, worldview. Okakura asserts that “the chief contribution of Taoism to Asiatic life has been in the realm of aesthetics,” seeking the essence of Taoism in the “art of being in the world,” the “art of life,” or the “art of living” and thereby characterizing teaism (Okakura, 1984, p. 289-290). The “art of being in the world” is in refining the ordinary act of drinking tea into an artistic form. Arthur Danto (1974, pp. 139-148) would find here a kind of “transfiguration of the commonplace,” which, however, is not guaranteed institutionally by the artworld, or, concerning, teaism (i.e. tea-world), but rather is practiced by everyday aesthetic living. It must be noticed here that Okakura legitimizes the “mundane” (Okakura, 1984, p. 289) as a root of teaism or, rather, Asian art in general, which underlies subsequent aesthetic thought in 20th century Japan.

Handicraft along with teaism closely relates to the mundane. In this context, we have to consider Muneyoshi (Soetsu) Yanagi’s idea of folk art or, in his words, “folk craft” (Mingei). In his lecture entitled “Beauty and Life” (1931) Yanagi (1889-1961) notes that “beauty” in the modern era is regarded as “something lofty” and that a “lofty beauty” is sought in “what is far from life and not related directly to life,” arguing that “not artworks, but craftworks closely connect beauty with life” (Yanagi, 1982, p. 422). Yanagi further concentrates on teaism, whose significance Yanagi claims lies in “finding the standard of beauty in everyday bowls saying that “the tea masters had the deepest opinions and experiences concerning the relationship between beauty and life” (Yanagi, 1982, p. 425). In conclusion, Yanagi postulates that “the everyday bowl is most important for the aesthetic life and morality of human being” (p. 427). The aesthetic life is not opposed to morality as was Takayama’s perspective, but constitutes the humanity of human beings.

Tsuneyoshi Tsuzumi (1887-1981) in the 1930s formulates the idea of art not being separate from life as the “framelessness between art and life.” Tsuzumi, who is now quite forgotten even in Japan, was probably the first Japanese to lecture and publish books on Japanese aesthetics in German. Inspired by Georg Simmel’s essay “Picture Frame: An Aesthetic Essay” (1902), Tsuzumi becomes conscious of Eastern (especially Japanese traditional) painting lacking a frame, drawing therefrom a general tendency of the Eastern view of art or, rather, worldview: “framelessness” or, in German, “Rahmenlosigkeit,” an expression he coined. The framelessness in Tsuzumi’s systematic theory of Japanese culture is threefold: 1) between “nature and human beings” (object and subject), 2) between “artworks and the outer world” or between “art and life,” and 3) between individual art genres (Tsuzumi, 1933, pp. 77-78). What is at issue in our context is the second framelessness, which pertains to art as not a specific “aesthetic phenomenon,” but a “way of life” related to “cultivation” (pp. 613-14). Tsuzumi further reasons that such “artification (or aestheticization) of life” is especially exemplified by “craft” (p. 78). In his later book entitled A Research into Artistic Japan (1941), Tsuzumi notes the Japanese view of art, which “does not draw a line between art and life,” originates from the “aesthetic life in the Heian period” (794-1185) (Tsuzumi, 1941, 48). Tsuzumi’s thesis concerning the framelessness between art and life culminates aesthetic thought in Japan originating from Takayama’s

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1 As for Muneyoshi (Soetsu) Yanagi, see Otake, 2008, pp. 45-61.
thought-provoking idea of the aesthetic life.

**ON THE ABSOLUTE IN THE RELATIVE**

The second point in Takayama’s article is that he not only proposes, but he also relativizes the dualism of the relative and the absolute. Here we begin by considering Okakura’s *The Book of Tea* (1906), as we did in the previous section. For Taoism, Okakura writes that “Its (= Tao’s) Absolute is the relative” (Okakura, 1984, p. 286), explaining thereby as follows: “The Present is the moving Infinity, the legitimate sphere of the Relative. Relativity seeks Adjustment; Adjustment is Art. The art of life lies in a constant readjustment to our surroundings” (p. 289). That is, the absolute of Taoism is not beyond this world because apart from the relative relationships of the finites to each other an absolute cannot exist. What is at issue is to adjust the finites within this world so that they may co-exist with each other, which Okakura calls the “art of life” or the “art of being in the world.” The absolute must be, therefore, sought in our art of life,” which is the underlying idea of teaism: “The whole ideal of Teaism is a result of this Zen conception of greatness in the smallest incidents of life. Taoism furnished the basis for aesthetic ideals, Zennism made them practical” (p. 293).

Motomori Kimura (1895-1946) most clearly formulates the idea of seeking the absolute within the finite. In the following, I will reconstruct his aesthetic theory based on his early article entitled “The idea of artistic beauty in Hegel” (1931).

Kimura characterizes artistic creation as follows: “No one recognizes miscalculation and bad actions as having positive values *by themselves*. The situation is not the same, however, with beauty.” If “a painted form is amended” by a painter him- or herself, “between these two pictures there is, on one side, certain progress concerning aesthetic expression and artistic value; on the other side, each picture has *by and in itself* a peculiar and unchangeable value” (Kimura, 1941, p. 241). This means that each stage of artistic creation has at the same time a relative value aiming at completion and an irreplaceable or incommensurable value. A sketch for a work, for example, can be appreciated as a preliminary step and as an end for itself. This duality underlies artistic creation: “The essence of creation or the nature of a work lies in seeking completion in infinite distance and being completed in each finite instance. . . . “That what is far away reveals itself in each instance of presence is expression, that is the birth of a work” (p. 242). Kimura who began his career studying the philosophy of German idealism, especially Fichte, presupposes once a Kant -Fichtean position of Sollen, seeking at the same time to transcend it, which Kimura claims is possible in artistic creation, because artistic creation is, from one perspective, based on the Kant-Fichtean position in that it always denies the status quo and aims at more perfect future. From another perspective, artistic creation is not a future-oriented process in that each state has its own undeniable value. Here we find a legitimate echo of the thinking of post-Kantians, especially Schiller and Schelling.

In his article entitled “A Blow of Chisel” (1933), a manifesto of his own aesthetic theory, Kimura writes: “A finite blow of the chisel is immediately an expression of the infinite. That is, it is filled and saturated with the infinite”; or even, alluding to the *Nirvana Sutra*, “In a blow of the chisel is practiced the principle that all beings have the Buddha-Nature” (Kimura, 1939b). Kimura’s aesthetic thinking certainly has a nirvanic background. What does not follow, however, is that Kimura relies only on nirvanic Buddhism. Rather, his confrontation with modern Western thinking, especially German idealism, developed his awareness of Buddhist tradition, reinterpreting and transforming anew its original meaning in light of aesthetic thinking.

**ON HABIT AS SECOND NATURE**

As we have seen in section 2, Takayama’s theory of the aesthetic life, which has often been considered as fostering instinctivism, cannot be reduced to it. Neither does what he calls instinct mean something innate and animal. Rather, it is habit as second nature, i.e. what was gained through human history and is passed to future generations. In this section, we focus on the idea of habit, showing how Takayama’s idea of instinct as habit (or second nature) was further addressed in the aesthetic thinking during the first half of the last century.

What is to be noticed is that Kimura defined the actions of a heart residing in a body as art, i.e., technique. Art is a kind of somatic intellect that indwells in hands, an intuitive knowledge that delicately works in accordance with objects. Kimura notes that there are many “expressions related to body, in particular, to hands (te)” that describe the “forms of art”: For example, concerning working ways of technique te-ren (wiles), te-kuda (trick), te-giwa (dexterity), te-sabaki (manipulation), regarding technical properties of an object as material te-goro (handy), te-gowai (stiff) and with reference to the work of art as a synthesis of working and material te-no-konda (elaborate), te-garu-na (easygoing), and te-wo-nuita (negligent). All these examples indicate that human beings are not only an inner existence, but also a somatic existence (Kimura, 1946, pp. 149-150). Referring to Ravaiss’s theory in his *Of Habit* (1838), Kimura

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explained the process in which technique is gained as follows: “It is the will that first makes the hands move. This process being repeated over and over, the hands gradually become purposively habituated. Then we gain the heart residing in the hands” (Kimura 1939a, pp. 41-42). Technique as the “naturalized will that dwells in the body” (p. 42) is realized by habitual practice. That is, habit takes the shape of technique and forms the basis of human being.

A theory of habit as technique can be also found in Kiyoshi Miki (1897-1945), a contemporary of Kimura. In his Logic of Imagination (vol. 3, 1939), one of his main works, Miki examines technique as follows: “For homo faber, instruments are ‘unconscious projections’ of organs, that is, a continuation of body” (Miki, 1967, p. 223). Technique seems “closely adhered to our sensual experience” and, therefore, a “natural” phenomenon for human beings (p. 223). Miki argues, however, that “an invention of instruments cannot be made by sensual experience; it needs imagination” (p. 224). Whereas our sensual experience pertains only to individuals, an invention of instruments presupposes not only sensual experience, but also imagination, which Miki claims is a faculty of using “symbol” in Cassirer’s sense (p. 34). That means a leap of imagination is needed for technology. At the same time, an invented instrument must be used unconsciously, that is, must become a continuation of body. Otherwise the instrument would not be worthy of being called an instrument. This is why instruments are closely adhered to our sensual experience and become parts of our body through habit (p. 225).

Miki further argues that such operation of technique does not belong exclusively to human beings. “All living beings exist in an environment; by technically adjusting to an environment, life produces form.” And, “in principle, human technique means an adjustment between subject and environment” (p. 236). Now, “the ground of all technique is movements of our body, which has been, in turn, formed technically [in the process of nature’s history].” We can say therefore that “human technique continues nature’s technique” (p. 237-38). It follows that Miki’s theory of technique aims at “understanding in a unified way human history and nature’s history” (p. 238).

Technique that dwells in or inhabits the human body as habit in the sense of second nature constitutes the basis of human beings for Kimura and Miki. This conception of technique can be regarded as the offspring of Takayama’s idea of instinct as habit in his article entitled “On the Aesthetic Life.”

The question then is what the background of such conception of technique is. Neither Kimura nor Miki clearly addresses this question. To my mind, a tradition-
art of life can regenerate and innovate itself by the inter-
relationship between mind and body.

In conclusion, the three key points taken from Takaya-
ma's article entitled “On the Aesthetic Life” constitute a
framework of aesthetic thought in modern Japan that,
occaisioned by the encounter with modern European
aesthetics, tried to complement modern European aes-
thetics through reflecting on the traditional tacit view of
art in Japan. The idea of the aesthetic was decontextual-
ized from its Western context of autonomous art and re-
contextualized within the traditional conception of way
of art. This is also why the concept of the aesthetic life
 gained wide acceptance in modern Japan. The idea of
the aesthetic life is a product of intercultural exchange
whose process lies in decontextualization and recontex-
tualization.

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Abstract

The idea of a Dictionary of basic terms concerned with modes of contemporary art to change existing reality into something more friendly to a person living under high pressure of ecological damages is very valuable. We see how contemporary art uses materials of industries and everyday life to create outstandingly expressive masterpieces capable to relax the tension from the pressure that has been mentioned.

This is why creative practices of contemporary art must be revised and interpreted in the general sense of not only biologically but emotionally friendly to humanity environment. So we look at the project of the proposed Dictionary as at opportunity to discuss aesthetic aspects of human environment. This paper mentions some key points that must be involved in this international work.

THE POST-MODERN CONDITION AND AESTHETIC PROBLEMS OF NATURE

It seems under postmodern (or post-modern as Charles Jencks wrote(1)) conditions of culture there could be no generalized standards in aesthetics, and environmental aesthetics may be the most representative case of this specific and characteristic situation of current times. First of all we see in aesthetic community concerned with environment there’s no agreement on what to understand under nature.

Within environmental aesthetics there’s a very serious trend to think that nature is some wild biological state of earth, plants and landscapes that must be preserved, protected, recreated or even imitated in some “natural” forms(2). This stream in current aesthetics of environment could be called ecological and among theorists of this type there are a lot of scholars that came to aesthetic discourse from natural sciences. But the aesthetic kind of view on nature and environment that came from history of this discourse is pretty different from the views from other fields of knowledge and the aesthetic community is to offer it to the colleagues from other sciences.

We must realize there could be nostalgic and dreamful theories with utopian qualities but there could hardly happen opportunities to elaborate them into physical reality because relations between society and its environment has fundamentally transformed. Aesthetic relations to nature turned deeply different from even the early decades of XX century. This challenging transformation must be revised in post-modern aesthetic terminology.

For instance, one of the genres in painting that expresses to the viewers the picturesque revealed in contemplation of natural environment is called landscape. But essential standards of living turned picturesque such forms of objects that are not from natural roots: architectural constructions, machines, scenes of nature being involved into human activity. Starting from French impressionism these motives are very strong in expressing the picturesque in environment through the art of painting, and products of this art that we traditionally call landscapes are no landscapes any more.

Arnold Berleant, a key now days author on aesthetic problems of environment(3), in one of his writings described this inequality of aesthetic traditional terminology very precisely. Having started from landscape that according to his words must be replaced with cityscape or other new terms he approached to necessity of principle changes in aesthetic language(4). In his chapter dedicated to transformed meaning of landscape he referred to different kinds of dictionaries and he manifested that their articles on landscape as a visual genre dealing with aesthetic appreciation of environment in a lot of their positions had to retire. This is why we must fully admit and support the idea of an aesthetic glossary, dealing with contemporary culture including contemporary art and contemporary environment. This line of aesthetics’ development that could lead it to the posi-
tion of a *meta-theory* of contemporary culture was also supposed by Berleant in his term of *cultural aesthetics*. Some other authors from different countries also proposed similar ideas.

For this role a serious work over the reasons that caused retirement of the previous aesthetic terminology must be executed. The tricky idea that post-modern aesthetic language is just a game must be forgotten, theoretical language can’t be *invented* it could only be an institutionalized verbal tool of *aesthetic understanding*.

On the question why the concept of traditional landscape doesn’t describe contemporary type of aesthetic appreciation of nature there’s only one critical answer: because there’s no general convention on what to identify as “nature”. Let’s return to the beginning of our analysis: theorists of nature are ready to think of it as only *wild*, free from societal “damages” under which all sorts of human influence can be supposed. Could aesthetic community accept it as a general convention in relation to appreciation of the objects of non-artificial origination? The answer is negative.

**POST-MODERN ENVIRONMENTAL CHALLENGE TO AESTHETIC UNDERSTANDING**

If we start the process of understanding our pleasure from such objects we very easily reach one essential point: we enjoy “wilderness” and “non-artificialness” only as something *exotic* and *additional* to the real home of culture that - as we are sure - waits for us. In this feeling there’s something alike to the first stage of reaction on the *dynamically sublime* as Immanuel Kant treated it; and Berleant is absolutely right when he turns in his abovementioned text on landscape to the *negative sublime* in relation with contemporary appreciation of environment.

Understanding reveals that aesthetic qualities of “wild” objects of nature are brought to psychical existence by our feeling and this feeling is not free from social attitude but oppositely: feeling contemplates and appreciates qualities of nature in the unity of social experience. Here we must remind that Etienne Gilson offered a very sharp and effective ontological tool of understanding this contradictory unity: he offered the term of aesthetic existence as differed from physical one with the necessary condition of being *perceived* in the first case(5). So everything what we suppose as *aesthetically existent* is actual on the frontier between an object and a human person with his psychical qualities in full data of his experience.

Cultural references are within these data, they couldn’t be divided from a human person’s self-identity in the moment of perception of a fragment of “wild” nature that inspired traditional landscape as a visual genre, and we must remember that this genre itself is a product of very strongly developed human culture both in the West and in the East. We also must keep in mind that appreciation of nature is immediate and sudden and could happen under very “unesthetic” circumstances(6).

This information that immediately and momentarily is exposed in the memory in the act of a glance at the fragment of “wild” nature belongs to the field well-known thanks to Karl Gustav Jung as the *collective unconscious*. Having been kept in the memory in the form of gestalts this information identifies images of nature in the context of cultural experience and provokes *social* appreciation of nature.

Cultural gestalts are the factor that prevents appreciation aesthetically existent nature from being purely “wild”.

Only in the times of evolitional becoming of the psychical structure of the homo sapiens in which aesthetics has the central place it could be imagined like that. Lucien Lévy-Bruhl described this crossing of physical and psychical wilderness in his famous concept of participation that we could call the evolitional base from which aesthetics developed(7).

But the thing is participation didn’t deal with environment, only aesthetics started to deal and still does. So we can state that in the cases where we face aesthetic appreciation there’s no pure nature and purely natural environment: appreciation of some caught natural site is crossing of cultural gestalts of the collective unconscious in some person’s memory with some new informational challenge, and traditional landscape as a visual genre – even as digital photo – is more or less lasting in time recollection of this crossing.

Qualities of cultural gestalts are too different in the various cultural areas to propose that any *generally human* mode of the collective unconscious in any generation of people could get real. Because of this condition appreciation of environment will stay different in at least some number of positions for a pretty long historic time, and if we calculate arising resistance to globalization this difference could stay a permanent factor of cross-cultural communications in the world.

In recent political events in Great Britain, in many countries of continental Europe, in the current presidential campaign in the U.S. we can see very clear signs of psychical protest in the local communities to all kinds of global transformation of the historical habits of living: it’s the reaction of the collective unconscious in extreme situation of an external attack which revealed unacceptable cultural gestalts in the behavior of newcomers. But there couldn’t be any firm frontiers for cultural influence in the world with global communications and global
economy, and situation with aesthetic cross-cultural contradictions is a subject of fundamental theoretically based convention of global public taste.

POST-MODERN AESTHETIC COLLABORATION UNDER GLOBAL AESTHETIC CHALLENGE

It is very difficult to imagine some universal standards of aesthetic taste regulating relations between natural and aesthetic elements of human environment because of differences in cultural gestalts of the collective unconscious in the regions of the world. But necessity to solve general problems of interaction between nature and culture is independent from this difference and such necessity is common for all regions. It’s a good base for constitution of a group of fundamental aesthetic principles concerned with general, not regional or local, appearance of ecological crisis in relations between natural and artificial elements of the environmental system of global society.

Here procedures of aesthetic understanding and aesthetic interpretation are getting the highest meaning. Since regulation of human activity with public taste can’t be based on armed or any other sort of violence, or even laws, ecological standards of taste (that I propose to call shortly EST) must be settled on consensus omnia.

I think it must be a process of theoretical exchange on difference of aesthetic qualities that are supposed to be friendly and comfortable within different cultural territories. I am sure that it must be done on the Internet with brilliant options that it offers. Moreover there’s a real case of collaboration of this kind.

Recently Tom Baugh, a very energetic ecologist from the U.S.(8), settled on Yahoo the Environmental Aesthetic Studies international group(9) where there are representatives from almost all continents, from a lot of countries and representing different types of cultural gestalts and different scientific background (77 members, including Arnold Berleant whom I mentioned above). In the Group there are a few sections in which different themes of aesthetical studies in environment are moderated by different persons; for instance, I was kindly asked by Tom Bough to moderate discussion in the section concerned with history of aesthetic discourse on nature and environment.

This experience must be institutionalized as some official blog for experts in environmental aesthetics for developing EST criteria for different cases. In such international discussion the language of consensus on optimal aesthetic correlation between society and nature will be elaborated. Then it must be turned into a systematic form of memorandum for the UNESCO, and it will be the best if it were a glossary in alphabetic order

- The EST Glossary.

This verbal tool could play a decisive role in preserving historical sites of nature and culture, and also – in creating new (really post-modern) way of thinking on future of human environment. The great experience of contemporary art (land art, science art, junk art, found art, bio-art, etc) would be involved in this discussion and would play in critical extrapolations the role of real drivers in it.

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Round Table

Modalities of mass art and culture

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Abstract

I intend to analyze the occurrence of mass art in modern culture—from the French Revolution up to the present, i.e. the transformation of the concept and phenomenon of mass culture. The first modality will be connected with the modern sphere and forms of political life. It concerns the articulation of public opinion through revolutionary practice and language of elite art with the modern sphere and forms of political life. It concerns the articulation of public opinion through revolutionary practice and language of elite art, i.e. painting. Another modality will be the constitution of mass art in totalitarian regimes, notably Italian fascism, German Nazism, Stalinism, and Chinese Maoism. The third mode of mass culture will be associated with the establishment of a mass market and its corresponding art. I will end my paper with a reference to the difference between international and global mass culture and the arts. My intention is to show the relative and flexible relationships between mass culture, mass art, and elite art.

In neo-Marxist studies of modern culture, for instance, Terry Eagleton has offered a real-social-political critique of the status and role of aesthetics in modern bourgeois society. He did not pose questions such as “what is aesthetics in itself?” or “what are the disciplinary features of aesthetics qua philosophy?”; instead, he posed questions about the functional and instrumental roles of aesthetics in a specific historical and geographical society, i.e. in bourgeois, capitalist, and class society. He points out that aesthetics occupied a place “at the heart of the middle class’s struggle for political hegemony” (Eagleton, 1990, 3). As a social and cultural discipline, aesthetics is described as a specific arena of class identification, an instrument of political struggle for power and the right to define social relations. Accordingly, art became important for the bourgeois public, which recognized in its autonomy its own autonomy from the traditions of the state and the church. The new public audience of art entailed the creation of a new infrastructure of art institutions, from the “salons” to the first galleries as institutions of a system of art for exhibiting and trading in artworks. Art acquired its autonomy in terms of subjects and form, as well as dependence on the new system of art institutions in terms of funding and promotion, with new types of professionals, such as critics, gallery owners, and art dealers, as opposed to court engineers and artisans.

Under such conditions, the separation of elite from mass art was based on making the following distinction:

- **elite art**, serving the political and aesthetic identification of the dominant or ruling class and specialized and exclusive subgroups and
- **mass art**, used by the dominant or ruling class as a discourse whereby social reality is politically articulated to the people, that is, to the political community or mass of consumers.

Elite art, serving the dominant or ruling class’s political and aesthetic identification, was realized as high art in the tradition of, say, Western art painting and its sophisticated techniques of presenting and expressing the visibility of social forms of life. For the target audience of elite art, the artwork is subject to aesthetic reflection. Such art is simultaneously an aesthetically motivated art based on techniques of pictorial shaping as well as that of presenting and suggesting relations between the political and cultural identity of the social stratum that recognizes itself in the aura or spirit of art.

By contrast, mass art is intended by the dominant or ruling class as a discourse whereby social reality is politically articulated—an ideological discourse—to a passive audience: the people, the political community, or the consumers. It is realized by means of techniques and formal modalities that belong to mass media: from graphic art, printed media, via analogue media such as radio, film, and television, to digital media, such as computer and internet technologies. Its mass audience is passive and does not reflect on works offered to them (Carroll, 35–38).

In broad terms, elite art addresses a select, often identified and aesthetically and poetically prepared recipient or a small group of recipients who are mutually connected through the act of reception. Elite art rests on closed or autonomous social micro-worlds—closed zones in the public sphere—of receiving artworks and their vis-
ible presentations, that is, visual messages. Those closed zones in the public sphere or cultural or artistic institutions include courts, private spaces, salons, galleries, museums, and clubs.

By contrast, mass art is typically intended for a large number of individually unknown recipients who are not necessarily connected by consuming a given work of art together and at the same time, but, rather, by receiving a mediation of the artwork or political information through media, by means of techniques of visual presentation and expression. Recipients of mass art are not individually prepared for receiving its visual templates; rather, they are members of a social group expected to react in a certain political, cultural, or aesthetic way. Above all, mass art is art defined by parameters of communication in the public sphere (Habermas, 106).

My thesis is that the relation between elite and mass art is not a fixed relation, but that it depends on shifts in the historical conditions and circumstances of forms of life, as well as techniques, therefore ideologies, presentations, expressions, and actions in the domain of visibility. Therefore, I am going to reconstruct the history of changes/modifications in the relationship of elite and mass art.

The French painter Jacques-Louis David successfully anticipated the French Revolution of 1789, its realization and completion in Napoleon Bonaparte’s counterrevolution. The subjects of his paintings evidently comprised the central themes of 18th-century political painting, which served to identify the French bourgeoisie with the historical changes occurring at the time and the break from feudalism to a capitalist order. For instance, his painting The Death of Socrates (1787), using the theme of Socrates’ suicide out of respect for the laws of Athens, anticipates the new republican order, expressing the position that one must obey the laws of the Republic—not the will or laws of the monarch. This painting is a programmatic visualization of a change in the conception of law and the respect of law in the switch from feudalism to a republican capitalist order. However, the painting was realized as an ideal, which means canonic neoclassical work of art addressing an aesthetically well educated middle-class recipient, who sought in it his own identification with the new form of social life.

In contrast to David’s elitist painting, the prerevolutionary period featured a complex network of “commercial drawing/graphic art” produced for print media (illustrated novels, daily newspapers, etc.). This line of production, based on generating “images for the people,” performed quite specific political functions in articulating mass public opinion. Erotic illustrations featuring a heroine who represented Marie Antoinette, Queen of France, served the function of effecting a political demonization of the Queen as well as the decadence of the feudal order. During the Revolution, there was a proliferation of graphic representations of arrests, trials, and executions. All of that was intended for the people of France, who were undergoing transformation into the citizenry of the Republic. Those representations are examples of documentary, caricature, or ideological-political communicational visual texts for a mass audience. While David’s paintings served the “identification of the elite,” i.e. select individuals involved in the political/aesthetic revolution happening at the time, illustrations in the press constituted “visual discourses” in the politicization of the people and articulation of a republican public opinion.

The relationship between elite and mass culture acquired new features during the French modernity era, primarily in realist and, somewhat later, impressionist painting. In his paintings, Gustave Courbet successfully presented subjects from mass as well as elite culture as themes belonging to a realized and accomplished modernism. For instance, his painting The Woman in a Podoscaphe (1865) presents a scene from a form of mass sociality that was emerging at the time—tourism. His paintings La Rencontre or Bonjour Monseur Courbet from 1854 and The Artist’s Studio; A Real Allegory Summing Up Seven Years of My Artistic and Moral Life (1854–55) show scenes from the artist’s life and thereby juxtaposes situations from “artistic elitism” with everyday life in a populist society and its emerging mass culture. On the left-hand side, The Artist’s Studio features, in a provocative compositional setting, a group of people from everyday Parisian life (everyday, popular, and mass culture at the time), while the right-hand side shows a group of people from Paris’s intellectual and artistic life, i.e. its cultural elite. Thus Courbet rather precisely separated two worlds of modern society that came together only in dada and pop art: the cultural populism of mass culture and the cultural elitism of high autonomous art.

Impressionism and post-impressionism, for instance, paintings and graphics by Pierre-Auguste Renoir and Henri de Toulouse-Lautrec, indicate a differentiation in the relationship with mass culture. Renoir’s Dance at Le Moulin de la Galette (Bal du Moulin de la Galette) from 1876 shows a scene from contemporary Parisian mass entertainment culture. It portrays mass and popular culture as closely related cultural phenomena. For the painter, it was a topic to be explored in formal and painterly terms as an elite-aesthetic intervention in presenting a situation from urban life in natural and artificial light. In his graphics – lithographies for the Paris cabaret Moulin rouge – using the tools of a new type of figural expression, flat composition, he produced pieces with functions in the contemporary culture of popular
mass entertainment. Comparing Renoir’s and Toulouse-Lautrec’s works shows that an artwork’s relation to elite and mass culture depends not on its subject, but its cultural function. Renoir’s work acquired the function of an elite representation of the everyday, while Lautrec’s work functioned as an advertisement of the institution/industry of entertainment.

In the early decades of the 20th century, mass political art underwent differentiation in terms of media, linking traditional artistic media (painting, graphic art) with new media, especially radio and film. Regardless of its medium of presentation and expression, the relation between the subject and function of an artwork determines its status with regards to elite and mass culture. The post-futuristic painting of fascism introduced the subject of the leader’s, Benito Mussolini’s, portrait as a visual and abstract sign of social and political power. For instance, one might compare photographic postcards featuring portraits of Mussolini with his portraits in post-futurist painting and sculpture. Renato Bertelli’s ceramic bust from 1933 shows Mussolini’s head in movement. Enrico Prampolini abstracted Mussolini’s head down to a mechanical skull showing the “power of a machine”. In Nazism, for instance, the neoclassical figure of the horseman – Hitler as a knight in armor – was opposed to the “blue rider” poetics of expressionism. In the discourse of Nazi mass culture, the expressionist image of blue horses and riders was an expression of degenerate art, whereas Hitler as a neoclassical mounted warrior was an expression of the superior health of the German nation or race.

The Soviet avant-garde supplied the revolution with a new visual language, for instance, the technical and abstract language of constructivism: Tatlin’s Monument to the Third International (1918), or El Lissitzky’s abstract symbolism (“Beat the Whites with the Red Wedge”, Клиноккраснымбейбелых, 1919). These were conceptual, technical, propaganda, or utilitarian models of mass culture art. In other words, elite experimental art saw the projection of models or prototypical samples of use and communication in the mass culture of the new socialist society. Even the esoteric templates of Suprematist painting were used as motives for utilitarian new designs – for instance, for kitchen utensils, or in architecture. Constructivist and Suprematist works remained in the form of laboratory works, which typically meant utopian projects. By contrast, socialist-realist painting, sculpture, and design turned away from avant-garde models of mass art and culture for the sake of realizing a new socialist mass culture, which was didactically defined, by political demands.

In Italian fascism, German Nazism, and Soviet bolshevism, radio became, for the first time, a real expression of a totalizing mass art and culture. Before the emergence of radio, mass art was bound to a specific place and repeatability by way of media representations of printed images, photographs, or staged events. By contrast, radio showed that a single event, recorded in a single location, could be simultaneously represented at various locations. One could listen to speeches by Mussolini, Hitler, and Lenin simultaneously at different geographical locations.

In the USSR and certainly in Nazi Germany, as well as in the liberal West, film was considered an especially important propaganda and didactic art. The art of film was soon transformed into film culture and then into film industry. Film industry entailed complex systems of production (film studios) and mass communication (movie theaters, festivals, film magazines, systems of presenting movie stars). But only with the advent of television and its mass communication character did broadcasting – a new type of mass art/culture of audio-visual images – become present in a totalizing way in national and then international contexts.

Following the Second World War, modernism was at first determined by a clear separation of high art from popular/mass art and culture (cf. Greenberg, 5–10). Monochrome painting and post-painterly abstraction, integral serialism in music, and theater of the absurd were models of high aestheticism, an aestheticism based on a self-critical development of painting, music, and theater in terms of controlled abstraction bearing the features of an uncontested autonomy of art. High-modernist art addressed a professional audience within the autonomous institutions of modernist art. Popular or entertainment art, that is, mass art and political and market propaganda art were entirely beyond the interest of high art, criticism, and theory. A good example would be to contrast Marc Rothko’s proto-monochrome paintings, for instance, Four Darks in Red (1958) with Elvis Presley’s cinematic figure (his singing body in film stills from Jailhouse Rock, 1957).

To be sure, there were also exceptions. Jackson Pollock’s drip paintings were an example of high modernism and its post-ritual performance practice in the domain of absolute autonomous painting. In political terms, Pollock was an exceptional verification of the US Cold War cultural policy, by virtue of his individual performativity and visual hermetic isolation from everyday life and political and economic processes occurring in the West at the time. Pollock’s art was a confirmation of the liberal view of art as an expression of individuality. On the other hand, some works by Pollock – his autonomous drip paintings – were used as décor or, more accurately, stage design for photo shoots of models wearing new lines of designer clothes (for instance, models pos-
ing for the Vogue magazine in front of Jackson Pollock paintings; the photographer was Cecil Beaton, 1951). Pollock’s painterly products were thus removed from the context of high art and relocated into the domain of popular mass culture industry. Just as El Lissitzky’s geometrical abstractions were re-interpreted as symbols for propaganda posters during the civil war in Russia, so Pollock’s drip paintings were made part of market propaganda and American mass culture.

In European neo-avant-garde, the performances of Yves Klein (The Monotone Symphony, March 9, 1960) were staged as mass culture spectacles. That was a significant transgression with regards to the canonical precepts of high modernism. It performed a break between the ideology of high modernism and the demands of mass popular culture.

Finally, American pop art made a tactical twist, meaning that themes, items, and social situations from mass popular culture became referential templates for exhibiting within elite high art. Andy Warhol transposed a wealth of templates from mass popular culture into the domain of painterly representations – from paintings featuring cans of Campbell’s soup to his Marilyn Monroe portrait series. One of the key examples is his Film Poster, an installation from 1967. It is an installation comprising a photo poster with a portrait of Marilyn Monroe and a plaster figure staring into empty space. It juxtaposes two incommensurable templates: a poster, which belongs to mass-popular, i.e. film culture, and a statue of a man, which belongs to high art.

Pop art destabilized the modernist division between high and popular art – which eventually led to the post-modernist relativization of all relations between high and popular art. An important feature of post-modernity is that it constitutes a stage in mass culture where one cannot find any difference between popular and high/elite culture. For instance, Fredric Jameson has pointed to the divergence between high modernism and the moment of post-modernity by highlighting the difference between Van Gogh’s and Warhol’s paintings featuring shoes (Jameson, 9).

My concluding point is that in contemporary global and transitional art and culture one cannot identify recognizable borders or differences between various social, cultural, and artistic modalities of communication, exchange, and reception/consumption. Instead, one may speak of “gray zones,” which means modalities of artistic, cultural, and social production, exchange, and consumption without clear borders between different social, cultural, and artistic practices and their dispositives (Foucault, 194). In other words, I would argue that in spatial terms, art is everywhere and nowhere, that something may simultaneously appear both as art and non-art, that is, as an event, situation, or possibility of something, without specific identities or differences. Certain artistic practices simultaneously appear both as apologia for neoliberal capitalism and a critique of capitalism in the form of political activism, critique of political/cultural economy, and confronting the phenomena of necro- and bio-politics. That would mean that alternative political actions, such as Occupy Wall Street (Nixon, 3–25), bear the character of mass political activism, a carnavalization of the everyday, artistic performance, etc. That is, sensory indicators of antagonisms and contradictions in contemporary society may be located in the use of documentary materials in the TV series The Wire (2002–2008), participatory and communal artworks of Thomas Hirschhorn (Gramsci Monument, 2013) or Marijetica Potrč (Dry Toilet, 2003), cultural interventionism of the group Slavs and Tatars (Not Moscow Not Mecca, 2015), or symptomatic artistic projects of Zoran Todorovi (Warmth, 2009), predicated on provoking basic ethical, political, or human norms within contemporary global societies. In those examples, the boundary between the elite and the mass is not transparent - it is located in a gray zone of possible interrelations, differences, conflicts, or dialectical turns, that is, in the zone of disappearing in the everyday or provoking the conventions of everyday thought, instinctive or intentional doing and acting.

CONCLUSION

The purpose of my presentation was to show that elite and mass art are not a binary pair of ontologically determined opposites, but that they encompass complex social, cultural, and artistic relations that are subject to change in different spatiotemporal situations. They involve dynamic antagonisms and thereby political modalities that position and reposition the relations between the private and the public, the public-social, cultural, and the artistic, that is, the artistic and the cultural, and the artistic as autonomous from society into the artistic as non-autonomous from culture or society. Therefore, the historically contingent, present and temporary relations between elite and mass art/culture do not constitute ontological differences, but the effects of serving antagonistic and contradictory functions. During the Cold War modernism era, in Western liberal capitalism, those functions were determined by means of horizontal market i.e. economic policies. In socialist societies (USSR, China, Cuba, SFRY, etc.), those functions were determined by vertical implementation of revolutionary or post-revolutionary ideology. These were functional vectors of specific social power and not the traits of a work of art, style, or an aesthetic-poetic
One and the same piece of art may be a work of high or elite culture depending on the historical and geographic function it acquires under specific social conditions and circumstances.

REFERENCES


Changes of the mode of improvisation in traditional Korean music after the modern period: with emphasis on Minsok-ak

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Abstract

This paper is aimed at reexamining the mode of “improvisation,” an aesthetic concept which has been recognized as a unique phenomenon of minsok-ak (folk music), a genre of traditional Korean music, from the perspective of the cultural studies and at analyzing the social foundation on which improvisational utterances could be made. Since the late 18th century, minsok-ak had gradually given birth to diverse genres of music. In the 20th century, it was reestablished as high arts (genre arts) along with Western music according to the rearranged order of contemporary arts. The arts of the commoners, which make improvisational utterances possible, have to reflect their historical environment and social background in order to be established as pure and high arts. Since they had been spotlighted in the late Joseon dynasty, minsok-ak has shown the following characteristics. First, minsok-ak has developed in the form of speaking for the voices of the grass-roots in the wake of the disintegration of a status system and industrial development in the late Joseon dynasty. Second, improvisation of minsok-ak has developed with the language of autonomous characters and has the characteristics of transforming melodies. Third, minsok-ak has gradually lost its characteristics of improvisation due to the modern trends characterized by institutionalization, standardization, stereotyped styles although such trends helped promote it to a high-level art. Genuine grass-roots music such as work songs, for example, could not enter into the categories of institutional music. Although minsok-ak had originally represented the voices of the people, it has deviated itself from the public after it gained a new status as a genre of traditional Korean music in the modern period.

Introduction

In the 19th century, new genres of songs such as minyo (folk songs), japga (miscellaneous songs) and pansori (narrative songs on stage) were the craze, which shows the dynamic characters (with regard to the changes of music). (Kim, et al., 1995: 15).

As a traditional Korean music genre, minsok-ak (folk music) has been established as one of the most cherished traditional performing arts of today along with old court music and creative music. Although minsok-ak had not been spotlighted until the mid-Joseon period, it has been recognized as high-standard arts between the 18th century and the 20th century. Minsok-ak incorporates diverse genres of music: pansori, danga (a.k.a. sijo, a three-line poem), japga, music of sadangpae (a wayfaring troupe) style, sinawi (an instrumental music ensemble based on shamanist music), byeongchang (singing accompanied by instrumental music), seonsori (songs of standing singers), sanjo (scattered melodies), nong’ak (farmers’ music), and muak (shamanist music). Since the 18th century, minsok-ak had been performed mostly by professional troupes. Minsok-ak has been handed down to the present times thanks to the activities of diverse private arts organizations, large or small, in provincial regions as well as state-run performing troupes and educational authorizes and the preservation policies of the government. Even today, many artists perform minsok-ak in the form of pure performance arts.

Music enjoyed by the grass-roots made a leap forward in the form of artworks in the late Joseon dynasty? a class-based hierarchical society in an medieval period. In other words, minsok-ak had made a growth in the unequal society where the ruling class and the dominant ideologies of influential people still wielded power. Then how was it possible for music of the commoners to make a rapid development in such a short time? It would not be appropriate to regard minsok-ak as one that was suddenly born during a short period. (Song, 1984: 442; Choe, 2015: 140). Raymond Williams says that culture is not something that is created suddenly but can be un-
derstood in terms of the concept of “cultivation,” which is attributed to the fact that any phenomenon, including that of arts, can always happen in accordance with socio-historical cause-and-effect relationships. Therefore, this study has focused on the unique phenomenon of minsok-ak in the late Joseon period and examined the present situation that such a characteristic is gradually losing its meaning.

This study has reexamined the mode of “improvisation,” an aesthetic concept which has been recognized as a unique phenomenon of minsok-ak in traditional Korean music, from the perspective of the cultural studies and at analyzing the social foundation on which improvisational utterances could be made. The study has analyzed the following aspects. First, on what ground was improvisation possible? Second, what do musical improvisation and creation contain and what are their meaning? And third, under what circumstances do improvisational characteristics of minsok-ak gradually disappear? I will figure out the reasons by focusing on minsok-ak that originally stood for the voices of the commoners but has gradually been breaking away from the commoners.

**Disintegration of the Social Class System and Minsok-ak**

1. The Grass-roots and Their Music

Having been spotlighted since the 19th century, minsok-ak has been developed by private artists. The Joseon dynasty carried out a social class system under which people were divided into aristocrats and the low-class people. Except those royal ceremonial music players or court musicians, a professional private artists were categorized as the low class people. The low class people here included: 1) slaves subordinated to aristocrats; 2) seven types of public slaves (gisaeng or female entertainers, court ladies, petty officials of provincial towns, public servants, jailers, slaves at government offices, and most wanted criminals); and 3) eight types of private slaves (Buddhist monks, musicians, clowns, shamans, sadangpae troupe members, wayfaring artists, butchers, makers of leather shoes) (Jo, 2009: 33). Until commerce developed in earnest, they held the lowest social class. Buddhist monks, shamans, clowns, and private musicians - who followed Buddhism rather than the state-ideology of Neo-Confucianism - were completely branded as “subordinate subjects” based on social ideologies and consciousness. Until the 17th century, the performances of professional musicians were not noteworthy as they were mostly engaged in farming or fishing.

After the Japanese invasion of Joseon and the Second Manchu invasion of Joseon, the nation had to rely on agriculture in order to resolve the crisis of land devastation and financial straits. As the economy of the Joseon dynasty was fully based on land, it was urgent that the nation cultivate land, enlarge cultivation areas, and levy taxes on them. Accordingly, taxation systems changed many times with regard to procedures and contents, which aggravated inequality between the ruling class and the subjugated class. In the 17th century, farming technology developed rapidly, facilitating commercial development through the exports of specialty crop. This resulted in the increase in the number of wealthy farmers and the birth of commoner landowners. Some commoners accumulated wealth and bought appointment certificates to climb the social ladder and, as a result, the order of the social class was greatly affected by economy. The strict social order became weakened due to the rise in the number of farmers, the growth of the middle class based on commercial success, and the collapse of aristocrats.

Professional artists began to perform music during the time when market business prospered. The time-honored state ideology based on Neo-Confucianism
had been put on hold by liberal intellectuals who were enlightened by the new philosophy of Silhak (Practical Learning). Besides, as the reign of potentates by the royal family members became influential, the uneasiness of collapsed aristocrats and the grass-roots grew into social discourses in the 17th century and the 18th century. Their thoughts and critical ideas were conveyed more widely to the general public in the form literature written in Korean, not Chinese. The popularity of new philosophies or religions, such as Silhak, Catholicism, and of prophetic writings including Jeonggam-nok showed that the royal power was crumbling and the public sentiments were being shaken up. Professional musicians dramatized the complex public sentiments and staged them on stage. Their performance enjoyed wide popularity by portraying the reality and the wishes of the grass-roots including satires on aristocrats, mokbery of religions, romantic relationships, the narrative of good triumphing over the evil.

2. **Minsok-ak and Improvisation**

With the fall of the royal power and the political situations in turmoil; professional art troupes presented new genres of music characterized by liberal expressions unlike the past when they called for return to court music. Private artists such as butchers, entertainers, clowns initiating shaman rituals performed plays aimed at presenting individual human emotions and gained favorable public reactions thanks to their strong expressions. It was during this period that not only pansori, originating from shaman music, but also other new genres of music including sinawi and sanjo appeared. The new types of music, filling time and space with improvisation according to the stream of consciousness, opened a way for the audience to be immersed in the music of soloists or performers.

The first-generation musical theorists in modern times saw that classical music and *minsok-ak* differ greatly in terms of orchestration, the degree of variations, expressions, tempo, and grace notes (Hwang, 1992). Lee Hye-gu and Jang Sa-hun examined the characteristics of *minsok-ak* like the following: 1) orchestration in favor of vocal music; 2) the dynamic presentation of improvisational variations; 3) free styles of expressions; 4) freer style rhythms and tempos; and 5) grace notes with much variation. Other characteristics include regional character of the music genre. The differences of musical pitch are incorporated in the five elements mentioned above.

“Creation based on variation” can be found not only in *minsok-ak* but also classical music, or court music. The characteristics of variation can be categorized into two: 1) derivation of a particular musical work based on variation and 2) the ceaseless changes of melodies during the performance, which overcomes the mere derivation of a particular work. The former case can be witnessed in classical music, court music and *minsok-ak* throughout. But the latter can be seen mostly in *minsok-ak*. Therefore, “the limitless changes of melodies during the performance” can be defined as “improvisation,” or the “characteristics based on immediately revealed inspirations or emotions on stage.”

*Minsok-ak* helped develop new genres of music amid the atmosphere of the disintegration of the class system and the liberal culture of commerce in the late Joseon period. The disintegration of the class system helped promote the voice of the grass-roots, while the development of commerce enabled private artists to be equipped with artistic sensibilities enough to have the worth of commodities. In short, *minsok-ak* grew thanks to the support of the grass-roots amid the situation when they could express their sense of oppression in the medieval period.
3. Changes of the Mode of Improvisation in Contemporary Times

Due to the social changes and rapid industrial development in South Korea in the 20th century, *minsok-ak* couldn’t develop much in daily life. Nevertheless, some works received due evaluations in terms of artistic senses. The artworks produced in the 19th century were newly categorized in the 1960s and began to be protected by the government. They have been handed down to the new generation under the name of “traditional cultural assets” and at the same time were listed in the regular music curriculums at schools (Jeong, 2014: 77-79). Such a move was made because the authorities were highly conscious of the importance of traditional arts; they were worried about their extinction.

Such a “top-down style” change initiated by the government and the institutions (Sin, 1998: 21), however, produced several problems compared with the situations when *minsok-ak* prospered in modern times. Although the number of technical artists increased thanks to the systematic support, the uniqueness of *minsok-ak* that emphasized the value of subjective utterances tended to be weakened. Improvisation that functioned as subjective utterances resulting from consciousness or unconsciousness that exist around the body has taken a passive attitude in contemporary times. This is one of the biggest difficulties faced by traditional artists in recent times. What then prevents them from displaying improvisation? The reasons can be broken down into three.

The first reason is “institutionalization.” Traditional music, including *minsok-ak*, experienced a new systematic process of institutionalization in the mid-20th century. After the nation opened door to Western civilization, the domestic music community imported Western music and the modern music education system highly influenced by Christianity. In the early 1990s, people tried to establish a new order of music as the universal concept of modern West and the emergence of the concept of minskok imposed a new value of traditional culture during the Japanese colonial period. After the establishment of the Republic of Korea in 1948, South Korea began to discuss ways to restore and preserve the hitherto-damaged cultural relics (Jeong, 2014: 21). The system of preserving cultural properties and modern higher education were applied to traditional music. The traditional music community, however, established a system of institutionalization centering around those who had the vested rights, which regenerated pre-modern inequality.

The second is “standardization.” Standardization is a prerequisite condition in defining the systematic and traditional norms in Korea that emphasized the original form (Jeong, 2014: 21). Existing music became standardized in diverse ways according the modern Western-style systematization. Staff notation in traditional Korean music was rewritten on Western style scores; research was active with focus on music patterns and the analysis of structure. Thus, incomplete music could be equipped with stronger theoretical basis. But such an attempt fell short of producing music with which performers could create realistic, resistant, and splitting utterances of humans based on previous improvisation. It was because they could not be recorded? for example, on scores? for standardization and could not be handed down easily. Besides, musicians working for institutions are liable to copycat institutional music rather than creating music themselves as long as they enjoy social status and authority. In the process, only the music with artistic value can survive at the sacrifice of such realistic music as work songs.

The third is the stereotyped style. As a result of scientific analysis based on institutionalization and standardization, arts were reproduced in the style of being stereotyped. The characteristics of stereotypes were the qualitative growth of technical artists and the creation of high-standard techniques. Thus, particular artworks would receive due recognition in terms of artistic value that is tantamount to high-level technology. As a result, the social position of the artists would be promoted but at the sacrifice of gradual weakening of the function of “subjective utterances.” *Minsok-ak* devoid of a sense of improvisation cannot represent the voices of the grass-roots. Reproduction of stereotyped music is the same as the allowance of the self-reproducing system and “simulation, or the reality without the original model” (Baudrillard, 2001: 166-177).

In contemporary capitalist society where everything is traded as commodities, the chances of social utterances appear to be increasing for performers, but, on the contrary, the opposite was true; the chances are slimmer. Music on the road has virtually disappeared as artists could not rely on it any more. Besides, the system of panopticon, a type of institutional building whose concept was explained by Michel Foucault, is installed everywhere. Institution tends to supervise arts and tend to evaluate arts in terms of numerical value. Such attributes as institutionalization, standardization, and stereotypes are aimed at strengthening the control. Therefore, the core spirit of *minsok-ak* has been gradually weakened and this phenomenon can be understood as the weakening of the grass-roots’ voices.

In the 20th century, *minsok-ak* had lost its function of improvisation due to the intrinsic problem of Western-style modernization and became standardized and ste-
reotyped. This means that the subjective utterances of the grass-roots are replaced by the re-presentation of the utterances of the subjects in particular times. Authoritative music riding on the value of tradition no more come closer to the public but only encourage the power of those having the vested rights. As a result, minsok-ak, which was supposed to have been handed down as the arts having social values, has remained as the solitary pure art estranged from the public.

Conclusion

Minsok-ak has been understood as one of the high arts along with Western music and contemporary music according to the rearranged order of contemporary arts after the 20th century. Minsok-ak was not born just on one day but had been spotlighted since the early Joseon dynasty and has expressed the unconsciousness of the grass-roots hidden in their language. It was during the late Joseon period that the class system was disintegrated and modern Western civilization made inroads into the nation. Therefore, studying the changes of the awareness of the grass-roots and the characteristics of music in each period are crucial for research of traditional Korean music.

This study is aimed at reexamining the mode of “improvisation,” an aesthetic concept which has been recognized as a unique phenomenon of minsok-ak, from the perspective of the cultural studies and at analyzing the social foundation on which improvisational utterances could be made. As a result, minsok-ak has shown the following three characteristics. First, minsok-ak has developed in the form of speaking for the voices of the grass-roots in the wake of the disintegration of a status system and industrial development in the late Joseon dynasty. As music is not a genre enjoyed by privileged class, it could reflect the daily life of the grass-roots by reenacting their life through voice, human body, or instruments. Some new troupes received favorable responses from both the commoners and the king at a time when pheasants rose up in revolt while the royal power was weakened, the oppression of the ruling class reached its peak, and the government carried out the politics of control to strengthen Neo-Confucian doctrines. Their strong music also created (Korean) beauty.

Second, improvisation of minsok-ak has grown with the language or the movements of autonomous characters and has the characteristics of transforming melodies on stage. Improvisation, although it was irresistible in the unrecorded history of the grass-roots, had a sense of resistance against the existing discourses in society. Such resistance was made possible on open stage in the form of communicating with the audience and their immediate reaction. Therefore, these utterances were the subjective utterances; they were mutually complementary and could console each other.

Third, minsok-ak has gradually been losing the characteristics of improvisation in modern education of the contemporary society due to the modern trends characterized by institutionalization, standardization, stereotypes which all oppress the daily utterances of the grass-roots. minsok-ak appears to mass-produce inequality in another dimension after the development of capitalism. After the period of neo-liberalism, traditional musicians have found it hard to engage in their own career both financially and autonomously and found that their language could no more harmonize with society. In earlier period, minsok-ak made a rapid growth by producing diverse genres of music. Although minsok-ak had originally represented the subjective utterances of the people, it had deviated itself from the people after the modern period.

In contemporary society, tradition will likely be utilized in diverse ways as it is a concept related to Korean identity. Traditional arts are utilized in terms of the relations with the international society rather than existing in the daily life of the public. But it is evident that the function of arts is neither for display nor for show. Of many traditional art genres, minsok-ak - being enjoyed by the multitude of grass-roots - gradually developed on a minimum foundation, where the subjective language could reflect the reality. When these characteristics are weakening, we have to lubricate it and remove the rust from it. In order to pave the way for better future, this process cannot be delayed any more but should be carried out through active research and performance.

References


Power of folk art paintings, Minhwa

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Introduction

The term Minhwa (民畫, Minga in Japanese) was first used by Yanagi Muneyoshi (柳宗悦 1889-1961), a Japanese man. He began to use the term Minhwa in the sense of folklore paintings at an exhibition of folk art articles held at Kyoto, Japan in March, 1929, and claimed in his essay ‘Craft Paintings’ published in the Japanese monthly magazine Kozei in February, 1937 “let us call those paintings Minhwa that were born among people, drawn by people, and distributed by people.” Positing in Joseon’s Folk Paintings that there are orthodox and non-orthodox paintings, Yanagi Muneyoshi wrote, “The former mean works by painters as artists, but the latter refer to paintings drawn mostly by nameless or wandering painters who have never learned painting fully. The former are made for appreciation, but the latter are paintings accompanied with utilities. The former are not made in more than one copy, but the latter are made in several and repeated copies. Thus, the former take creation as its nature, but the latter are mostly related with folks’ everyday life styles and customs.”

Minhwa is called various names like Sokhwa (俗畵), Byeolhwa (別畵), Japhwa (雜畵), Minganhwa (民間畵), Minshokhwa (民俗畵), folk paintings, folk art etc. The reason why they are referred to as such various names is that scholars have different thoughts about folk paintings. Folk paintings should be understood as products made in the context of early modern history. They began to attract interest toward the early modern times in which Europe at first, America, and Japan got interested in folklore arts. Summing up the diverse ideas about the term, Minhwa ‘folk paintings’ refers to paintings that are drawn for the sake of ornament, reflect folk faiths and their world view, express collective sensitivity, and are repeated copies from certain originals.

Folk paintings were called Ppon Geurim ‘copied paintings’ as they were repeatedly drawn based on certain originals. With the repeated copies from originals, Joseon’s Confucian view of world formed around the kingly power and the upper class was transferred to folksy and religious people’s world view. Also, with the mass production and distribution of folk paintings, folks began to build their own world view escaping from the ruling class’ perspective. Currently, people who love folk paintings praise their freedom, uniqueness, novel expressive techniques, and naivety because from such folk paintings in which what should be communicated are naturally expressed, they can read the philosophical basis for the folks, who appreciated and enjoyed folk paintings. We can however find out certain consistency in constructive principles and expressive methods from folk paintings, which are apparently seen to be free and arbitrary.

Folk paintings describe subjects realistically, but at the same time, contain certain ideas without staying just at description of reality. Not only do they describe things seen from nature and with eyes, and relations among things, but also they express things that do not exist in real life with imagination. This is a strength of folk paintings since the substances of the ideas show the basis of life that the folks had thought, imagined, and dreamt.

Techniques for Korean Folk Paintings

Korean folk paintings were drawn with various tools and techniques. As such, creative and colorful drawings can be shown in folk paintings that cannot be seen from regularized arts like Korean literary paintings and decorative court paintings.

1. Jiduhwa (指頭畫)

This refers to the technique in which we draw painting with fingers as the term jidu (指頭) is a finger or fingers in Sino-Korean. It is also called Jimuk (指墨) or Jihwa (指畫) as we smear our fingers (nails, palms, or toes) with ink or pigment to draw a painting. This technique is mainly used for folk paintings describing flowers like ume flowers and grapes. Jiduhwa gives relatively blunt feelings since it has less tastes of smooth and elegant lines than brush paintings. It can however show diverse and special effects like powerless and powerful lines, and has the attraction of unsophistication as it shows much powerful expressiveness than brush paintings.
2. Nakhwa

Also called Induhwa, this refers to the technique in which we draw pictures, letters, or patterns on planes of paper, wood, leather, or silk with a heated iron. As detailed expression is possible with this technique, it is mainly used for paintings of flowers and birds and of nature. Though it has no addition of colors because of the iron, its unrestricted lines are like brush lines and hence smooth, beautiful, and excellent at expression of shades. Butterflies and birds in flower and bird paintings are as if they are alive and full of life, and the textures of rocks and stones are expressed realistically.

3. Hyeokpilhwa

Long time ago, Hyokphilhwa was popular at market places in Korea. Hyeokpilhwa refers to paintings drawn with leather brushes smeared with inks. In Hyeokphilhwa, a traditional Korean technique, one quickly draws figures of birds, flowers and other animals with brushes smeared with various colors. As the paintings are expressed with flat pieces of leather, they highlight tough and sincere aspects rather than being elegant and precise. Hyeopilhwa is used for pictograph among other types of folk paintings. Currently several inks are used for more splendid effects while only black ink was used previously.

4. Silppobi Geurim (Sabalhwa)

This is the technique of using threads smeared with color inks. In this technique, one put threads on paper in shapes he or she wants to cover it with other paper on which some heavy stuff is put for pressing before drawing out the threads. This technique is used mainly for the expression of mountain peaks.

5. Inhwamun (印花紋)

This is a technique in which one prints patterns like stamping, and it is used to repeat the same patterns. In this technique, one makes shapes of flowers or pine leaves on solid materials like wood, potatoes, and sweet potatoes. This technique is not used for whole paintings but for specific parts of them.

6. Yeonrimun (練理紋)

Yeonrinmun is similar to the Western marbling technique in that one spreads ink into water to scoop it up in this technique. Though Yeonrinmun icons does not have meaning, we can tell that various techniques were used to contain Korean peoples’ recognition in folk paintings in that abstraction was used for them.

Characteristics of Korean Folk Paintings

Expressions in folk paintings not only make it possible for folks to communicate their joy, anger, sorrow, and pleasure felt in everyday life, but also play the role of a mediating their common world view that is the basis for the communication. For example, naive human wishes like being rich and having many sons, no disease and long life are expressed in folk paintings. This means that folk paintings reflect folks’ attachment to life and desired figures.

We can point out utility, symbolism, and artistry as characteristics of folk paintings. Artistry is the first priority in pure art. But contrastively in folk paintings, utility is more emphasized than artistry is since folks’ life is contained in them. Given that paintings in the same period have commonly revealed temporality, we can grasp cultural features of interest among people in the relevant period from their folk paintings.

1. Symbolism

All the things and life forms in folk paintings have their own meanings. For example, a peony stands for wealth and honor, while pine trees symbolize long life. However, the same icon can have different symbolic meaning in literary and folk paintings. This is because people who enjoyed common paintings and who enjoyed folk paintings had different pursuits in their ideation. For example, oddly shaped stones represent Confucian scholars’ firm will in literary paintings, but mean masculinity and fecundity in folk paintings. However, the symbols of icons in folk paintings contain the ideals pursued by people of any gender, any age, and any class. There are cases where icons with different meanings are placed in a picture to contain various meanings at once. Folk paintings increase their ornamentality with fully filled pictures, but here, even icons in no relation with their themes could be inserted without hesitation if orderers want them.

For example, tigers or eagles are put in paintings of flowers and birds for praying for defeating evils, and big flowers are inserted in paintings of nature for increasing ornamentality. Mainly books and stationery are drawn in paintings of bookshelves, but fruits like watermelons and peaches also have considerable importance. Peaches and watermelons are added because the former symbolize long life and the latter mean fecundity. Moreover, icons of birds eating lotus pops are also drawn as they mean successes in examinations and tests.
Gangwon-do’s pictographs have double structures with something like a supplementary picture by adding the artists’ features such as nature, flowers and birds, and bookshelves at the top or bottom of the paintings. Pictographs of filial piety, which was originally the core theme, have found their place in Gangwondo in which they were combined with the subtypes of the region’s folk paintings. We can see this type of folk painting from Baeknakyeyeong paintings in which various matters are expressed in a picture.

Also, the meanings of different icons are changed in cases where they are drawn together.

For example, water life forms like fish and shrimps symbolize fecundity as they lay many eggs, but painting with three fish in parallel mean the three types leisure referred to in Chinese fables and phrases. On the other hand, though shrimps stand for elders and long life in general, paintings with them are taken to contain the meaning of congratulation. This is because the pronunciation of the Chinese words for shrimp and clam are the same as that of the Chinese word for congratulation.

2. Utility

Folk paintings were drawn and hung by the needs of folks. They were thus produced in forms that folks want. They were produced actually in various forms in that cute pictures were drawn in a near square form to be put on the doors of a closet, vertically long pictures were created for making a folding screen, and horizontally long paintings were prepared for a sliding door.

Usages of folk paintings can be divided into beautiful home ornamentation and pray for defeating evils and winning fortunes. We can however observe paintings that are made for ornament but contain the sense of defeating evils. Paintings of tiger skins, a type of painting for defeating evils, show unfolded shapes of tigers, which seem to be the real unfolded tiger skins and are developed into folding screens of tiger skins. Paintings of tiger skins are focused on ornamentality, and seem to pay attention to emphasizing aesthetic values as patterns are elaborated in detail. They were however used also for defeating evils as well as for ornamentation. Though they are not direct pictures of dreadful tigers, paintings of tiger skins can be taken as pictures for defeating evils as folks used them as charms against evils by developing them into a folding screen to be placed in a room, or covering a flower palanquin for a bride with them.

3. Artistry

The artistry of folk paintings are naturally revealed when they are supported by expressive techniques. Let’s take a look at the features of techniques that allow folk tales as they are.

First, we can point out their unique spatial composition. Folk paintings ignore clear and consistent perspectives and painting rules about directions and upper and lower sides. In other words, they unfold various and free perspectives, and escape from typified frames.

Whereas one can regard them to have not a single but mingled perspectives, they have a principle on their own. It is that they place the fronts of things and subjects on the screen to express them completely. This reminds us of the formative principles of the cubists in early modern Western art. In particular, we can find such an aspect from paintings in which things that are not dealt with in orthodox paintings are described.

Second, folk paintings intensely contrast all colors. This is the point that has something to do with the expression of things in completion. That is to say, colors with high chromaticness and brightness can be used for all things and subjects since they do not organically express things in such a way that one thing is big with others smaller, or one thing is intense with others smooth so that different things are combined up to a harmony, but draw all things as complete beings as a whole. Folk paintings thus have no dark and dull colors but all things are bright and clean. As they acknowledge the equality of the existent values of all things, they do not weaken a color due to another color, say, that they use the red color right next to the blue color in the same chromaticness for example. Thus, the coloration in folk paintings are childishly intense, heliochromic, and mottled. On the other hand, however, such intense contrasts reveal stylish and impressive beauty. Such irrationality of folk paintings’ perspectives, colors, and compositions is their sapidity and beauty that transcend space and time, and the real.

Third, complexity and repeatedness are striking in folk paintings. What is prominent in folk paintings is complexity. That is to say, icons that agree with or are related with themes are all described in one screen. This is a method to emphasize the meaning of the painting. At the same time, there are cases where expressive perspectives and methods are not the same. This is because they select the best perspectives and methods to express the icons. On the other hand, repeatedness are taken to have close relations with incantational and religious aspects because it is a common phenomenon in every incantational behavior that one shows a kind of psychological satisfaction or will of achievement by repeating the same action. We can take paintings of ten thousand tigers as an example. Paintings of ten thousand tigers, in which the Chinese letter for tiger is written ten thousand
Humor and Drollery in Korean Folk Paintings

Humor and drollery are the greatest characteristics of Korean folk paintings. Tigers, among others, frequently appear in Korean folk paintings as a representative subject material for humor and drollery. We can pick paintings of tigers as the representative of all other paintings.

Korean tigers as appear in folk paintings make us feel loveliness and familiarity from them like the benign old man in the next door as they do not have a fierce and tough face but do have a face with a closed mouth, with a smile, or even with stupidity and jocularity. We cannot find tigers in this form from any other nations’ paintings in the world. Paintings with tigers are thought to be a transformation of Sasindo ‘painting of four gods’ that play the role of genius. They are produced for defeating evils in that the blue dragon is on the left and the tiger is on the right in Sasindo.

In the Joseon period, Tiger drawings were put on several home places including the gate early in January whether it was the palace or a commoner’s home. The tigers in those drawings were neither fierce nor tough. Our tigers have a smile in contrast to Chinese genius who have widely open eyes with a sword or spear in his hand, and to the four Devas with a fierce face in Buddhism. They neither fierce nor dreadful. They are expressed in playful, benign, smooth, and familiar images. Dignified but undreadful and gallant, our tigers are.

We have other types of tiger paintings such as Sansindo ‘painting of a mountain god’ and Horyeopdo ‘painting of hunting tigers.’ Tigers in Sansindo paintings are riding a mountain god or decently lying face down next to him. As is well known, tigers are treated as mystical animals, and hence have found its place as a god in a folk belief in tandem with shamanism from an unknown point of time. They appear with the mountain god as per usual ridden by him or as his messenger. Sometimes a tiger himself is treated as a mountain god. In Horyeopdo, hunters in Chinese costume are riding horses to hunt tigers. The game include other animals but tigers particularly appear frequently. Many of the tigers in horyeopdo paintings are pursued by hunters, but in some paintings, they are taking an ignoring look at the hunters, sitting to leisurely smoke with a mocking face, or springing out at the hunters with spears or arrows in their hands. They have humor, a unique feature of folk paintings.

On the other hand, in some folk paintings ornamenting the walls of temples, tigers are punished hung on the branches of trees. Those paintings are products of Korean people’s outstanding imagination that cannot be encountered in any other nations in the world, and are pictural expressions of the sapidity and humor in their mind.

Conclusion

How should we succeed and develope the power of folk art paintings, Minhwa? Folk paintings have been treated as substandard art works from the Japanese colonial period. The formativeness of folk paintings, however, can be a source for the current painting methods of expression that can give the most traditional and Korean features and varieties. This is because the expression methods of folk paintings, which originated from the unique viewpoints and coloration coming from the philosophical basis of the times, have things common to our current philosophical basis.

Folk paintings are unrestricted in its subject matters, symbolism, beautiful colorations rather than complying with standard painting styles or classes. In folk paintings, which contain the limitless unfolded world of imagination in a limited screen, Koreans’ dreams and wishes in the times are expressed, and they are our desire in the modern times. Korean folk paintings can be always reborn freshly if we bear in mind that the desires do not differ in whatever times, and add our creativeness and imagination to them.

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The modernity of difference and hybridity in Manhae’s Thy Silence

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Abstract

This article examines whether the modernity of difference and hybridity is embodied in Manhae’s poetical works, Thy Silence. Manhae does not insist tradition or being won by the modern times while newly interpreting both and consolidating them by harmonizing. Although the national identity can be maintained by adhering to tradition, it should be outdated. And although new innovation can be achieved by accommodating the modernity, it will lead to the loss of the national identity. Therefore, Manhae consolidated the differences and opposotions between the two fuzzily to innovate tradition to put on the clothes of modernity and to accommodate the modernity but hold fast the frame of traditional thoughts and culture, in particular, the national identity and Buddhist thoughts.

Preface

With regard to the modernity of South Korea, the autogenous modernity theory and the colonial modernity theory have been tensely opposing against each other. Criticizing that both theories are locked in the paradigm of identity to make many fallacies, this author raised ‘the theory of modernity of difference and hybridity.’ Although the Joseon Dynasty pursued ‘the modernity of difference’ which was different from the modernity of the West from the 18th century, the pursuit did not have sufficient power to independently achieve modernity and the western modernity introduced through China and Japan was mixed up with that to form the modernity of hybridity.

Some poetries in Joseon dynasty in the 18th century showed different complexion from existing poetries. “Whereas existing poetries pursued normative Confucian world views, ethics, and the righteousness of human nature by containing them in classic frames in Chinese literary styles from the position of the pragmatic theory, the new poetries expressed anti-confucian world-views, desires, and the true realities of human nature by containing them in new forms in Hangeul(Korean Alphabet) colloquial styles from the position of the expressive theory. Whereas existing poetries put emphasis on authentic precedents, traditional styles, and quotations and repeated conventional metaphors, the new poetries pursed the freedom of human nature and creation and made new metaphors while frequently utilizing metonymy that relates to concrete life rather than metaphors that support universality, ideal, and tradition.”

Manhae, Yongun Han is a Buddhist monk, thinker, poet, and fighter for independence. As a thinker and Buddhist monk, Manhae accepted the Western thoughts of Kant, Descartes, etc. through Liáng Qīchāo and others while holding fast to buddhist thoughts and trying to reform buddhist thoughts modernly. As a fighter for independence, Manhae developed a movement to transform the feudal Joseon dynasty into a modern nation-state while maintaining the national identity against Japan. And as a poet, Manhae tried to combine aesthetic modernity with traditional thoughts and forms while freely crossing the boundaries between sijo, Chinese poetry, and free verses.

In short, Manhae simultaneously performed not only the wonder and active acceptance of western modernity but also critical escape and overcoming of that through Buddhism. Therefore, the aspect of Manhae’s poems in which tradition and modernity formed hybridity will be examined centering on the Thy Silence published in 1926 in the Japanese colonial era. The present writer analyze to categorize as four item, ‘love: fuzzy synthesis of chastity and free love’, ‘subject: consolidation of Bodhisattva-practices and modern subjects’, ‘art: Buddhist sublimation of modern arts’, and ‘form: harmony of hyang-ga


and free verse.’

Love: the fuzzy synthesis of chastity and free love

Free Chastity

I don’t wait for you because I want to but because I find myself waiting for you. That is: waiting for you is love, not chastity.

Some jeer at me about an old-fashioned woman guarding a petty virtue, but it’s not that I don’t understand these times. It is not once or twice times that I criticize for life and chastity severely. I don’t deny the sanctity of free love rashly. Once I tried to be natural and to live freely.

In the ultimate enlightenment, everything turns out as I say and do. While waiting for you, I grow fat on pains and tall on difficulties. My virtue is free chastity.3)

No matter whether the meanings of ‘Thy’ are the beloved, Buddha, ultimate reality, or homeland, an overwhelmingly large part of Thy Silence is love songs. First, let us examine what attitudes Manhae had toward love.

In the first verse, ‘wait for you because I want to’ versus ‘because I find myself waiting for you’; and ‘chastity’ versus ‘love’ are in confrontation with each other. As everyone knows, the Joseon Dynasty imposed the ideology of chastity as the best virtue that must be pursued by humans claiming that “A loyal retainer will not serve two kings and a virtuous woman never changes her husband.” On the contrary, in the colonial society in the 1920s, as so called ‘modern boys’ and ‘modern girls’ appeared, this ideology of chastity was dismantled and free love was enjoyed. The former is the love of the head that is heteronomously done according to values and purposes while the latter is the love of the body voluntarily done as the mind moves. The former is the love bound to ideologies, discipline systems, and institutions while the latter is free love naturally formed as the desire flows. Whereas the former is a confucian artificial doing, the latter is a Taoist non-doing. Whereas the former is the ethics that had been imposed in the Joseon Dynasty society, the latter is daily life pursued in modern society.

The poetic narrator clearly indicates that she pursues the latter rather than the former.

In the second verse, the poetic narrator’s indication is slightly reversed. She says that although she pursues modern love, she would not abandon chastity. She knows that because of her attitude, she is criticized by others as an old-fashioned woman behind the times that sticks to flimsy chastity. This connote that she recognizes the criticism while having the attitude to endure the criticism. The poetic narrator knows that the stream of the times is free love and criticizes the intention to keep the moral code of chastity that it is so much negative. She does not unconditionally deny the sacredness of free love. She is not a confucian human that likes ethical constraints but a free human to the extent that she considers the life of wandering in inactive nature. Despite that she is a free person that enjoys wandering and knows that the stream of the times is free love and also knows the positive value of free love, she still wants to keep chastity.

In the third verse, the poetic narrator talks about fuzzy synthesis of free love and chastity. In life in the mundane world, pain is just pain and difficulty is just difficulty. However, in the world of enlightenment, what people intend and desire are stated and practiced. In such a stage, waiting and pain are stepping stones that enable the poetic narrator to grow further and mature in inner side. Therefore, the love that is made freely but kept chastity is the love pursued by the poetic narrator.

Here, both chastity and free love are newly interpreted to be reborn. Chastity is not a moral proposition or confucian ideology that suppresses and forces love, free, and women. It is not heteronomous and oppressive chastity. It is free and voluntary practice to truly love the beloved and keep the love. The free love here is not self-indulgence or depravity. Love is conceived freely without any restriction or oppression but only for the beloved. She loves only the beloved and even if the waiting is painful and various difficulties are encountered due to the love, the effort to overcome the ordeal are like discipline to be reborn as a higher being and the love is sublimated to a higher level through the discipline.

Manhae did see chastity as the traditional ethics and free love as modern trend not with a dichotomous view to regard them as A or not-A but with a fuzzy logic of A and not-A. This logic is based on Daedae, which is accommodating the other party or the antipode in oneself, that is one of the principles of Wonhyo’s hwajaeng Buddhism(和諍). Daedae refers to accommodating antipodes in oneself. On reviewing yin-yang symbol, it can be seen that a red circle is placed inside the blue taegeuk(taiji) and a blue circle placed inside the red taegeuk. If arm extension is assumed to be yang while

arm flexion is assumed to be yin, the propensity toward flexion acts at the moment when extension begins and the arm movement is switched to flexion when the extension reached its extreme. The propensity toward extension acts at the moment when flexion begins and the arm movement is switched to extension when the flexion reached its extreme. Hwajaeng means consolidating all oppositions and conflicts into one through Daedae.

As such, a mind to pursue free love-free and voluntary love for the beloved Acts in chastity and free love is made at the moment when the mind to keep chastity has reached its extreme. A mind to pursue chastity-faithful love for the beloved Acts in free love and faithful love is made at the moment when the mind to love freely has reached its extreme. Free love reaches perfect love through chastity and chastity casts off the old shell of feudality through free love. The stage of enlightenment and secular life are not two different stages but are only one stage. As the most ideal love, Manhae presented the harmonized chastity and free love through Daedae, that is, the faithful love for only one lover with passion and freedom.

Subject: consolidation of Bodhisattva-practices and modern subjects

The most important event in modern poetry is the advent of modern subjects. Modern subjects are those who create new value through labor and understand, interpret, and judge this world autonomously and rationally while carrying out many practices to constitute their nature and construct the world according to their will and purpose. It is an important matter whether the concept of modern subjects is or not in Manhae’s poems. Now, it is examined whether Manhae’s poems contain the concept of modern subjects and if so, how it looks like.

I saw you

You left and I can’t forget.
The fault is mine, not yours.
Without any land to till, there’s no harvest.
With nothing to eat I went to a neighboring house for potatoes and millet,
Its master said, “Beggars have no personality.
Those without personality have no life.
It would be a crime to help you.”
As I was returning home, through my streaming tears, I saw you.

I have no home; I’m not counted on the census. “The uncounted have no rights.

With no rights, what virtue can you have?” asked the general who tried to violate me.
I resisted, and as my hatred turned to sorrow, I saw you.
Alas, I understand ethics, morality, law are nothing but the smoke worshipping the sword and gold. Shall I accept eternal love?
Shall I blot out the first pages of human history? Shall I take to drink?
As I wavered, I saw you. 4)

In the first verse, the poetic narrator recognizes the absence of the beloved. The first response of the poetic narrator to the absence is being unable to forget and thinking of the beloved. By the way, the poetic narrator confesses that the reason for the response is for her own shake rather than for the beloved. Here, the equation ‘myself-beloved’ is completed. This is far from the self-recognition in the Joseon Dynasty when people were completely immersed in the beloved whether the beloved was the king or their lover.

The second and third verses describe concrete shapes of modern subjects and the tragedy occurring when the subjects encountered the irrationality of the world. Modern subjects are those who plow the earth, plant seeds, and harvest crops. Modern subjects work according to their intentions and purposes as self-realization to create new value and products. Through these labor and production, modern subjects form their nature and dominate nature and others as owners. They are given personality and life characteristics because they are owners. However, they have no land due to the irrationality of the world so that they cannot work produce and accordingly, they cannot form their nature and consequently, they have no personality or life. This irrationality of the world results from the absence of the beloved. Therefore, the situation where they have no personality or life and cannot be acknowledged as subjects is a heart-breaking tragedy and at the moment of perceiving the situation, the modern subjects realize the absence of the beloved, which is root cause, and become to long for the presence of the beloved.

The opening part of the third verse describes the modern subjects composed by the modern state whether it is the Japanese Empire or not and the loss of modern subjects. People in modern state are interpellated as subjects only when they have census registration. They become ‘the nation of a modern state’ only when their names, birth dates, family clans, places of birth, family relations, and addresses have been entered in the census register. In other words, they become the members

4ibid., pp. 65-66.
of the state that should pay taxes, perform the military obligation, and are controlled by institutions and laws. In exchange, they have the rights to enjoy human rights and freedom and participate in politics within the limit permitted by institutions and laws. However, due to the absence of the beloved, the poetic narrator has no house or census registration and as a result, she has no human right that can be enjoyed by modern people. The state that monopolizes violence and the general, who is a representative, confirm the situation. ‘The general’ is a metonymy of the violence of the Japanese Empire. The Japanese Empire violates the poetic narrator telling that those who have no census registration have no human right and since they have no human right they are not allowed to keep chastity for the beloved or the homeland. The poetic narrator resists against it with rage but encounters her limitations soon and falls into her tragedy. At the moment, she realizes the root cause, the absence of the beloved and becomes to long for the presence of the beloved.

The latter part of the third verse following “Alas,” sings true realization and the overcoming of the contradiction and irrationality caused by the modern state or colony. In sentence of “Alas, I understand ..., ” ‘the swords’ are a metonymy of armed force and ‘gold’ is a metonymy of money power. The various ethics, morals, laws, and institutions formed by the colonial modern state instantaneously confuse humans and infiltrate into their bodies to control their thinking and behavior. However, as if those are the smoke emitted when the violence monopolized by the state and the capital strength monopolized by capitals are made useless, seeing over a long term, those are meaningless and futile. Therefore, people are not necessary to submit to or to be controlled by them. There are three ways to overcome the situation; pursuing eternal love, becoming the subject of history to resist against the situation, and entering the road to the dissolution of the ego while drinking. Those three ways are also a way of Buddhist monks that seek the truth, a way of activists that fight for independence, and a way of the petty bourgeois respectively. Seeing You while hesitating to select one of the three ways means that it is a way that surpasses all the three ways. Here, the You that surpasses all the three ways is different from Thy mentioned earlier. Whereas the You set forth in the second verse is the presence of the beloved that becomes to be longed for keenly due to the absence of the beloved, this is ‘You who become aware of the theory of dependent origination.’ If You are closely related to me and I and You are assumed to be beings that interact with each other as conditions and causes, mercy for You is a natural consequence. Whereas the law of causal relationship, “They exist because of each other and their lives act because of each other, is a ‘judgment of the fact,’ the necessity to ‘get along well’ is a ‘judgment of value.’” Furthermore, the Holy Teachings of Vimalakirti develops a theory of the Bodhisatta-practice (Virtuous works) indicating that ‘when living beings are sick Bodhisatta is also sick.’ Here, ‘You’ are expanded from ‘the beloved that the person loves’ to include ‘others, homeland, and Buddha.’ The way for a person to find Buddha from the beloved, homeland, and others, make them into Buddha to become Buddha is the Bodhisatta-practice.

As such, this poem harmonizes modern subjects and Buddhist subjects that conduct the Bodhisatta-practice. Manhae sings those modern subjects that belong to the modern state to assume the obligation to pay taxes and the obligation to serve in the military and are oppressed and manipulated by the violence of the state and the money power of capitals but achieve true self-realization through labor, create new value, recognize the contradiction and irrationality of the world, and resist against the contradiction and irrationality. In addition to the foregoing, every time they experience the contradiction and irrationality of the world and resultant tragedies, those modern subjects realize that the root cause is the ‘absence of the beloved’ and long for the presence of the beloved. Furthermore, they gain an insight into the dependent origination relationship between I and You and try to surmount the modern subject with Bodhisatta-practice for You.

Art: Buddhist sublimation of modern arts

In the super structure, the area of arts is affected by the base and has the highest level of autonomy. Although arts reflect the socio-economic base, thoughts, and ideologies, arts surpass them to construct their own forms and embody the world of imagination. Now, regardless of his thoughts or socioeconomic background, let us analyze Manhae’s view of arts.

The Artist

I’m a clumsy painter.
Sleepless, my finger traced your noise, your lips, even your dimple, on my breast. Then, I drew the slight smile that hovers around your eyes, but I erased it a hundred times over.

I’m an amateur singer with fear.

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The neighbors gone and the insects quiet, I wanted to sing the song you taught me, but I felt shy seeing the dozing cat.
So I softly joined the chorus of the breeze that fluttered against the paper door.

I don’t have a talent for a lyric poet.
I don’t want to write about ‘joy’ or ‘sorrow’ or ‘love.’ I want to capture exactly your face, your voice, your walk.
I’ll write about your house, your bed, and even the pebbles in your flower garden.³)

The above mentioned poem involves opposition between a modern view of arts and a Buddhistic view of arts. The poetic narrator is ‘a clumsy painter,’ ‘an amateur singer with fear,’ and ‘a lyric poet with no talent.’ However, the foregoing is when seen from the modern artistic viewpoint. In the Diamond Sutra, Buddha criticizes “If you draw Buddha into shapes or describe with voice, that’s the very on the evil path. You can’t see a Tathagata.”⁸ The acts of arts distort the truth because they are conducted based on senses consisting of five skandhas (the five components of intelligent beings). Then, what are the numerous statues of the Buddha that exist throughout the Asia? In the Mahavaipulya-purnabudha Sutra, Buddha says, “When the moon is pointed, leave the finger.” This means that although languages [fingers] have limitations in revealing the ultimate truth [Moon], still they should be used as measures; provided that, after reaching the truth, languages should be surpassed. As such, Buddhist arts can be used as measures to reach the ultimate truth and may be left after reaching the ultimate truth. This is the ‘room’ where Buddhist arts can exist despite that describing Buddha and the truth using shapes and voices is the evil path.

The first verse is about a clumsy painter. The modern painter lied on the bed, put her finger on her breast, and concretely described the beloved including the nose, the mouth, and even the dimples formed on the two cheeks. However, the poetic narrator erased the eyes of the beloved that always contain slight smiles more than hundred times after drawing them because, when seen from the viewpoint of Buddhist arts, although the shape of the eyes of the beloved that always contain slight smiles can be drawn, the meaning implied in the smiles cannot be drawn. The smiles may indicate the love for the poetic narrator, the realization of the ultimate truth as with the smile of ‘the Buddha statue of meditation in the half lotus position in the National Museum of Korea,’ or the great loving kindness and compassion feeling pity for people. The poetic narrator cannot contain the stage even after drawing the eyes hundred times. Therefore, the poetic narrator is a clumsy painter.

The second verse is about an amateur singer with fear. Modern singer have perfectly mastered music related skills, techniques, and theories, having a good command of them, and perform without any fear or shame anytime, anywhere, no matter whether the number of audience is large or small. Modern music precisely analyzes and classifies sounds according to objective categories to systematize the sounds into tunes, time, and scales. On the contrary, Buddhist arts can exist despite that describing your face, voice, gait, and even your house, bed, and the small stones in your flower garden as they are with Tathata(Suchness) are true lyric poets.

The third verse is about a lyric poet with no talent. Modern poets poetically embody the lyricism from human pleasure, sorrow, and love. In particular, “In the 1920s, poets accepted decadent and ‘pathological romanticism’ from Japan indiscriminately without any historical consciousness or social consciousness to use depression, death, tears, love, and dreams as major poetic materials.”⁹ However, Buddhist poets reject senses. All that have been perceived through senses are illusions and delusions. Buddhist poets dismantle these illusions and delusions and reveal the real images of all subjects as they are. When seen from the viewpoint of Buddhism, those that describe your face, voice, gait, and even your house, bed, and the small stones in your flower garden as they are with Tathata(Suchness) are true lyric poets. However, the poetic narrator is a lyric poet with no tal-

³) ibid., pp. 16-17.
⁸) the Diamond Sutra, Taishô Revised Tripiṭaka, Vol. 8, No.0235, p. 752a16.
ent because she cannot embody the subjects as such.

As such, this poet describes modern artists such as painters that describe subjects concretely, vocal performers that systematize voices and skillfully use the voices, and poets that describe the lyricism from human emotions well while trying to pursue Buddhist artists that surpass the modern artists, that is, painters that describe actual enlightenment, vocal performers that surpass division of sounds to make the perfect universal voice of truth as it is in harmony with nature, and poets that embody the target world as it is with Tathata(Suchness).

Form: harmony of hyang-gas and free verses

Manhae is a poet that skillfully created not only free verses but also Chinese poems and sijo. The aspect of forms should be examined along with the aspect of contents to see the form of mixture of modernity and tradition. Forms are frames to physically concretize minds by giving empirical shapes. Now, let us examine through what forms Manhae gave empirical shapes to his mind.

Manhae’s poem, *Passion’s sky, Sorrow’s sea* is in the form of modern free verse. It does not have any fixed formal frame such as three chapters and six phrases—the form of sijo, fixed syllabic meter, or foot meter. It has only innate rhythms, which is a characteristic of free verses. It freely unfolds his poetic concept with a mixture of images and Korean language in a colloquial form with just division of phrases and verses.

However, this poet is composed of 3.4. or 4.4. keys as a basic tunes of Korean poem, and is based on the structure, ‘jung(affection)-han (resentment)-ahurum (harmony or putting together),’ which is the in-depth structure of Korean traditional poetries. “(In the period of Shilla Dynasty) hyang-ga indicate the drive of the lyricism in the initial phrase, generalize or deepen the lyricism in the successive phrase, and raise the opposition, tension, and lyricism to the maximum with the momentum of ‘chasa’(exclamatory interjection) in the conclusion to resolve all oppositions and conflict and reach harmony. Chasa is the summit where the resentment and lyricism are raised to the maximum through tense oppositions between ideal and reality and between Sollen and reality as well as a turning point where all conflicts and oppositions are resolved through the foregoing.”[10]

Sok- yo in Goryeo period and sijo in Joseon Dynasty also succeed to the in-depth structure, ‘jung(affection)-han (resentment)-ahurum (harmony or putting together).’

“Sijo arranges the phenomenal world and the world of principles—the aesthetic experience/meetings to the world and the understanding of the meaning of that, and the expression and deepening of abstract meanings contained in the world—in parallel in the first and second line, blocks the regular flow and relationship in parallel of the first and second line through the exclaiming term in the first metre as a chasa in the last line to achieve a dramatic turn while raising the lyricism to the maximum followed by reversal and then consolidates the opposition contained in the first and second line.”[11]

“In *Passion’s sky, Sorrow’s sea*, the “Alas” in the third and fifth phrases in the fourth verse is chasa in *hyang-ga* as it is. The phrases thereafter are concluding phrases in *hyang-ga*. Whereas the first verse plays the role of the first phrase to indicate the drive of the lyricism—the presentation of affection higher than the autumn sky and resentment deeper than the spring sea—, the second and third verses plays the role of successive phrases to concretize the foregoing. ... With chasa as a boundary, the opposition between affection and resentment is resolved and sublimated into the love for the beloved.”[12]

As such, Manhae embodied his thoughts, emotions, and images in the modern free verse that contains in-depth structure, ‘jung(affection)-han (resentment)-ahurum (harmony or putting together)’ of hyang-ga and sijo and gave empirical shapes to them. Although Manhae freely unfolds his poetic concept with a mixture of images and Korean language in a colloquial form with just division of phrases and verses according to innate rhythms, he resolves the opposition between affection higher than the autumn sky and resentment deeper than the spring sea with the *chasa*—“Alas” in the third and fifth phrases in the fourth verse—as a boundary and sublimates them into the love for the beloved.

Conclusion

As such, Manhae does not insist tradition or being won by the modern times while newly interpreting both and consolidating them by harmonizing. Although the national identity can be maintained by adhering to tradition, it should be outdated. And although new innovation can be achieved by accommodating the modernity, it will lead to the loss of the national identity. Therefore, Manhae consolidated the differences and oppositions between the two fuzzily to innovate tradition to put on the clothes of modernity and to accommodate the mo-


dernity but hold fast the frame of traditional thoughts and culture, in particular, the national identity and Buddhist thoughts.

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Heather Davis and Etienne Turpin have recently suggested that the Anthropocene is a fundamentally aesthetic expression. It conveys sense perceptions of “an increasingly diminished and toxic world.” Ironically the Anthropocene has tended to be articulated visually: in “data visualization, satellite imagery, climate models, and other legacies of the ‘whole earth.’” Visions of earth from afar. It is such images that have tended to convey the Anthropocene as a concept. How might it be possible to engage aesthetically with what is meant by the Anthropocene, if Davis and Turpin are right that what is at stake in this concept is ultimately an appreciation of percepts and affects—of smells of asphalt, sounds of traffic, touch of heat, taste of rust, fear, mourning, anxiety? Might it be possible to consider the Anthropocene as an aesthetic expression? “Feeling through” the Anthropocene is going to require a more bodily approach than the visual alone can offer. After all, as many have pointed out, while vision is itself a specifically bodily mode, when taken alone it forgets its specific body, it forgets of which it is an ability.

In this essay I begin by introducing the figure of the Anthropocene as it was first articulated in the work of Nobel-prize winning atmospheric chemist Paul Crutzen and biologist E.F. Stoermer. In their expression of the Anthropocene, one which has proliferated transnationally especially in the last eight years, humans and “mankind” are conflated as a homogeneous earthly force which is nevertheless distinct from and dominating of earth. I am interested in the lack of sensation the anthropos of the Anthropocene expresses. It is an abodily expression, which can therefore never really “feel through” those sense perceptions of which Crutzen and Stoermer are well aware. I then consider the Anthropocene as a refrain or ritornello in Deleuze and Guattari’s sense. The Anthropocene proliferates and intensifies in its very sense a generic human body which is ethereally apart from the powers of plastic, water, medications, metals, food, electricity, this supposedly generic human body which is in fact a kind of abodily “prime mover” with respect to these supposedly mere things. Deleuze and Guattari’s aural and tactile notion of refrain offers a way of understanding both 1) the power of the expression invented by Crutzen and Stoermer, the power of the affects it intensifies and 2) the artistic limits of this figure of the Anthropocene. I have in mind Deleuze and Guattari’s claim in What is Philosophy?: “The conditions of a true critique and a true creation are one and the same.” I hope that by attending to the first articulations of this important and influential refrain, it might be possible to invent alternative expressions which 1) undermine the political/ecological distinction and which do so precisely by 2) pluralizing what is meant by “bodies.” The Anthropocene as a concept does neither. It relies on the abodily expression of “the body,” which I would argue is a central motif of the Anthropocene both in concept and in this era that Crutzen and Stoermer are trying to name. While I am entirely committed to the fact that certain practices engaged in by some humans have altered, in collaboration with the rest of life, qualities as variegated earth, I worry that the Anthropocene is neither true critique nor true creation. It expresses and keeps in play a problematic abodily morphology which distinguishes anthropos from “earth.” It is in my understanding not a morphology that one can both express and take oneself to be earth, to be earth itself. I understand the Anthropocene as a refrain, an expression which collaborates with sun and wind, which carves out an unprecedented conceptual terrain but can only do so precisely because it remains in keeping with and intensifies an abodily aesthetic, an aesthetics without scent.

The term Anthropocene acquired its present sense in 2000 in a piece published by Paul Crutzen and Eugene Stoermer in the IGBP Global Change Newsletter, the newsletter of the International Geosphere-Biosphere Programme. That short piece was followed two years later by another short essay by Crutzen in the journal Nature, which has been ranked the world’s most cited scientific journal. The circulation of this second piece is arguably responsible for the Anthropocene as a feature of mass culture.

Before turning to a brief reading of these early expressions of the Anthropocene and then to a reading of it

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inspired by Deleuze and Guattari, let me say a bit more about the term itself. Following especially Crutzen’s 2002 *Nature* article which I will discuss in more detail in a moment, geologists increasingly describe our planet as having entered a new geological epoch, and the Anthropocene as a thesis has emerged as the informal name for this epoch. The many human practices cited by those forwarding the thesis are too numerous to list exhaustively, but they include the disappearance of rainforests and dying of coral reefs, the exponential increase of species extinction (from a thousand to ten thousand times faster in tropical rain forests), the rise of the amount of carbon dioxide in the atmosphere past a supportable level, the development of nuclear weapons, the proliferation of plastics throughout water and soil (Great Pacific Garbage Patch). Some of the many outcomes of such changes are altered weather patterns, the warming of the earth, and the rise of the level and acidity of the oceans. It is predicted that the earth could warm up to 6 degrees Celsius by the end of this century. Many low-lying communities are in danger of submersion. It is predicted for example by some that the country of Bangladesh could be entirely submerged by the year 2050.

In 2008 the International Commission on Stratigraphy created an Anthropocene Working Group which is set to make a recommendation this year as to whether in their estimation we now live in a new, geologically distinct epoch. There are a number of theories seeking to establish the start of this proposed epoch. Crutzen and Stoermer believe the Anthropocene begins in the latter part of the eighteenth century, with unprecedented concentrations of carbon dioxide and methane in polar ice.2 The so-called “Great Acceleration” of population exaction that the Anthropocene should be considered to have begun with the atomic age,3 with U.S. warplane’s dropping of nuclear weapons on Hiroshima and Nagasaki. (And there are now 16,000 nuclear weapons in existence which are apparently more destructive than those used by the U.S. in 1945.) Indeed the trouble doesn’t seem to be finding a starting point for the Anthropocene, but determining how to adjudicate on so many parallel starting points.

An additional proposal is that of geographers Simon Lewis and Mark Maslin. They suggest that the crucial turn or “golden spike” marking the start of the Anthropocene is the euphemistically named “Colombian Exchange.” It was the “arrival of Europeans in the Carib-

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read essay in Nature entitled “Geology of Mankind.” He writes, “The effects of humans on the global environment have escalated. Because of these anthropogenic emissions of carbon dioxide, global climate may depart significantly from natural behavior for many millennia to come.” What is human here is explicitly unnatural.

He again cites the work of Antonio Stoppani in 1873 and V. I. Vernadsky and Teilhard de Chardin in 1926, all of whom celebrate a growing power of “mankind... namely towards increasing consciousness and thought, and forms having greater and greater influence on their surroundings.”

Crutzen expresses the problems as rooted in the unilateral power of humans, the generic core of the figure of the Anthropocene, which retains on my reading the isolation, homogenization, and incorporeality of the human which rules the noösphere.

If Lewis and Maslin— the geographers I discussed above— if they are right about where and when the Anthropocene begins, in the Colombian Exchange, still more interesting to me is the contrast between the indistinguishability of the political and the ecological of their proposal and the distinctly apopolitical sense of Crutzen and Stoermer’s expression of the Anthropocene. The Anthropocene as the latter articulate it contains a clue as to how such practices, which flout their own material repercussions, can flourish. The “Anthropocene” is a tellingly homogenizing concept which lacks any sense of physicality. The events they study are intense and ongoing changes which certainly represent a crisis of geological conceptualization. But in my view such data more fundamentally suggest an aesthetic crisis which the homogenizing term Anthropocene recreates. It expresses a vacuum of sensation. Artistic expression must emerge by which we can begin to feel through what Crutzen and Stoermer call the Anthropocene— but which is ourselves, our politics, as earth, in which such relationships among bodies are what is gestured to by “ecological.” If what is political and what is ecological feel like two distinct realms, if work on the Anthropocene can often be written as if the ways in which humans regard each other are irrelevant for where or if incinerators are built, for where or if water quality is of concern, this is precisely because we do not yet conceive of ourselves and our politics as life, as bodies, as earth. We appreciate neither our own thingly power, nor the power of water, of sound, of medications, of electricity, of dust, of wind in and as our lives.

Bruno Latour has lamented that “the human is... unfried under the sign of the Anthropocene.” This apolitical aspect of the figure covers over the fact that, as Andreas Malm and Alf Hornborg have suggested, “uneven distribution” of CO2 emissions “is a condition for the very existence of modern, fossil-fuel technology. The affluence of high-tech modernity,” they write, “cannot possibly be universalized— become an asset of the species— because it is predicated on a global division of labor that is geared precisely to abysmal price and wage differences between populations.” But perhaps more in keeping with Latour’s point, there is no human as such which can, as he puts it, “play the role of the anthropos.” The Anthropocene in other words suggests not only a generic political situation— which is no situation at all— but it also suggests a generic human— which is not a body at all. That inability to touch down to earth, to variation, to thingly influence, betrays the strangely ethereal aesthetic of the Anthropocene.

But then again perhaps the Anthropocene expresses in spite of itself precisely the political-ecological affects that currently ensure the unprecedented events named Anthropocene. Perhaps the Anthropocene is a kind of prism, a multifaceted figure which expresses the political-ecological dynamics among and across bodies of an earth which is a multiplicitous cacophony of bodies, wills, territories. The Anthropocene is in this respect a refrain or ritornello in Deleuze and Guattari’s sense. A ritornello is a musical motif—created not by verbatim repetition of a musical passage but as the playful iterating of a musical motif. Deleuze and Guattari give this notion both a broad and a narrow sense. In the narrow sense a refrain might literally be a sonorus assemblage— as when a frightened child sings, in Deleuze and Guattari’s first example, creating a “center in the heart of chaos.” Chaos, as Elizabeth Grosz has put it, is the “plethora of orders, forms, wills” that are the universe. It is not the absence of order but the necessary heterogeneity which is “the condition both for any model or activity and for the undoing and transformation of such models or activities.” A child, in response to a milieu as a part of which she is frightened, joins with other elements of earth in a sonorous relationship, addressing chaos, making a living space, addressing other powers. Other animals also create sound to orient themselves, to collaborate as earth; this aesthetic does not privilege

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2 Ibid.
3 Ibid.
6 A Thousand Plateaus, 311.
7 Grosz, Chaos, Territory, Art, 5.
8 Grosz, Chaos, Territory, Art, 26.
human sound-making or other invention.

But to be a refrain the assemblage also does not have to be sonorous. It must invoke a territory; it must be a creation of sensation that carries earth with it.\(^\text{12}\) This is not an earth that any one directs or creates. The refrain is one aspect of an assemblage of bodies, an expression which knits a plurality together in a moving configuration which exceeds the refrain itself. Art, like philosophy and science, is a mode of living with a chaos it cannot direct, “rather than a way of giving it its true or inner order.”\(^\text{13}\) In the broad sense, then, a refrain is “any aggregate of matters of expression that draws a territory and develops into territorial motifs and landscapes.”\(^\text{14}\) Anthropocene as a figure emanates from a culture of bodies who do not appreciate themselves as specific bodies, as a part not the whole, and whose insistence on the generic qualities of “the human” is a feature of the political relationships committed to an increasingly dangerous planet. This is the sense in which the Anthropocene is a refrain.

This refrain articulates a culturally specific presumption at the heart of what is meant by “the Anthropocene”: human life is homogeneous and homogeneously \textit{made responsible}, this capacity for being responsible being a key feature of what makes human life distinctive. It is the \textit{anthropos} who as Crutzen puts it in the “Geology of Mankind” piece who is a “major environmental force” in an era that may require “internationally accepted, large-scale geo-engineering projects, for instance to ‘optimize’ climate.” Crutzen does point out that so far the dam building and river diversion, fresh water use, fishing, energy use, \textit{et cetera} have largely been the projects of only 25% of the so-called \textit{anthropos}. But this admission does not inform the Anthropocene as a figure. It is mentioned as an aside, and it’s not clear who this quarter is or of what their lives, wills, relations, sensations have consisted.

The anonymity of the 25% in the “Geology of Mankind” is no coincidence. The Anthropocene refrain coordinates with the rest of life in expressing an abodily geomorphology, a nowhere, an eerie lack of sensation or the recreation of a lack of sensation. This particular refrain is a creation, but it is one that betrays its own abodily mode. This is deeply concerning not because I am not sympathetic with the aims of the Anthropocene thesis: to draw attention to the connections between ways of life and planetary disasters. But affects and percepts, the affects and percepts that human bodies are for each other, play a crucial role in practices which are as ecological as they are political. The Anthropocene fundamentally resists the exploration of the affects that those practices entail.

\(^\text{12}\) A Thousand Plateaus, 312.
\(^\text{13}\) Grosz, Chaos, Territory, Art, 27.
\(^\text{14}\) A Thousand Plateaus, 323.
Neuroaesthetics of musical pleasure: purposeful purposelessness of musical chills

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Abstract

The unique aesthetic nature of beauty and artistic refinement has been debated by many philosophers. Some philosophers argue that art and beauty constitute an entirely unique domain of human experience while others believe that our aesthetic experience can be explained by our pursuit of hedonic excitement. Recently cognitive scientists joined the debate and developed their views on the unique nature of aesthetic experience, i.e., experience of art and beauty. This paper explores and analyzes musical excitement by focusing on empirical studies of intense musical experiences such as musical chills.

One of the intriguing aspects of musical chills observed in many neuroimaging studies is its cognitively integrative nature. Positive correlations have been observed between organized and pleasing auditory patterns (musical stimuli) and increased functional and structural connectivity between auditory areas and other regions of the brain such as emotion and reward processing systems. In addition, many neuroscientists report the close association between musically prompted heart rates and the volume of neuronal white matter that connects auditory and socio-emotional areas of the brain. That is, musical excitement facilitates a wide range of integrative brain activities along with physiological changes in the body that react to particular patterns of organized auditory stimuli. But why is intensive musical experience related to integrative brain activities that are rewarded by strong pleasure with embodied reactions (chills)? What do these intriguing observations tell us about the nature of intense aesthetic experience of music?

As many brain imaging studies show, brain activities of musical chills have their unique value of openness, flexibility, and creativity with their sustaining energy of excitement that is not blind indulgence of pleasure. This special cognitive openness is, as Pinker points out, useless and, as Kant characterizes, purposeless because it does not serve any directly practical functions or abilities. Yet, it has its unique cognitive value of facilitating integrated non-modular cognitive processes that deploy a wide range of brain areas and, at the same time, generate exciting and thrilling pleasure to motivate and engage open flexibility of the mind. From the perspective of neuroscience, the paper analyzes seemingly blind and purposeless but actively integrative and cognitively fluid aesthetic pleasure generated by musical chills.

AESTHETIC PLEASURE: TWO CONTRASTING VIEWS

Two different views on the nature of aesthetic pleasure have been developed by philosophers and cognitive scientists. The first view characterizes aesthetic experience as purely hedonic but non-adaptive exploitation (exaptation). According to Steven Pinker (1997), aesthetic pleasure, pleasure from listening to beautiful music or paintings for instance, is hedonic pursuit of sensory stimulation through exploitive and non-adaptive use of the mind that is originally adaptive. Pinker compares pleasurable experience of music with that of recreational drug, cheesecake, and pornography.

In contrast to Pinker’s (1997) view, hedonic interest may not be a major element of our aesthetic excitement or judgment. The second view derives from Kantian characterization of disinterested nature of aesthetic judgment. In his Critic of Judgment, Kant (1790/1987) lists four distinguishing features of aesthetic judgments. The first or perhaps the most important feature of aesthetic judgment is its freedom from our practical interest. Aesthetic experience and judgment, according to Kant, are disinterested with no practical purposes or effectiveness yet they are purposeful in their own ways.

Recently several neuroscientists (Berridge, Robinson, & Aldridge, 2009) discovered the two different types of reward circuits (the nucleus accumbens) in the brain. They are neural pathways that are anatomically and functionally different, one dealing with the pleasure of liking (i.e., seeing, touching, and listening) and the other dealing with the pleasure of wanting (i.e., possess-
ing, managing, and utilizing). Aesthetic experience and pleasure, from Kantian perspective, can be explained by “liking” in contrast to “wanting” process of the brain. We enjoy a work of art not to want or possess it in order to satisfy our desires or fulfill practical interest but simply to like (appreciate or enjoy) it without using or managing it. It seems that this discovery supports Kantian view of “purposiveness without purpose.” According to Kant (1790/1987), the purposiveness of art can be explained independently of its particular purpose.

By analyzing musical ecstasy (musical chills), from the perspective of neuroscience, I argue that musical ecstasy (in particular) and aesthetic pleasure (in general) cannot be explained by blind pursuit of hedonic interest nor by arbitrary subjective values. In their explanations of aesthetics experience, both Pinker (1997) and Kant (1790/1987) focus on how aesthetic pleasure arises on the basis of a perceiver’s relation to her perceived object. Kant argues that the relation should be disinterested and Pinker states that it is non-adaptive and hedonic. From the perspective of neuroscience, however, I argue that aesthetic pleasure is neither simple disinterested delight nor non-adaptive sensory stimulation. It is an emergent property of neural complexity with self-rewarding processes of cognitive fluidity, which gives rise to a unique form of pleasure.

**NEUROAESTHETIC OF MUSICAL CHILLS**

Recent studies of musical chills demonstrate that musical pleasure and chills are strongly and consistently associated with particular patterns of affective arousal and concentrated neural activities in selective areas of the brain. Many brain imaging studies (such as Salimpoor et al., 2011) show that the pleasure of musical chills has clear climax with accompanying physiological and neuronal activities. It is solid, strong, and embodied experience at the level of the whole person.

Although musical pleasure is a form of embodied and delightful experience (perhaps comparable to food and sex that are substantiated in dopamine based reward systems of the brain), it develops a unique and intrinsic form of interaction that combines diverse areas of the brain to support open and creative appreciation of music.

First, intense musical pleasure that comes out of musical chills can be a unique pleasure of liking that does not presuppose ownership or use, as the existence of two separate reward pathways in the nucleus accumbens show. Unlike the “wanting” (possessing, consuming, or using) pathway that motivates consumption behavior, the liking pathway makes musical pleasure pure appreciation and joy (Berridge, Robinson, & Aldridge, 2009).

Second, it is observed that there exist two interacting but separate pathways (ventral and dorsal streams of striatum) in the dopamine reward center of the brain that supports different aspects of musical experience. Specifically, these interactive but distinct neural substrates (with their respective connections to other brain regions) serve peak emotional experience of musical chills and its anticipation or expectation (Salimpoor et al., 2011).

Third, (in addition to auditory areas) many areas of the brain such as the midbrain, left ventral striatum, bilateral amygdala, left hippocampus, and ventromedial prefrontal cortex, right orbitofrontal cortex bilateral insula, thalamus, anterior cingulate cortex, cerebellum, and supplementary motor area are involved in musical chills (Blood & Zatorre, 2001). These regions of the brain include major cognitive and affective pathways: the reward systems, limbic/paralimbic systems, motor areas, and prefrontal areas. To generalize, intense musical experience includes perceptual, affective-motivational-reward-motor, and cognitive-evaluative processes (Brattico & Pearce, 2013; Nadel & Pearce, 2011). That is, music chills accompanies holistic and comprehensive effects with cognitive and affective as well as hedonic dimensions. It seems that the whole person (the mind and the body) is involved in musical chills as Gabrielsson (2001) characterizes in his discussion of “strong experiences with music” (SEM). In some way, intense musical experience is existential experience of a whole person.

Fourth, many psychologists report that musical chills and intense music listening experience are not associated with high reward seeking personality traits (Grewe, Nagel, Kopiez, & Altenmüller, 2007). In fact, sad music generates more chills than pleasant music (Panksepp, 1995). That is, musical chills does not reflect music listener’s blind hedonic interest. On the contrary, musical chills presupposes a very special ability of cognitive openness and well-roundedness. Nussbaum and Silvia (2011, p. 199) observe that “openness to experience was the strongest predictor of the typical experience of chills during music.”

What these observations tell us is: (1) musical pleasure is not blind hedonic excitement. (2) it includes or combines cognitive, affective, and sensorimotor components of musical experience. (3) Intense musical pleasure such as musical chills is closely associated with cognitive openness and flexibility (i.e., computationally non-modularized and epistemologically isotropic features of the mind) that involves the whole person.

**CONCLUSION**

Musical pleasure is not solely based on blind hedonic
pursuit as Pinker argues. Nor is it completely separated from practical purposes as Kant believes. Rather, it comes out of diverse cognitive and affective activities of the brain. Specifically, it implicates highly intellectual and cognitive areas of the brain and stimulates other areas where episodic memory and embodied emotional involvement with music are processed. These unique patterns of musical pleasure, revealed by recent psychological and neuroscientific studies, can be explained by a particular type of reward that motivates cognitive flexibility and novelty seeking, open and creative behavior (Mithen, 1996, 1998). The aesthetic nature of musical pleasure, therefore, lies meta-cognitive ability that does not necessarily serve any concrete functions or particular goals but still serve holistic and creative improvement of cognitive flexibility and fluidity. Music is comparable to this explorative and creative activity of the uniquely human mind and when it gets rewarded, we experience pleasure and chills.

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The rhythm of our lives:
aesthetic perspectives East & West

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Abstract

The leading approach to everyday aesthetics for the past few decades has departed from analytic philosophical grounds, generating some tensions or dichotomies regarding its foundational cornerstones: the ordinary vs. extraordinary character of everyday aesthetic experience, contextual familiarity vs. strangeness, object vs. process orientation, etc. Although John Dewey has been widely acclaimed as a sort of foundational figure for this burgeoning sub-discipline of aesthetics, maybe not enough emphasis has been laid on his very different pragmatist approach. In this regard, his reliance on Hegelian cum Darwinian premises might allow for a connection with other branches of continental as well as Asian philosophies, from which also some research on everyday aesthetics has been made.

It is from this wider ontological framework that the notion of rhythm could be vindicated as a pivotal aspect of the aesthetic dimension of our everyday lives. Dewey deals extensively with it in *Art as Experience*, conceiving it as a sort of pattern of accomplished experiences, accounting also for his naturalistic approach and art and life continuity thesis. On the other hand, neo-pragmatist exponent Richard Shusterman, among others, has posited links of connection between Pragmatist aesthetics and East-Asian philosophies. Particularly, Dewey’s resonances with Asian philosophies have been studied, with a preeminence on the notions of harmony and rhythm. This paper will depart from the analysis of the notion of rhythm in Dewey’s philosophy, trying to hint at some possible developments of its implications. Particularly, it will expand on some East Asian parallelisms to his philosophy, trying to link them with the notion of rhythm as an epitomizing ground for the conjunction of the extraordinary (art) and the ordinary (life).

My interest in everyday aesthetics is a consequence of my previous ones in Asian and pragmatist aesthetics, so my presentation of today is somehow a result of the possible interrelations between these three areas of research. To this end, I have selected a topic, the notion of rhythm, which is important for Dewey, the founding figure of pragmatist and everyday aesthetics as well as in the context of East Asian philosophies and aesthetics. Besides, some continental European traditions such as phenomenology, already discussed in other round-table session, may also resonate positively with this wider picture in which I am placing my reflection. Finally, my interest in socio-historical and genealogical approaches to aesthetics also shows in my reflection. As an encompassing umbrella, for my overall approach, I may feel comfortable with the label of “process philosophy”.

I will start by addressing some current issues of everyday aesthetics trying to underline their indebtedness to the wider framework of Western history of aesthetics, which somehow is in alliance with a substantialist and static metaphysical worldview. Then I will explore possible alternatives that a reading of Dewey’s notion of rhythm may offer, particularly with regard to the temporal and processual dimension of the aesthetic experience, and will finally refer to a different philosophical scenario, the East Asian one where the notion of rhythm and the aesthetic dimension of life are prominent as a result of their process philosophies.

THE EXTRAORDINARY NATURE OF THE AESTHETIC EXPERIENCE IN EVERYDAY LIFE:
AN EC-STATIC PERSPECTIVE AND ITS HISTORICAL ASCENDANCY

To make my presentation a bit more lively, let us consider two images of works exhibited at the Leeum Samsung Museum of Art in Seoul. The first one [figure 1] is from the permanent collection on traditional Korean art, an ancient comb of Goryeo Dynasty (9th-10th century), made of tortoise shell and decorated with jade and gold filaments.

Its delicate and sophisticated design makes one think that, despite its functional shape, it probably mingled its everyday practical use with other purposes related to legitimizing the social and political status of its owner,
a lady from the ruling class; we may also presume that it was not used on a daily basis but on special occasions. So many times this has been the case with valuable functional items in the history of art that this example may help us remember how controversial the notion of the “every day” can be if we apply it only with reference to specific physical objects, for example, functional ones (vs. aesthetic or non practical ones) and their experiences.

Too often we tend to forget that the opposition between the functional, practical and everyday on the one side, and the artistic *cum* aesthetic domains on the other only took place historically from the 18th century onwards in the context of the European Enlightenment. Indeed, I think that the current debate on everyday aesthetics has been centered on whether or not the character of the everyday aesthetic experience should be considered “special”, “unique”, or “extraordinary”, to use Thomas Leddy’s expression1 but maybe in doing so, we are unduly disregarding the pervasive influence of thought schemes inherited from our recent past.

Following Larry Shiner’s book *The Invention of Art*, particularly the confrontation in terms of opposites between the ancient art/craft system (where functionality was not in conflict with formal pleasure) and the modern system of the arts (where the aesthetic was erected in opposition to the practical / functional), we could state that, everyday aesthetics as a sub-discipline of aesthetics, evolves ultimately out of this historical confron-

tation that excluded the ordinary life of the common people from an increasingly elitist aesthetic discourse.

Shiner, as other authors, deliberately underlines the hidden ideological agenda which help explain why the distinction between fine art and aesthetic relish were defined trying deliberately to exclude anything “ordinary” from its scope. In any case, this modern distinction between the artistic, aesthetic and the ordinary, is a historical and recent one, whereas in other traditional art/crafts systems, such as the Korean and the Asian ones in general, or even the Western pre-modern one, there was not an essential conflict in experiencing at the same time the practical, functional and formal aspects of different objects surrounding our everyday lives.

Furthermore, we also tend to forget how much our contemplative ideal of an aesthetic experience, conceived in terms of isolated moments of heightened pleasure, historically derives from the ideal of religious experience, coming up to the middle ages with *Scottus Erigena* and his notion of “contemplatio dei” and even further back to the Aristotelian notion of *theoros* as a distant and passive observer.

In sum, the arts vs. crafts dichotomy, as much as the the subject / object structure, legacies of our Western substantialist premises may prove unsufficient, particularly when we come to dealing with the everyday, a domain where our transient and temporary nature becomes all the more obvious since the ordinary is what consumes most of our conscious lives.

Anti-substantialists process philosophies such as pragmatism, and Dewey’s notion of rhythm is a pivotal example of it, or phenomenology in the continental tradition, may offer an alternative and more sounded ground for dealing with our topic. This last track has been followed by prof. Haapala, today here with us, avoiding thus the subject / object structure and defending controversially the “objectless” nature of the everyday aesthetic experience and its reliance on routine and predictability. His distance from the traditional Western metaphysical background is evident when he states that: “One could paradoxically say that the aesthetics of the familiar is an aesthetics of ‘the lacking’, the quiet fascination of the absence of visual, auditory, and any other kinds of demands from the surroundings”3.

With the notion of rhythm I will be delineating here, I position myself in line with Haapala’s emphasis on the temporary dimension, (he emphasizes routine and regularity), and I will try to expand as well on the idea of

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sensual withdrawal as a necessary condition for everyday aesthetic experience to take place. Also, I would like to emphasize that rhythmic movement does not imply repetition, as Deleuze clearly stated in his introduction of *Difference and Repetition*, when he distinguished “cadence-repetition” from “*rhytme* repetition”⁴. Whereas the first one would be negative, static, material and inanimate, the second one is affirmative, dynamic, carrying with it an internal differential input, one that, according to Yves Millet, would allow for an aesthetic experience founded on variations and intensities (“*disparities*” in Deleuzian terminology)⁵.

But let me first show you the second image [Figure 2], an untitled painting by Cy Twombly from 1968, made of a repetitive line drawing, akin to young children’s handwriting and which lead the artist to state that in it “every line is...the actual experience with its unique story”. To be able to trace a story, a life, within a movement, recurrent like a loop but at the same time ever new and unique as life itself always is...It seems to me that the now acclaimed grandfather of everyday aesthetics, John Dewey, was not talking about something entirely different when in *Art as Experience*⁶ he defended the rhythmic nature of the aesthetic experience. In fact, we cannot appreciate any interruption in Twombly’s line drawing gesture, so also, we could say, with Dewey’s art and life continuity thesis. That whirling line, recurrent but ever new, could transmit life’s inner essence: the rhythmic pattern of “ordered change” that, according to Dewey presided, the unfoldment of events within our existential dimension.

**DEWEY’S NOTION OF RHYTHM: LIFE’S CREATIVE PATTERN**

Dewey’s terminology relies and is widely inspired by the science of his day, evolutionary biology and particularly physics. In the following quote it is evident that also the notion of rhythm derived from them: “Today the rhythms which physical science celebrates are obvious only to thought, not to perception in immediate experience. They are presented in symbols which signify nothing in sense-perception. They make natural rhythms manifest only to those who have undergone long and severe discipline. Yet a common interest in rhythm is still the tie which holds science and art in kinship”⁷.

The influence of evolutionary biology is particularly felt in his claim of rhythm as a pattern or law governing a living world made of “ordered change”⁸, not a mere erratic or mechanic “flux”⁹. In the living creature, harmony and balance in life’s development is attained through a dynamic equilibrium between the loss of integration with the environment and the recovery of the union with it, between tension, resistance and fulfillment. In *Art as Experience* we read: “The marvel of organic, of vital, adaptation on through expansion (instead of by contraction and passive accommodation) actually takes place. Here in germ are balance and harmony attained through rhythm. Equilibrium comes about not mechanically and inertiely but out of, and because of tension”¹⁰.

This ordered dynamics already present in nature and non-human living creatures, evolves and manifests in a human condition through emotionality and intentional thinking, transforming mere physical actions and reactions into conscious thoughts and feelings. In this level, Dewey distinguishes the scientist’s outlook and interests from the artist’s ones, since whereas the former focuses on goals and the achievement phase, the artist is devoid of aims and is more open to embrace tensions and resistances as a source of inspiration¹¹.

Dewey writes: “Since the artist cares in a peculiar way for the phases of experience in which union is achieved,
he does not shun moments of resistance and tension. He rather cultivates them, not for their own sake but because of their potentialities, bringing to living consciousness an experience that is unified and total.(...) The difference between the esthetic and the intellectual is thus one of the place where emphasis falls in the constant rhythm that marks the interaction of the live creature with its surroundings12.

It would seem, thus, that to develop artistic skills as well as aesthetic abilities requires a special connection with the rhythm of life, one that embraces obstacles and resistances and, maybe also because of it, fixes an one’s attention more actively in the present moment. This difference of tempo, with relation to the scientist for example, has to do also with the artist’s and experience’s closer connection to his own body awareness. In this regard he states: “The odd notion that an artist does not think and a scientific inquirer does nothing else is the result of converting a difference of tempo and emphasis into a difference in kind (...) The artist thinks as he works. But his thought is more immediately embodied in the object”13.

Dewey considers the artist as more naturally apt to remain focused on the present moment and prone to experience growth through creativity14. Unlike other living creatures, time experience in humans allows for growing in ethical terms and it is rhythm, particularly through its phase of pause, what explains how past experiences are resisted and, maybe also because of it, fix one’s attention more actively in the present moment. This difference of tempo, with relation to the scientist for example, has to do also with the artist’s and experience’s closer connection to his own body awareness. In this regard he states: “The odd notion that an artist does not think and a scientific inquirer does nothing else is the result of converting a difference of tempo and emphasis into a difference in kind (...) The artist thinks as he works. But his thought is more immediately embodied in the object”13.

Dewey considers the artist as more naturally apt to remain focused on the present moment and prone to experience growth through creativity14. Unlike other living creatures, time experience in humans allows for growing in ethical terms and it is rhythm, particularly through its phase of pause, what explains how past experiences are accumulated in the present and remain available to enrich further our perception in the future. In this point I would like to call attention to one particular aspect of Dewey’s notion of rhythm in relation with time: “Time – we read in Art as Experience – as organization in change is growth, and growth signifies that a varied series of change enters upon intervals of pause and rest”15. These pauses, according to Dewey, “punctuate and define the quality of movement”16. It is precisely here where I would like to make a connection with Haapala’s exhortion to sense withdrawal, since without pause, rest, as Dewey says there is no assimilation nor growing. I would also like to mention in passing Kalle Puolahka’s defense of Dewey’s notion of rhythm as a guarantee of the endurance of the aesthetic experience beyond the ecstatic and momentum interpretation of it derived from his expression “an experience”17.

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16Dewey, J., op.cit., p. 36.

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EAST ASIAN RESONANCES: ARTISTIC RHYTHM AND LIFE’S UNFOLDMENT

In my brief account of Dewey’s notion of rhythm, I have focused on his emphasis on the peculiar aesthetic attention to the “here and now” (hic et nunc), something which in Asian arts and philosophies is a strong desideratum, being the traditional arts “ways of” (do) attaining, through practice, that sort of special awareness of the present moment which is at the same time a spiritual aim.

But also, I would like to call attention to a pair of dynamic and complementary opposites which are salient in Dewey’s notion of rhythm: these are tension and rest, seen respectively as the climactic and anti-climactic moments that punctuate the creative evolution of living beings and of nature as a whole. I would go as far as trying to relate this pair of opposites in their dynamic structure of opposed complementaries, with the pattern of reality at work in classical Chinese philosophy, with its ontological pair of yin-yang as the basic structure for the dynamic unfolding (daoyin) of the universe. Indeed, the new advancements of 20th century physics and biology, from where Dewey seemed to get his inspiration for defending rhythm, have proved to resonate quite well with Asian philosophies as Fritjof Capra’s bestseller of 1975 The Tao of Physics has widely popularized. Besides, Dewey spent two years in China (1919-1921), having the opportunity to receive the impact of Chinese philosophy18.

The notion of rhythm in Chinese philosophy is not only evident in the ontological dynamism postulated through the yin-yang pairing and the correlational philosophy consonant with it, but also in art theory; for example, in painting it is implied in the first of the six canons in the famous treatise by Xie He (5th century), which holds that a painting should be pervaded by a spirit resonance with life’s movement or rhythm (qiyun shendong)19. The stylistic prominence of the line within the highly regarded “arts of the brush” (painting-calligraphy-poetry), and the fact that these were “deictic”, that is, correction was impossible, account for the centrality of this principle as an art and life continuum, as Dewey also would have contended. Twombly’s painting, equally pervaded by a deictic dimension through the uninterruptedly rhythm of a single line, seems to connect writing with painting. Only that in Twombly’s example it is the case of a tradition that has lost its faith in the mimetic representation of reality for its lack of con-
nection with the principle of life. It is remarkable in this sense how the main aim of traditional East Asian visual arts has always been to convey the inner essence of reality and not its outer appearance, which was considered as fleeting and deceiving.

Coming a bit closer to our days, some resonances between pragmatism, everyday aesthetics and Asian traditions has been studied in the past decade and a half by neopragmatist author Richard Shusterman, who, by the way, I consider fair to remember it in this congress, was a real pioneer when in the early nineties advocated the aesthetic status of mass art forms such as rap music. In 2004, in an Essay on “Pragmatism and East Asian Thought”, he wrote: “wider natural forces need to be discerned and utilized to advance our human projects, including the global project of perfecting our humanity. In aesthetics, this means recognizing that art’s rhythms, forms and energies emerge from and fruitfully build on those of the environing natural world.”

Besides this statement about the continuity between art and life on the basis of a Chinese philosophical background, including the notion of rhythm, Shusterman underlined the emphasis that both pragmatism and Chinese philosophies lay on practice and the connection between arts, aesthetics and the ethical dimension. In fact, the melioristic trait of pragmatist aesthetics resonates well with the Confucian ideal of attaining “self-cultivation” through the embodied practice of traditional arts, especially painting, calligraphy and poetry. Shusterman will integrate this latter aspect within his project of somaeasthetics, where the refinement of our aesthetic perception is attained through embodied practices. Indeed, it is true that throughout East Asia, traditional art practices are approached with this idea in mind of attaining a higher level of perception and an inner state of peace and balance, no doubt, as a result of an active harmonization of one’s inner bodily (circadian) rhythms with those of the surrounding environment.

CONCLUSION

As a way of conclusion, as specialist in Japanese and everyday aesthetics Yuriko Saito, has stated recently, in East Asian cultures, “with distinctive art-making practices of paintings, literature, theater, and the like, aesthetic practices permeate people’s daily life. In these cultures, there may not be a need for an aesthetic discourse specifically devoted to everyday life.”

But, in Western modern cultures, affected by the divorce of aesthetics and everyday life, what can we learn from the example of these cultures and their approach to traditional arts? And how does it relate to the notion of rhythm?

I find it still inspiring reading classic Daoist texts such as the Dao De Jing which could be read as a handbook for attaining inner harmony with the universe’s rhythm. One of his English translators, Roger T. Ames, holds that, according to the Daoist view, the universe is a flowing process (dao), governed by an “aesthetic order” in the sense that reality is always concrete in its inmanence. So if we learn to flow with the dao in our lives, this would amount to attune ourselves with that already existing “aesthetic order” in the world.

So, put briefly, if we develop our intuition and learn how to become aware and adapt to the flowing yin-yang rhythm of the universe, in its recurrent alternance of these opposite forces, Ames would say, “we may get the most out of our circumstances”; which, joining ethics and aesthetics, would amount to melioristically leading a mindful aesthetic life. In another paper, I defended cultivating a poetic attitude, an intuitive and attentive appreciation to how the events unfold in our daily lives, trying to appreciate the recurrent alternation between manifestation and recession, focus and field in terms of R. Ames. Many aesthetic categories, especially in Japan, are based on this principle of poetic mystery based on reserve and indirect allusion: (sabi-wabi, yugen, aware), awakening our imagination in indescribable and relishable ways.

Likewise, in our lives, experiencing and attuning to the rhythm within it, could be equated with taking a step back from the immediacy of sensual stimuli (withdrawal) in order to appreciate the recurrence behind the transiency of our feelings and thoughts as a response to our interaction with our surrounding, the recurrence between their recession and their manifestation. This,

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25There is evidence that Heidegger was a habitual reader of the Dao De Jing. For a thorough study between the connections of his philosophy and Asian thought, see Parkes, G. (1990). Heidegger and Asian Thought. Honolulu, Hawai’i: University of Hawai’i Press.
I am sure, could also find some resonances in Western notions too grounded on phenomenology, such as the Heideggerian polarity between “Earth” and “World” in his work *The Origin of the Work of Art* (1935) but that would be a topic for another paper. Thank you.
The manifestation of Korean aesthetics: the concept of the landscape gardens and the lifestyle of literati scholars of 16th-century Korea

Lee-Kalisch, Jeong-hee (Freie Universität Berlin, Germany)

Abstract

This talk addresses semiotic relations between the art and life style of literati scholars apparent in the well-preserved hermit gardens of Joseon-period Korea. Soswaewon (Garden of Vivifying Purification) is considered here as a marvelous exemplar of the visualization of ideals in relation to the realization of life philosophy of the Joseon period. At that time Neo-Confucianist ethics functioned as the ideology of the ruling houses and many literati withdrew from public life in resignation or out of ideological loyalty. They moved to their countryside estates and built specific leisure gardens within remote spaces of nature. The created garden elements in the natural landscape circumstance are investigated as an example to show how the reception of Chinese ideas has influenced their garden concept of Joseon-period literati, and in what way this intertwining is apparent on a visual aesthetical level. This paper also discusses the aesthetic representation of literati lifestyle beyond the everyday home in the countryside and explores to what extent the life philosophy and the ideals of the literati elite are effectuated in hermit gardens in aspiration of the virtues of self-cultivation. Focusing on the relationship between the different genres of the literati arts, such as poems and paintings, gardens are investigated as a comprehensive art form of literati scholars to show in which way this life ideology is apparent in the building, designing and naming of garden elements. Furthermore, gardens as a setting for noble leisure activities and everyday practices are analyzed in relation to the literati’s thoughts, experiences and unfulfilled wishes as indicated in and by verse. The synchronic comparative approach to text, paintings and garden relations reveals the significance of manner and aim in the representation of the ideologically charged theme of “literati art” as well as the culmination of the hermit garden as a complex unit of the visualization of ideals and realization of life philosophy.

INTRODUCTION

The word manifestation (Latin, manifestare) is understood as the appearance of all things that were invisible and formless before. The term “aesthetics of literati scholars” will become present through the concept and visible through the activity in which the visualization of ideals and the realization of life philosophy are reflected.

What does the term “ideals” mean in the context of the Joseon period in the 16th century? Various researches on the Korean literati defines their ideal life as follows: The literati must be always be refined and elegant (unchi 韻致). Regardless of where they live, those living a hermits’ life (undun 隱遁, yugeo 幽居), too, should always cultivate themselves and maintain a model-like role for society. In order to constantly fulfill this ideal, they should be accomplished in their everyday life, the attitude of the so called yeui yeomchi 禮義廉恥 (indicating character traits such as loyalty, integrity, sincerity and humility).

To achieve their ideal life the literati scholars of the Joseon period usually tried to live after such substantial neo-Confucian ethics, hereby following the role models of famous Chinese or Korean neo-Confucians. They tried to perform their life styles in a transcending way.

This paper also discusses the aesthetic representation of literati lifestyle beyond the everyday home in the countryside. By comparing the poems with the garden Soswaewon I would like to show you in which way garden life represented a manifestation of life aesthetics of the Joseon literati.
THE GARDEN OF VIVIFYING PURIFICATION, SOSWAEWON

The well-preserved hermit garden Soswaewon (The Garden of Vivifying Purification) of 16th-century Joseon-period Korea offers a wonderful example for that. The garden Soswaewon means, literally: the garden in which the spirit is purified and invigorated, comparable with the effect of rain in a thunderstorm falling on the leaves of bamboo trees. In a figurative sense signifying a free and unrestrained quality was constructed by the young scholar Yang Sanbo (1503–1557) at the foot of the mountain Goamdong in Jigok-ri, Damyang-gun in the province Jollanam-do. When his highly venerated teacher, the genuine Neo-Confucian Jo Gwangjo (1482–1519), fell from grace in the course of political party disputes, Yang Sanbo gave up his career as an official in the capital Hanyang (present-day Seoul) and returned to his paternal home.

During the years 1520–1550, he created his own garden that incorporated natural rock formations and a mountain stream with a waterfall flowing from the northeast to the southwest. Shielded by mountain ranges and rivers near and far, and circumscribed by high bamboo groves and stone-clay walls, this garden represents an ideal space according to fengshui-geomancy understanding.

In order to understand the most important performing activities within the garden, the following historical literature is to be taken into consideration:

The next important resource for this study is the Book Soswaewon sasil (Real History on Soswaewon) with 13 volumes, which was edited in the year 1731 and contains poems and texts written by sons, relatives and friends of the Yang family. The woodblock print Soswaeweondo illustrates the conception of the garden design and the noble pastimes of the literati (Figure 1).

The upper area of the print shows forty-eight poems written by Kim Inhu (1510–1560), a literati friend of Yang Sanbo, in the year 1548. The garden atmosphere
at different times of day and in different seasons, conveying various weather conditions as well as various lifestyles of the literati recluses, is depicted in an empathic way.

The further poems written by the literati friends of Yang and his descendants are also taken into consideration, for example Soenunjip 素隠集, Myeonangjip 俛仰集, Seokjomunjip 石樵文集 etc.

1. Purification

The first manifestation of the literati aesthetic is apparent in the purifying function of the environmental landscape of the garden, where the idea of a retreated life is realized.

The garden is located separately from the house estate through the bamboo groves. The visitor enters on a narrow path through the thicket of bamboo groves, and along the stream, and over the stream hangs a bridge.

The simple bridge named Tujuk wigyo 透竹危橋 over a stream is used as a connecting and dividing element of different worlds. The dividing elements of the separated garden from the outside such as the bamboo grove and the bridge, is described as "the pure boundary, which has been previously hard to find" (淸境由來卜得難) in one of Kim Inhu’s poems.

Kim defines “The dwelling in the garden” also as "pure retreat “(cheongyu 清幽), while Song Sun 宋純 defines it as the main reason of hermitic life in his poem (written in the year 1534), as the effect of purification of the worldly heart:

“Come into the board area which is shaped like a hu-type vessel, I would clean, for no reason, my worldly heart.

遇入方壺境，
無端洗俗心。”

And a step further, the other scholar friend O Gyeom 吳謙 (1496-1582) depicts the happiness of the Yangs’ eremitic life in his poem as following:

“How very joyful the hermits must be, living in the mountains, you emptied your heart out from all the mundane.

山居真格可樂，
隨事空人心。”

Especially the water stream and waterfalls in the garden should purify of earthly dirt, as Kim Inhu describes in the 25th poem:

“I cannot trust the world of human beings. The water stream of the garden cleans entirely the feet, by which I passed through the world.

不信人間世，
炎程腳沒塵”

This theme, cleaning feet in the stream, is also one of the favorite ones in literati paintings in China and Korea, such as with the 16th-century album leaf attributed to the Joseon-period painter Yi Gyeongyun 李慶胤(1545-1611), now in the collection of the National Museum of Korea, Seoul.

In Yang’s selection of the artist name Soswae cheosa 潇灑處士, and in the naming of his garden as Soswaes, he reveals also the motivation and the reason for creating the garden in terms of his life philosophy: The other family friend of Yin Inno also addresses in his poem the vivifying effect of the garden, namely by applying the word soswae repeatedly:

“After sitting, cleansing and refreshing in the middle of Soswaewon, the mind and the spirit are revived, and the dirty robes are purified.

瀟灑園中瀟灑坐，
精神瀟灑蘇煩襟。”

2. Self-Cultivation

The second aesthetic manifestation is revealed in self-cultivation. When a scholar lives as a hermit in the mountains, he should always be alert and should not forget to cultivate himself. In many elements of the garden Soswaewon, we can find the efforts of the builder in terms of self-cultivation: For example the naming of the ponds below the pavilion shows the concept of the noble gentleman in a symbolic way: The first pond with fish was conceived according to the notion of an “ideal” or a "guiding theme” (yijian 一鑑), as pronounced in the poem “Thoughts and feelings after reading” (Guanshu yougan 觀書有感) by the Neo-Confucian master Zhu Xi 朱熹 (1130–1200). Functioning as a mirror, it constantly calls upon oneself to stay attentive and aware. The lotus planted into the second, lower pond is a reminder of the feelings of love towards the lotus flower that are to be nurtured continuously. Yang’s teacher Jo was especially fond of the poem “Love towards the Lotus” (Ailianshuo 愛蓮說) by the Chinese Confucian thinker Zhou Dunyi 周敦頤 (1017-1073), in which the flower, arising from the mud with its soft fragrance, is defined as one that represents the virtue of a Confucian literati gentleman.

In addition to this, the chosen names of the two build-
ings “Studio of Clearing Wind” (Gwangpunggak 光風閣) and “Hall of the Moon in Clearing Sky” (Jaewoldang 霊月堂) mirror the garden designer’s aspiration after the pure virtues of a nobleman, as they refer to the Chinese scholar Huang Tingjian 黃庭堅 (1045–1105) who had compared the refined character of the master Zhou Dunyi with the clarity of a purifying wind and bright moon in a sky cleared after rain.

PERFORMING OF NOBLE ACTIVITIES

1. Leisurely Wandering in Nature and Chanting

The third manifestation of aesthetics is apparent in the performing of noble activities.

The first noble activity of the literati is the “leisurely wandering (soyo 逍遙) in nature and chanting.” The 23 poems by Kim Inhu articulate what the meditative effect of leisurely wandering could be:

“Peacefully reach out in your imagination for what lies beyond everyday life, I wandered freely around the stone covered steps. While chanting a poem, I let my mind wander. When the chanting is over, all emotion is forgotten.

澹蕩出塵想，
逍遙階上行，
吟成閒箇意，
吟了亦忘情.”

Kim often used the term soyo (leisurely wandering) in his poem. He expresses for example that he becomes modest in thought and that some mundane scholars could watch him enjoying wandering to the pavilion Daeongdage 待鳳臺, because the idle wandering makes him feel so delighted (逍遙亭上堪乘興，嫌卻當時俗士看). The wandering in nature belongs to the wonderful themes of Chinese painting, as represent for example by the Ming painter Du Jin’s (1476–1559) hanging scroll The Poet Lin Bu Wandering in the Moonlight in the Cleveland Museum of Art.

2. Formulating Poetic Verse

One of the favorite garden activities of the literati is the formulating of poetic verse. It is coupled with the drinking of wine, as we know through the gathering at the Orchid Pavilion Lanting 兰亭 of Chimes scholar Wang Xizhi 王羲之 (303–361 AD), composed in the year 353.

The 21st poem with the title “Send a Wine Cup On Circling Waves of Water” (Bongyu jeonbae 澱流傳盃) by Kim Inhu illustrates very well the scene of the literary gathering at the jodam-bathtub on the rock after the Chinese model, in which the literati composed poems and enjoyed wine:

“we are sitting around the stone pool. The side dishes are as plentiful as we wish for. The cups come and go by themselves on the circling water waves. We share the wine-cups with each other (jan and ga) in a relaxed atmosphere.

列坐石淵邊，
盤蔬隨意足，
洄波自去來，
盞斝開相屬.”

The scholar Jeong Cheol who lives in the neighborhood, has visited the garden many times, and they drunk and chant the poems. His verses express how the literati become creative under influences of wine:

“As result of drinking of bright ripe wine, we begin to chant some long and short poems.

爰以淺深酒，
遂成長短吟.”

3. Playing of baduk

Further noble activities in nature include the playing of baduk. Literati used the flat surface of the plateau as a rock table at the water stream, providing an ideal place for sitting together to play baduk (chi 棋). For example, the 22nd poem (Sangam daegi 床巖對棋) by Kim Inhu describes dramatically the energetic movements of playing stones on the board:

“The rock block at the stream is a little wide and flat, a half part of them is charged by the bamboo grove. A precious guest has come and we play baduk there. The restless falling hail-noise dissipates into the air.

石岸稍寬平，
竹林居一半，
賓來一局碁，
亂雹空中散.”

4. Playing Korean Geomungo - Zither

Enjoying music in nature was also an important part of the aesthetics of ideal life, especially the playing of the Korean Geomungo - Zither by the waterfall and streams.
It is really interesting how Kim Inhu in the 20th poem entitled "Playing zither at jade-pearl like floating water" (Okchu hoenggeum 玉湫横琴) depicts his friendship to Yang. He does this by referring to the stories on friendship of the legendary Chinese zither player Yu Boya and the woodcutter Zhongzi Qi during the Spring and Autumn Period (770–476/403 BC):

“Everyone knows, the man [Boya] can not simply play Geomungo, because his friend Zhongzi , [he was the only one who understood his music], passed away. Playing a song according to the deep and clear sound of the running water, we knew immediately we understand each other by hearts and ears.

5. Gazing at the Moon

Of course, the classic theme of literati art, moon gazing, should not be left out when dealing with ideas of the ideal life. How much the owner of the garden loves moon gazing is expressed through the naming of the highest-placed building in the garden, Jewoldang 霭月堂 (the hall from which to gaze at the bright moon after the clearing of the sky). To the left side of the Jewoldang Yang Sanbo deliberately designed a plateau and planted plum trees there in order to welcome the moon: the poem with the title “Welcome to the Moon on the Plum-tree Plateau” (Maedae yowol 梅臺邀月, 12th poem) indicates his motivation distinctly:

“After the cutting of the trees, I have freed my view from the plum tree terrace. It is a very suitable place from which to watch the moon rise, how beautiful it is even though the clouds disappear completely. On a cold night the moon’s posture is cool.

The ways in which Yang Sanbo welcomes the moon in different places in the garden, such as under the odong-Paulownia tree next to the Pavilion Daebongdae, or on the flat stone table (Gwangseok wawol 廣石臥月) at the stream under the pine tree, also belong to the classic themes of literati art.

FUNCTIONING AS A ROLE MODEL

The fourth manifestation of aesthetics is apparent not in the whole life style of the garden owner, but rather in the wish of Yang’s other friend. The visualizing of ideals and the realizing of a life philosophy in their own hermit’s garden were then envied, respected, and praised by their friends. There were also those who wanted to try to be like Yang Sanbo. For example the scholar Im Eonyeong 林億齡 was also very contented to have such a retreat. He expresses his aspiration in his 35th poem:

Later, in 1563, his wish came true: his son in law, Gim Seongwon, fulfilled the wish of the literatus and built a pavilion for him on the hill with magnificent landscapes and called it Sikyeongjeong 息影亭, meaning “the pavilion in which even the clouds take a break”.

By respecting Yang Sanbos’s lifestyle in such an amazing place the scholar Jeong Myeongho 鄭鳴濩 moved near to Soswaewon and built a house (jeongsa 精舍). The “Hall of the Three Friends” Samudang 三友堂, is majestically located among the three friends of green pine, plum tree and bamboo.

PERCEPTION OF THE BEHOLDER

While looking at the beautiful picture of the garden, I will summarize and conclude my presentation, arguing towards the fifth aesthetic manifestation: the timeless value of the garden. The manifestation will take place through the perception in our mind, when we imagine the noble activities in the garden and perceive the spirit of literati retreat.

The synchronic comparative approach to the relations between the poems, paintings and the garden Soswaewon reveals the significance of the representation of literati art in the garden genre: The garden appears as
a projection of the literatus Yang’s personal ethical and philosophical ideals. The aims of performing live are also the same: the realization of ideology and philosophy through self-cultivation in harmony with the natural surroundings, namely the purifying of the mind, the emptying of the heart from the mundane, and the experience of real happiness. Therefore the hermit garden should be regarded as a unique comprehensive, total art form of literati scholars.

References


Round Table

Environmental space of Japanese landscape painting: gaze, senses, and atmosphere

Nakama, Yuko (Ritsumeikan University, Japan)

Abstract

The paper examines the specific environmental space of Japanese landscape art, comparing it with the Western concept of visuality as well as the subject/object relationship. Focus is placed on Zen monk and ink painter, Sesshū Tōyō, on account of his influence on later generations of Japanese art. Sesshū’s composition of space, influenced by Chinese ink painting, was characterized as an expanded field by Norman Bryson. According to Bryson, with reference to the concepts of Jean-Paul Sartre and Jacques Lacan, this space is liberated from the trauma of the Gaze. However, the composition of Sesshū’s ink paintings can be understood not only in terms of the visual expanded field, but also the environmental space in the atmosphere.

Hasegawa Tōhaku named himself “Sesshū the Fifth,” and in fact succeeded Sesshū’s style of environmental space in the atmosphere. Although Japanese painting is generally characterized as two-dimensional decorative art, its expansion to outer space, as if to speak to and surround viewers, should not be overlooked. The fragmental space of Tōhaku’s painting conveys both the proximity of nature and a sense of expansion, making an invisible atmosphere visible by transmitting tactile recognition.

Tōhaku’s use of environmental space was conveyed to Claude Monet by way of Ukiyo-e during the wave of Japonism. The Japanese aesthetic satisfied Monet with its suggestion of “the whole from a fragment,” and its features are said to have contributed to his Water Lilies. Nevertheless, the change in Gaze is evident; Tōhaku’s Seasonal Willow, shown in a subtle wind, is tactile, whereas Monet depicts overwhelming optical movement.

EXPANDED FIELD AND ENVIRONMENTAL SPACE OF SENSIBILITY

The identity of Sesshū Tōyō (雪舟等楊)(Japanese Zen monk, 1420-1506) as an ink painter stemmed from his mission in the Ming dynasty from 1467 to 1469. Although a number of monk painters traveled to China, Sesshū’s translation of the traditions underlying Chinese painting is regarded as the most historically important. In 1495, during the last period of Sesshū’s artistic activity, at the age of 76 he painted Splashed Ink Landscapes (Fig. 1). The brush was used to render a series of dense ink washes with diluted ink applied in broad sweeps, the Yujian mode of splashed ink; Sesshū was one of the most accomplished practitioners of the Yujian mode at that time.

Rufon Yujian and Muqi Fachang (or Muxi) of the Southern Song dynasty of China were among the most valued painters of the ruler, Shogun Ashikaga, between 1336 and 1573, when Sesshū was active. Their paintings incorporated “blank space” intended to inspire poetic

Fig. 1. Sesshū Tōyō, Splashed Ink Landscapes, 1495
sentiment in the viewer. Adding to the compositions, Muqi’s delicate expression of subtle changes in light and air was highly valued. Yujian’s method of “splashed ink” integrated distinct grades of ink tonality in fused wash with controlled rapidity. Although Muqi and Yujian did not enjoy fame in China, they were considered among the greatest ink painters in Japan. The “blankness” embodied in their paintings relates deeply to the Japanese concept of yojō (suggestiveness, lasting impression).

Although Sesshū’s method in Splashed Ink Landscapes appears spontaneous, he thoughtfully composed an ideal Chinese landscape. Close inspection of the painting reveals several rooftops and their surrounding fences, and a boat with two linear figures at the oars. Rocks, tree trunks, and overgrown leaves are fused into a whole; intelligible images are reduced to simple elements with subtle gradations, without lines or borders that lead from light to dark areas. The most remarkable feature of the painting is the mist over the mountains and water, which extends the scene beyond pictorial space to create a more expansive environment. Sesshū included an inscription above the landscape, referring to his life with a narrative regarding his journey to China and his training under Chinese masters; he additionally referred to the genealogy of monk painters of Kyoto’s Shōkoku-ji, a Zen monastery with which Sesshū was once affiliated. Sesshū’s following was reflected by admiring poetic inscriptions at the top, written by six prominent Zen monks from the most important temples under Shogun Ashikaga. One of these, that of Shōjō Ryuto, from the most highly ranked Nanzenji Temple, praised Sesshū’s method of splashed ink and the Chinese ideal landscape in the mist, as follows:

“...Endlessly fascinating are the landscapes that emanate from the tips of inebriated brushes / The day fades beyond the mountains south of the Xiang River, which are enshrouded in mist.”

This preface undoubtedly made Splashed Ink Landscapes an anomaly in the cultural politics of the time. The splashed ink style became a persuasive pictorial medium through which monk-painters were re-identified as cultivated scholars. Additionally, from the perspective of aesthetics, Sesshū’s Splashed Ink Landscapes is an innovative fusion of the dynamism of Yujian’s work and the poetic quietness of Muqi’s work, a new style that found its own in Japan.

Art criticism beyond cultures or foreign perspective may eventually come to stimulate the interpretation of artwork’s essential meaning. Norman Bryson analyzed Sesshū’s Splashed Ink Landscapes from the Western perspective of visuality and “Gaze” (capitalization and italics applied by Bryson). By considering the Gaze of Jacques Lacan and Jean-Paul Sartre, which attempts to decenter (displace) the subject or dismantle anthropocentric subjects in a field of vision, Bryson developed an interpretation of the theories of Japanese philosophers Nishida Kitarō and Nishitani Keiji of the Kyoto School.

Instead of the Western perspective that places the subject as a center, in which vision is portrayed as mediated by Gaze, Bryson introduces Nishitani’s proposal of śūnyatā (Sanskrit: “emptiness,” “radical impermanence,” “blankness,” “nihility”), in which “the entity, as a conceptual category, is found unable to withstand the critique of śūnyatā, and transposed to the field of śūnyatā both the subject-entity and the object-entity literally break up.” Sartre’s view is that “the viewfinder or legitimate construction creates a kind of tunnel vision in which all of the surrounding field is screened out. Only that which appears within the framing apparatus—perspective, picture frame, camera — exists.” Nishitani, on the other hand, attempts to “dissolve the apparatus of framing.... Passing on to the field of śūnyatā the object is found to exist...in the total field of universal remainder.”

Of Sesshū’s Splashed Ink Landscapes, Bryson wrote:

“What Ch’an (Zen) [painting] does dispute is that the profile which thus appears can be identified with the object itself, as it exists in the field of emptiness. What the image needs to include is the fact of the object’s remainder, the other views which pass out from the object to all those uncountable places where the viewer is not. And what the image also has to acknowledge, even while it records the narrow passage of light that travels to an empirical observer, is the viewer’s remainder, the sum of other views that the viewer excludes by assuming this view, the surrounding envelope of invisibility.”

However, in Japanese cultural tradition, “the object’s remainder” and “the viewer’s remainder” as blank space relate to the five senses, not just the view. Bryson’s assertion concerning the dismantling of the anthropocentric subject is thoroughly based on vision and visuality. I suggest that we consider an alternative to the superiority of visuality, to open our senses to the aesthetic aspect. Splashed Ink Landscapes was painted with a descriptive and fluid atmosphere; nature envelops the viewers, both the figures pictured on the small boat in the river and also the viewers of the painting in the real space.

The “remainder” of the sense of touch, smell, and hearing, the atmosphere, is the actual theme of paintings, so to speak. The emphasis on this environmental
space in Japanese landscape painting shows how the human-nature relationship was expressed by the painter, and how the painting was appreciated historically.

**JAPANESE LANDSCAPE PAINTING OF YAMATO-E**

Japanese classic art culminated in the Heian Period (794–1185), after long historical influence from China and the Korean Peninsula. *Yamato-e* (Japanese style painting) developed throughout this period and successively through later generations. The style’s name is derived from the opposite of *kara-e* (Chinese style painting); the themes of painting differ in each style, not the style of painting itself. Whereas *kara-e* paintings depict Chinese classic texts or historical events, *yamato-e* prefers landscapes of the four seasons and famous places or customs. The plum tree and Japanese nightingale are motifs for spring; rice planting and waterfalls for summer; the moon and plants such as Japanese bush clover for autumn; and snow and mountain villages for winter. *Yamato-e* paintings were done primarily on furnishings, for example screens or papered sliding doors, a reflection of the idea that Japanese people lived close to nature in everyday life. Nature was not only outside, but inside the living spaces as well.

A few examples of *yamato-e* landscape paintings survived to the present time: the *Senzui Byobu*, screen paintings of the 11th and 13th centuries in the Tō-ji and Jingo-ji temples in Kyoto (Fig. 2), respectively. The latter shows the seasonal change of mountain, river, and field landscapes from late summer to early winter. The events and customs of the seasons are depicted in the landscapes, incorporating people from different classes: summer scenes show women bathing in an open field and court ladies admiring lotus flowers in aristocratic architecture, and shift to the rice fields of autumn and the migratory birds of winter.

The *Tale of Genji Scroll*, completed in the early 12th century and based on a tale written the previous cen-

tury by court lady Murasaki Shikibu, illustrates how aristocrats in the Heian period lived with the rich nature imagery offered by *yamato-e*. In the scene of *Azumaya 1*, *yamato-e* landscapes are seen on a *birei-kicho*, a portable cloth screen of silk, in the center of the room; *sansuiaga* (landscape painting of mountain and river water) is depicted at the top, and at the bottom, mountains and fields of Japanese pampas grass. All *fusuma* (papered sliding doors to partition the rooms) are decorated with *sansuiaga*. In the slightly opened innermost room, a *fusuma* decorated with the design of a lighthouse is visible.

As the imagery of the *Tale of Genji Scroll* shows, living in the midst of nature was self-evident in Japanese culture. Furthermore, both the concept of environmental nature and the painter’s *Gaze* were so close to nature as to create a sense of reality.

**HASEGAWA TŌHAKU AND SESSHŪ**

*Seasonal Willow* (Fig. 4) was painted by Hasegawa Tōhaku (長谷川等伯), a representative painter of the
Momoyama Period, which took place in Kyoto in the late 16th century. A pair of screen paintings show spring/summer and autumn/winter willows drawn simply on a golden ground. The young spring and mature summer leaves of the first screen swing lightly in the wind, and in the other, the leaves begin to fall. The contrast and transition between the two seasons are definite.

The painter’s depiction of part rather than a whole tree is remarkable, particularly in comparison to Western painting. The depiction, which lacks the top of the tree and most of the bottom, emphasizes its fragmented composition. As noted by Svetlana Alpers, the close-up perspective of the willows is far removed from the photorealism of Western art, seen for example in 17th-century Dutch paintings.

Tōhaku’s Gaze concentrates instead on the invisible wind that causes leaves to swing in the air. The painter takes advantage of the form of the folding screen, which pushes the surface in and out, to give movement to the two-dimensional plane (Fig. 4-1). Other golden paintings by Tōhaku and his school in Chion-in, Kyoto, which depict cherry blossoms and leafy maple trees, red cockscomb flowers, white hagi, and chrysanthemums, are similar in style to Seasonal Willow. Close-up views and fragmented composition additionally indicate the painters’ sense for scent. It recalls Matsuo Basho’s haiku, “Chrysanthemum scent—/ in old Nara the ancient statues of Buddha.” Like the haiku of scent, Tōhaku’s pictorial space envelops the viewer with scent in yojō, expanding the space and time of the viewing.

In contrast to the decorative quality of Seasonal Willow, Tōhaku characterized his own masterpiece Pine Trees (Fig. 5) as “the painting of silence.” It depicts a pair of winter landscapes with a snow-covered mountain faintly visible in the background. Morning light subtly penetrates the mist in the landscape. The traditional motif of pine trees, favored in yamato-e, and the vague expression of mist were both suitable to the Japanese sensibility, called yugen. In the 13th century, Kamono Chōmei (鴨長明) wrote in his theory of waka, Mumyo-sho, that “(Yugen-tai 霊玄体) is after all yojō: it cannot be articulated in words, and landscapes cannot be seen.” The mist blocks one’s view from penetrating further into the deepness of forest. Rather, it is the unseeable cold that reaches the viewer. This use of atmospheric space is one of the main features of Japanese ink painting. Thus, Tōhaku named himself “Sesshū the Fifth.”

The suggestive blankness and moistness of mist survived as a characteristic of Japanese ink painting for centuries, as in Maruyama Ōkyo’s Rainy-weather Bamboo and Windy-weather Bamboo (Fig. 6) from the 18th-century.

Fig. 4-1. Hasegawa Tōhaku, Seasonal Willow, 16th century
Fig. 5. Hasegawa Tōhaku, Pine Trees, 16th century
Fig. 6. Maruyama Ōkyo, Rainy-weather Bamboo and Windy-weather Bamboo, 1776
century Edo period. According to Hoshino Suzu, these painted bamboos are "unified by the atmosphere not to be seen. To understand the painting, it is important to find what the invisible part of the painting describes. In the case of ōkyo, as the subject of fullness of air is difficult to grasp by eye sight, it is expressed by rain and wind."

SEASONAL WILLOW AND JAPONISM

The fragmental composition of Tōhaku’s Seasonal Willow influenced Impressionism during the wave of Japonism by way of Ukiyo-e (Japanese wood printing). According to Roger Marx, an art critic and close friend of Monet, the Japanese aesthetic satisfied Monet, not only with its bright colors but with its suggestion of “the whole from a fragment.” (“Les Nymphéas de M. Claude Monet,” Gazette des Beaux-Arts, June 1909) Its features are said to have contributed to Monet’s Water Lilies (Fig. 7).

Nevertheless, the differences in the painters’ Gaze are evident. Tōhaku’s Seasonal Willow, with its subtle wind, is tactile, while Monet depicts overwhelming optical movement. The perspective of Seasonal Willow is from just under a willow tree, appreciating the feeling of the summer wind and indicating a tactile sense.

Japanese traditional painters found realism in feeling and sensing, quite unlike Western realism, which concentrates on visual effect. Furthermore, the cultural likeness of invisibility, ambiguity, and suggestiveness reflected the expansion of pictorial space to the real space of viewers.

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Dialectic between tableau and map: updating the phase of space-gazing

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Abstract

Let us begin by comparing two of Johannes Vermeer’s masterpieces from the seventeenth century, *The Art of Painting* and *The Geographer*. In the former piece, a painter portrays his model on a canvas situated on an easel in a vertically standing state. In the latter, a geographer is at work—in the same manner as a cartographer—on a map, which is spread out horizontally on a table. What, then, is suggested by this contrast between the working styles of the painter and the cartographer? In other words, what is the essential difference between these two kinds of space-representing media—namely, the tableau and the map—and how do they interact? The relationship between the tableau and the map has changed throughout history in diverse ways. Focusing on three epoch-defining phases, this paper examines the metamorphosis in the interactive relationship between the tableau and the map, and clarifies its meaning.

The first phase is the age of landscape painting in the seventeenth century. Tableau and map shared the same problem during that time: how to manipulate the vast expanse of space. Early Dutch landscape painting was greatly influenced by cartography. The second phase is the age of modernism and postmodernism in the mid-twentieth century. Jackson Pollock, for example, spread his canvas on the floor, as if it were a huge map. Jasper Johns often drew images of maps on his tableaux. Robert Rauschenberg and Robert Smithson referred to not only maps but also aerial photographs, which represent the new macroscopic space-gazing of the high-technology age. The third phase is the present—namely, the latter half of the twentieth century and the early twenty-first century—in which the satellite images we can enjoy in our daily lives, such as those provided by Google Earth, have become alternatives to traditional printed maps.

This discussion can also help clarify the problem of updating the phase of space-gazing in the age of globalization from an “environmental aesthetics” point of view.

CONTRAST BETWEEN VERTICALITY AND HORIZONTALLITY

Let us begin with a comparison of two masterpieces by Johannes Vermeer (1632–1675), *The Art of Painting* (1666) and *The Geographer* (ca. 1669). In the former piece, a painter portrays his model on a canvas that is resting upright on an easel. In the latter, a geographer is at work on a map that is spread out on a table. What, then, does such a contrast between the working styles of the painter and the geographer mean? In other words, what is the essential difference between these two types of space-representing media—namely, the tableau and the map—and how do they interact?

To provide a couple other examples, two sixteenth-century woodcut prints should help clarify the matter. One is by Albrecht Dürer (1471–1528), which shows a painter drawing a model using perspective. This piece was originally included in an instructional manual for painters that Dürer had written (Dürer, 1977, originally 1525). The other, by Paul Pfinzing (1554–1599), shows a cartographer drawing the configuration of the land. This piece, too, was originally included in an instructional book for cartographers written by Pfinzing (Pfinzing, 1598). In these two books, Dürer and Pfinzing explain their respective methods for observing and precisely depicting the spatial shape of an object, with the painter and cartographer in the woodcuts demonstrating these methods. These books were both published in Nuremberg, Germany, where mathematics was highly developed at the time. Dürer and Pfinzing were deeply influenced by math-related disciplines. The painter and cartographer in the woodcuts aim for mathematical accuracy in their observations and depictions. The important point is that the painter and geographer work using different methods, despite having the same aim: the painter draws on a glass panel in a vertically standing state while the cartographer draws on paper in a horizontally spread out state.

Such contrast between vertical and horizontal directivity suggests a fundamental difference between
The verticality of the tableau and the horizontality of the map are analogous to the two types of architectural drawing—namely, the elevation view and the floor plan. The tableau, as with the elevation view, deals with space as a vertical phenomenon that rises before us. Meanwhile, the map, as with the floor plan, deals with space as a horizontal phenomenon that spreads under our feet.

The contrast between tableau and map, however, has changed throughout the history of both media, interacting in diverse ways. In the following, I will discuss the metamorphosis in the interactive relationship between the tableau and the map, and clarify its meaning, focusing on three epoch-defining phases. The first phase is the age of landscape painting, especially during the seventeenth century; the second coincides with the age of modernism and postmodernism in the mid-twentieth century; and the third is the present—namely, the latter half of the twentieth century and the early twenty-first century, in which the satellite images we can enjoy in our daily lives, such as those provided by Google Earth, have become alternatives to traditional printed maps.

**INTERMEDIALLY BETWEEN TABLEAU AND MAP: LANDSCAPE IN THE SEVENTEENTH CENTURY**

It was during the seventeenth century that landscapes became independent subjects of pictorial images, and a new genre called landscape painting was established. Landscape painting, especially in the Netherlands, evolved to represent not only natural scenery but the cityscape as well. This fact is important for our discussion since, in creating cityscape paintings, the painter is fully conscious of engaging with the exact place a cartographer depicts on a map. Landscape painters of the time became increasingly interested in maps as well as cartography, and they even sometimes spontaneously undertook the production of maps. Moreover, they occasionally depicted a bird’s-eye view of a city, in which the focus was on the horizontal spread of the land surface, imitating the space-gazing method of cartography.

In seventeenth-century Dutch landscape painting, painters often deviated from the fundamental condition of the tableau (i.e., its verticality) and approached the condition of the map (i.e., horizontality). However, regardless of the unusual perspective of their landscape depictions, the painters never aimed for daring compositions. Rather, they intended to represent the scenery as it appeared from a certain point of view. That is to say, their objective was to convey optical objectivity and accuracy. American art historian Svetlana Alpers emphasizes the fact that many Dutch painters of that time were fascinated by the camera obscura, a scientific optical device that can reproduce a visual image of actual scenery (Alpers, 1984, p.26-71, 119-168). Painters placed their confidence in the camera obscura, using it to create highly accurate representational landscape paintings. The mentality of a painter who relies on scientific devices is similar to that of a cartographer who relies on mechanical instruments to survey land.

When we argue for a close relationship between tableau and map during the seventeenth century, we should also pay attention to another type of painting called war landscapes, which depict historical battle scenes. These pieces were produced by court painters under the orders of the governor of the Spanish Netherlands. The important point here is that the painters depicted scenes they had not personally witnessed; rather, they referred to authentic eyewitness accounts.

The court painter Pieter Snayers (1592–1666/1667) created many large-scale war landscape paintings depicting panoramic views of sieges. He referred not only to eyewitness accounts but to maps as well. The panoramic space is so flatly depicted that his paintings seem to closely resemble maps. However, his paintings are by no means imitations of or alternatives to maps. In *Siege of Breda, 1625: The Visit of Isabella Clara Eugenia* (ca. 1627–1636), for example, the horizontal configuration of a map lacking spatial depth is technically transformed into a view with an extraordinarily long spatial depth that runs smoothly from front to back. German art historian Urtike Gehring points out that Snayers inserted multiple “internal horizons” into the series of prospects of the countryside (Gehring, 2014, p. 57 f.). She explains the structure of Snayers’s multiple perspective as follows:

Beginning with the classical three-part division of the images into fore, middle, and background, Snayers incorporates additional internal horizons. These consist not of lines but of tiny silhouettes of towns, which become smaller, but not flatter, with increasing distance. In their dark coloring, these silhouettes oppose the gaze like little obstacles. As the lighting changes with each internal horizon, the plain presents itself as a contrasting sequence of light and dark stripes of color. In these paintings spatial depth is not achieved by extending the pictorial space, but through the “endless” succession of finite landscape backdrops. (Gehring, 2014, p. 57)

Strictly speaking, Snayers’s depictions are slightly different from both landscape paintings and maps. In other words, they open and manifest the intermedial phase
between the tableau and the map.

Subsequently, the close relationship between tableau and map dissolved, and they developed separately during the eighteenth and nineteenth centuries. With the rise of modernism around the end of the nineteenth century, the tableau claimed autonomy. Generally speaking, there should have been no chance for a close relationship between tableau and map. Nevertheless, they paradoxically constructed a new relationship in the mid-twentieth century.

NEW CARTOGRAPHY: PRACTICE OF TABLEAU IN THE MID-TWENTIETH CENTURY

In the modernist movement, the tableau discarded the tradition of representational depiction, aiming to produce planes and abstract images. The work method of the painter, however, did not significantly change: the tableau still rested upright on an easel while being completed. That is to say, the tableau’s raison d’être continued to adhere to its fundamental and traditional condition of verticality.

It was Jackson Pollock (1912–1956) who first released the tableau from the easel, consciously and radically updating its condition. In creating his abstract paintings, Pollock spread out a large canvas horizontally on the floor. He dripped and poured liquid acrylic ink onto the canvas, shaking his arm intensely. Incidentally, a Japanese artist of the same period, Shiraga Kazuo (1924–2008), also placed his canvas on the floor as Pollock did; moreover, he drew with not his hands but his feet. German art theorist Gottfried Boehm proposed an analogy between Pollock’s tableau creation on the floor and the cartographer’s map production on a table, calling this advent of a new work style a “cartographische Wende / cartographic turn” (Boehm, 2007, p. 89).

Pollock’s unique work style was already widely known in the 1950s, owing to the many photographs taken and made public by Hans Namuth (1915–1990). Boehm suggested that the image of Pollock’s tableau creation on the floor must have impressed other artists deeply, causing them to recognize the creative potential of the horizontal dimension. Moreover, it promoted their interest in maps, which as a medium have always been defined by horizontality.

After Pollock’s early death in 1956, maps rapidly became one of the important motifs for tableau creation among American and European artist in the 1960s and 1970s. Jasper Johns (1930–), for example, preferred to choose motifs with practical use in everyday life in the modus of a two-dimensional plane, such as the US flag, a target used in archery, or a map. Johns drew each largely on a canvas without leaving any margins. His paintings were based on a concept: drawing a plane on a plane. In 1967, Johns produced a large, extraordinary tableau, five meters high and 10 meters wide, for the American pavilion at EXPO 67 in Montreal. The work, called Map (Based on Buckminster Fuller’s Dymaxion Airocean World), is a map in the shape of an unfolded polyhedron with 20 faces, originally created by Buckminster Fuller (1895–1983), the architect who designed the American pavilion at EXPO 67.

In the wake of the renewed interest in maps, however, artists did not merely enjoy the conceptual tautology of “plane on a plane.” Rather, they consciously sought new functions for the horizontal surface of the tableau. Robert Rauschenberg (1925–2008) regarded the tableau as a surface on which various media could be combined. In the 1950s, he began to create “combine paintings” in which various materials—such as stuffed animals, reproduction paintings, and rubbish—are incorporated on the surface of the painted tableau. Rauschenberg further developed combine painting in the 1960s, using mostly insubstantial photographic and printed images transferred using the silkscreen method. The map was one of his preferred printed images. American art critic Douglas Crimp described this method as the production of a “hybrid” work from the fragments of various images that are quoted and juxtaposed, as well as overprinted (Crimp, 1998, p. 60 ff.). He says:

While it was only with slight discomfort that Rauschenberg was called painter throughout the first decade of his career, when he systematically embraced photographic images in the early ‘60s it became less and less possible to think of his work as painting. It was instead a hybrid form of printing. Rauschenberg had moved definitively from techniques of production (combines, assemblages) to techniques of reproduction (silkscreens, transfer drawings). And it is this move that requires us to think of Rauschenberg’s art as postmodernist. Through reproductive technology postmodernist art dispenses with the aura. The fiction of the creating subject gives way to the frank confiscation, confiscation, quotation, excerptation, accumulation and repetition of already existing images. (Crimp, 1998, p. 61).

The tableau is, as it were, an interface on which fragmental icons of political events, culture, history, capitalism, traffic, and street locations are imaginatively combined. In other words, the tableau functioned here as a two-dimensional diagram symbolizing the environmental space where human beings live—from the city to the nation, and even the world.
Rauschenberg did not quote maps to refer to any city. Rather, he created a new diagram—that is, a new type of city map. He practiced his new cartography on both the floor and the worktable in his studio. Thus, the tableau dialectically displaced the map. Rauschenberg’s fragmental diagrams and his new cartography raise an important question: Why can the reality of the environmental space of daily life not be represented as an organic unity? Has the city today become nothing more than an ununified and incomplete space filled with fragments?

INVISIBILITY OF THE CITY: AFTER THE LATE TWENTIETH CENTURY

With the dramatic progress of capitalism, globalization has helped erase the differences between cities. Cities in general now have common fragmented features, such as high- and mid-rise buildings, billboards, construction sites, housing for sale, supermarkets, fast-food chains, and convenience stores illuminated with fluorescent light. Architectural theorist Christian Norberg-Schulz referred to this generalized urban space as a “loss of place” (Norberg-Schulz, 1980), and Edward Relph described it as the phenomenon of being “placeless” (Relph, 1976).

Such generalization is clearly visualized in a wide scope by the new medium of aerial or satellite photography. For example, in the photographic city views we enjoy in everyday life, such as those provided by Google Earth, the innumerable buildings, seen from the configuration of their roofs, become uniform signs. The aerial photographic image—representing the environmental space of daily life as a homogeneous and incomplete extension filled with the same kinds of signs—becomes an alternative to the map.

Even in the 1950s, the environmental space could be visualized from a further macroscopic perspective. The Space Race between the United States and the Soviet Union began in the 1950s, and through the Apollo program, humankind conducted repeated trips to the moon over the next two decades. People became aware that the space for human activity had broadened dramatically. Photographic images of the earth, taken by astronauts from rockets in outer space, must have made people recognize that the earth’s atmosphere extends continuously to outer space.

American designers Charles and Ray Eames (Charles Ormond Eames, Jr., 1907–1978, and Bernice Alexandra “Ray” [née Kaiser] Eames, 1912–1988) made a scientific experimental short film titled Powers of Ten (1977). The film begins with the scene of a picnic in a city park viewed from one meter above ground. Then, the distance increases by multiple of ten every ten seconds until, finally, our galaxy is nothing more than a speck of light among many others. In a depiction that ignores concrete or complete appearances, the city—the environmental space of daily life—gradually dissolves into an abstract microscopic speck in the universe. It might sound paradoxical, but the more visual media technologies develop, the more invisible the city becomes.

How, then, can we represent the reality of the invisible city? It is natural to imagine that Rauschenberg was aware of the invisibility of the city. He worked on an art project planned and conducted by NASA to help promote the American people’s understanding of the Apollo program. Aside from opportunities to observe photographic images of aerospace, he attended the launch of Apollo 11 in 1969. Rauschenberg, however, never regarded the city as merely a speck in the universe. Rather, in his tableau, he manipulated Apollo-related photographs and snapshots of street corners equally on the same horizon. On the surface of his tableau, equivalent fragmental images—such as a rocket, a space suit, a parachute, aerospace, Apollo program supporter John F. Kennedy, bird’s-eye views, wide-area maps, and city buildings—combine to form a horizontal diagram of the unformel expansion of space, from the city to the universe. In other words, Rauschenberg mapped the huge sphere of our environment.

To conclude, let us briefly consider a current issue. The modus of gazing into space has metamorphosed. Further, through ongoing development in media and space technologies, the modus of the human environment has also significantly and rapidly metamorphosed. In such a dual metamorphosis, as already mentioned, even the city—the space most familiar to us—becomes increasingly vague, incomplete, and invisible. Meanwhile, many complete microcosmoses—such as theme parks like Disneyland and huge complexes bearing the term city in their names—are successively constructed within cities for people’s consumption. They allow us to forget the fundamental fact of the city’s invisibility and console us with their vivid appearances. Though it might be easy and peaceful to find solace in such spectacles, they become idle gestures in the end, comparable to the merry pantomime of Mickey Mouse in Disneyland, enjoying a fantasy outside the real world. What we need today is a more mature intuition that can sense the invisibility of our environment.

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The eternal recurrence as the moment of overcoming the times: with an emphasis on *Thus Spoke Zarathustra*

**Introduction**

In relation to *Thus spoke Zarathustra*, Nietzsche states that its fundamental concept of ‘the Doctrine of Eternal Recurrence’ is “the best form of affirming, which has never attained before.”\(^1\) As we know, Nietzsche diagnosed the spirit of his times as décadence, a disease to negate the life; then healing and overcoming the disease was his philosophical task. It is clear that Nietzsche’s doctrine of eternal recurrence is the summit of his philosophy which advocates ‘this life itself.’ From this, we might assume that *Thus spoke Zarathustra* reveals the core of his entire thoughts from the criticism of the décadent times in detail to his unique approach to overcome it. Nevertheless, it is quite difficult to find explicit references to that doctrine in *Zarathustra*. Moreover, it is hard to figure out the essential meaning due to its own literary style. Therefore, I attempt to elucidate the doctrine of eternal recurrence by focusing on *Zarathustra* in its context of Nietzsche’s entire thoughts.

The Eternal Recurrence seems to be a thought that evokes extremely pessimistic emotion as it means that ‘everything recurs in the same way.’ It appears paradoxical that this thought is the core of prescription for overcoming the crisis of European spirits which was becoming extremely nihilistic in his contemporary. On the contrary to its apparent character, I contend that Nietzsche justly called this doctrine as the best way of affirming this life itself. I think that in this doctrine he shows a limit of a thought about time. And thereby he attempts to trigger us to take this very point as our individual moment to convert a negative thought into positive feeling. As is generally known, Nietzsche attributed his contemporary European décadence to the Christian moral metaphysics, which have the progressive aim-oriented view of time. In the doctrine of Eternal Recurrence, Nietzsche attempts to show his own time-experience against the traditional view of time in order to overcome his times.

To clarify it, first, I will examine and criticize the traditional metaphysical conception of time from the perspective of Nietzsche’s. *Thus spoke Zarathustra* presents the process in which *Zarathustra* himself, who is Nietzsche’s other self, cures his own illness, Nihilism. Thus, secondly, I will embody the process by tracing *Zarathustra*’s path to experience the moment of eternal recurrence. Finally, I will contemplate what Nietzsche ultimately intends to achieve with his own time-experience. Through this, I will conclude that Nietzsche attempts to trigger us to create our own life by converting the universal time-thought into the individual time-experiences.

1. The Will’s teeth-gnashing and lonesomest tribulation: Time and ‘It was’

A pre-Socratic Greek philosopher Heraclitus, who sees all things as becoming, explicitly explains human beings’ general understanding of time with saying ‘No man ever steps in the same river twice.’ In irreversible time, even human beings as well as stream of river exist only as endless becoming. In fact, the moment we see as the present is always the past. No matter how we try to grasp the moment of the present, it becomes the past in a moment eventually. That is to say, everything we suffer(leiden) in our lives is what just happened in the past time, which Nietzsche expressed it as “It was.” Because we can never will to reverse time and change what happened, what already was done and phenomena after it remain meaningless ‘It was.’ Nietzsche calls human beings’ feeling of futility, their feeling of helplessness about this meaningless life, and thus their suffering(Leiden) “the Will’s teeth-gnashing and lonesomest tribulation” about ‘It was’:

“It was”: thus is the Will’s teeth-gnashing and lonesomest tribulation called. Impotent towards what hath been done — it is a malicious specta-
tor of all that is past. / Not backward can the Will will; that it cannot break time and time’s desire — that is the Will’s lonesomest tribulation. (...) / All “It was” is a fragment, a riddle, a fearful chance.

If then, what does make us experience time as the vain stream in life? Insofar as ‘I’ do not remember the ‘I’ of the past, — even though we are in the passage of time, — ‘I’ cannot be conscious of the passage of time and the only form of temporality of ‘I’ is the present. It is a reflective ego of human beings that becomes conscious of the flow of time. Moreover, it thinks about time. Thus, human beings are not floundering around in the stream of time, but they can take some distance from the becoming of time and rule the contingent becoming in some way. That is to say, although human beings are in the chains of irreversible time, they can keep their willing for the present and the future by giving some meanings to ‘It was.’ Therefore, insofar as human beings want(will) to continue their lives, it is their fate to overcome “the Will’s teeth-gnashing and lonesomest tribulation” about ‘It was,’ namely impotence in the face of time, by consistently justifying ‘It was.’

Then, all the philosophical thoughts about life are inseparable from matters of time. From Nietzsche’s point of view, the self which reflects time is manifestation of will that underlies it, and all philosophies as results of the reflection are divided into two types of manifestation of will, which are antipodes to each other: the impoverishing (Verarmung) vs. the overflowing (Überfülle; Überfluss). The Christian metaphysics and its progressive aim-oriented conception of time belong to the former. According to Nietzsche’s psychological analysis, the way of thinking in which traditional thinkers seek for the eternal reality as the origin of this world is a result of the reversion of the cause and effect. That is, their weary wills of this life of becoming desire the eternal being which has the opposite nature to it.

It is their reflective self(or ego) which assumes the being(or reality) created from this desire as their criteria of thinking, and as the one and only origin and aim of this life. For them, thereby, this life becomes the lack of perfection, and thus it is perceived as something that must be negated for perfection. By noticing that this speculative system and its progressive aim-oriented understanding of time force us to abandon our desire for ‘It was,’ Nietzsche calls it mental ‘revenge’ of weary, poor wills.

And thus (...) out of animosity and ill humour, and ta-
to perish!" Moreover, it is only imposing Ressentiment of the past even upon the present and the future by preaching "this itself is justice, the law of time — that he must devour his children." In fact, the traditional conception of time is reduced to "one doctrine" which has taught only that "all is empty, all is alike, all hath been!" over time. It is just a manifestation of Nihilism.

2. The Will’s redemption: ‘It was’ and ‘Thus would I have it’

As we have discussed it above, the teleological conception of time, based on only one and the same origin, is one of justifications for the ‘It was’ or past; but it is only a “grave” of life: it suppresses us not to willingly suffer(or undergo, leiden) from innumerable ‘It was’s in this life. It is Zarathustra who gets to know it. With this knowledge, he wills to break his own grave down from the beginning of his journey for recovery from décadence. If then, why could ‘the destruction of grave’ be an emancipation or freedom of life? It indicates that the notion of the absolute origin, the end of life, and moral-ity which determines this life is destroyed. There is no ground on which this world has been explained to us, there is no moral that has guided us. Now life falls into an abyss in which fragments, riddles, and fearful chanc-es of ‘It was’ are floating away without any determined directions. The fact that Zarathustra knows it is that he affirms his life itself. However, if he cannot will anything anymore in his feeling of futility from that affirmation, he is still "a prisoner" being restrained in “the law of time.”

It is the reflective self-consciousness named as ‘the spirit of revenge’ what Nietzsche criticizes on the teleological understanding of time, an outcome of the impoverishing. Therefore, Zarathustra’s recovery begins with “the redemption from revenge”; that is the oblivion of ‘the spirit of revenge.’ We have considered above that ‘the spirit of revenge’ is the spirit which negates this temporal life by its opposite standard in its Res-sentiment. If then, the oblivion of ‘the spirit of revenge’ might mean to forget this Ressentiment about ‘It was,’ and thereby to forget the end or aim of stream of time, the standard of thinking, which is opposite to this life.

When the end and aim of time disappear, and when the stream of time is irreversible, but nevertheless when one still wills her/his ‘It was,’ what kind of understanding of time could Zarathustra ultimately attain? Should not it move in a closed curve like a circle? For Zarathustra, it might be an extreme of thinking about endless and aimless time: ‘time recurs eternally.’ This is an extreme end at which Zarathustra’s thinking reaches from the affirmation of this life itself, that is, from the knowledge that there is no origin or aim beyond(or behind) this life. In “The heaviest weight” of The Gay Science, Nietzsche describes this moment when one faces its extreme feeling of futility and thus becomes aware that it is the limit of thinking as followed:

“This life as you now live it and have lived it you will have to live once again and innumerable times again; and there will be nothing new in it, but every pain and every joy and every thought and sigh and everything unspeakably small or great in your life must return to you, all in the same succession and sequence. (...) ‘Do you want this again and innumerable times again?’ would lie on your actions as the heaviest weight!”

The impotent feeling from the thinking that this very moment of action is only one of moments that recurs eternally, and the oppressive feeling from the thinking that the very action at this moment would determine not only the present but also the future and the past of doer. It must become, as it were, the heaviest weight on that thinker. I think that the doctrine of Eternal Recurrence is an outcome of Zarathustra’s thinking about time. Furthermore, with it, he reveals that one can never overcome her/his own will’s teeth-gnashing and tribulation about ‘It was’ through her/his thinking. Therefore, asking a question of ‘do you yet will the past even before the doctrine of Eternal Recurrence?’, Nietzsche attempts to trigger us to decide between thinking and willing. In addition, if we decide to say yes to this question, then what happens here is only the will’s turning the impoverishing into the overflowing, that is, the enhancement of willing. Zarathustra declares the moment of this final affirmation as followed:

All “It was” is a fragment, a riddle, a fearful chance — until the creating Will saith thereto: “But thus would I have it.” — / Until the creating Will saith thereto: "But thus do I will it! Thus shall I will it!”

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1Z II “Von der Erlösung”
2Z II "Der Wahrsager”; Z I “Von den Hinterweltlern”: “But it is a sickly thing to them, and gladly would they get out of their skin. Therefore hearken they to the preachers of death, and themselves preach backwords.”
3Z II “Das Grablied”
4Z II “Von der Erlösung”
5Ibid.
6Z II “Von den Tarateln”: “Because, for man to be redeemed from revenge—that is for me the bridge to the highest hope, and a rainbow after long storms.”
7FW 4, 341
8Z II “Von der Erlösung”
Nietzsche states that the doctrine of Eternal Recurrence is a curse to the weak who have the impoverishing will, but a blessing to the strong who have the overflowing will. For it would make the former feel “nausea (Ekel)” and “dread (Grauen)” out of their vanity; on the other hands, it would drive the latter to feel pleasure about themselves, because they choose their own will as the ultimate origin of their own lives. Therefore, when one declares all “It was” as “but thus would I have it,” this declaration is the affirmation and manifestation of pleasure about the fact that s/he herself (or himself) is the origin of her (or his) life. In other words, this declaration is an expression of exaltation about one’s willing which drove to act at some point in the past and pride of one’s own will itself. Therefore, the moment when one wills and affirms her (or his) life in the face of the doctrine of Eternal Recurrence is the moment when s/he does not think, but feels time of eternally returning.

Here, we need to pay attention to the fact that Nietzsche relates “forgetfulness as an active ability” to the overflowing will for his own time-experience or, if possible, his own time-conception. As mentioned above, in the doctrine of Eternal Recurrence we are required to make a decision between thinking and willing in the face of the limit of our ability to think. It is possible to invert thinking into feeling by choosing the latter only when we forget “I who am thinking.” Therefore this very moment of affirming is the moment when the Chronos time-conception disappears in the forgetfulness of reflective self referred as “the spirit of revenge”; when the Kairos time-experience appears, in which innumerable ‘I’s in the past and the future reduce to ‘I who am willing’ in the present. We could find some examples of this time-experience in our daily experience. For instance, when we fell in love with someone, our feeling of pleasure or happiness at that moment indicates that we were affirming that moment, forgetting our painful memories or ressentiment in the past. Nietzsche himself regards this moment of forgetting with pleasure as an active action that is originated from the overflowing will. For it affirms all the moments in the past, which has brought about this very present moment, whether we are aware of causality or some relationship between them or not.

Here, we cannot find any progressive historicality in Nietzsche’s own temporality which is integrated into ‘a moment of experiencing the eternal recurrence’. The decadent spirit of the times has the teleological time-conception in which the spirit must negate the negativity to develop itself. Against it, Nietzsche presents the dysteleological time-experience in which he must affirm the affirmed to repeat the same. However, we should not regard this Nietzschean method of affirming as the opposite to that of negating. If so, it is impossible for him (and also for us) to emancipate himself from the traditional way of thinking and to recuperate from the decadence. Nietzschean affirmation is extinction and generation, destruction and creation through the ‘active forgetting.’ It is the first-affirmation in which Zarathustra learns this life as it is by forgetting the spirit of revenge, and it is the second-affirmation in which he wills this life as he knows what it is and takes action for his own life. Nietzsche’s own temporality that is achieved through these double affirmations is a result of Nietzsche’s decision for overcoming his times. In this decision, he abandoned any progressive historicality at the limit of thinking in the doctrine of Eternal Recurrence. And then he chose new beginning of action or creation, which he is expected to repeat at every moment.

3. A New Start from the moment of eternal recurring: a life as creation

The doctrine which instructs us that everything is eternally returning in the same way is not the absolute truth. As explained above, every thought, and every philosophy is manifestation of will. This is why Zarathustra—who cries out ‘yes’ and ‘amen’ towards the extreme Nihilism of the thought of eternal recurrence—says that it is “the best metaphor” of “time and becoming” and “an approval of all perishableness.” Now, we learn that the doctrine of eternal recurrence is a metaphor for the time-experience in which one affirms one’s own life with the overflowing will. This is that one approves and admires the fact that s/he is the only origin of her (his) own life, and thus action of ‘I’ in this time-experience itself is the creation and arts of ‘I’ which is only based on the ‘I’.

While the decadent spirit gives necessity to ‘It was’ with thoughts of its reflective self, a creator provides necessity to every moment with actions at each moment. Nietzsche explains this justification of the creator with a
story of “the blindness of the blind one and his seeking and grooping”, who lost his sights from gazing directly at the sun’s rays. The blind neither worships nor blames the great power of the sun for ruining his sight, but he “testifies the power of the sun” by willing his own fate.\(^22\)

The blind’s willing his life even in the face of accidental need itself is his creation of a meaning of “the turnaround from the need(Not).” Hence, the need and the turnaround from it become needful(Notwendigkeit).\(^23\)

For Nietzsche, this is the only virtue in life as creation. It is willing oneself, living one’s life as who s/he is, and manifesting oneself. Thus Nietzsche refers the virtue of bestowing oneself to it. Unlike the Christian morality, this kind of morality has neither reward of happiness for practicing it nor revenge of unhappiness for not practicing it. Happiness in a life as creation is the experience of the moment of eternal recurrence, the feeling of willing itself, that is, the feeling of overflowing power at the very moment of manifesting oneself, bestowing oneself, and creating oneself.

## Conclusion

Under his philosophical project of ‘criticism and overcoming of the times’, Nietzsche attempted to disclose the truth of the traditional metaphysicians whose philosophical task is to think of the world without any assumptions. In this attempt, he criticized that in fact all of their philosophies are structured on the basis of some beliefs. However, what Nietzsche really pointed out is not the fact that there is a concealed assumption from the beginning of their thoughts. Rather, Nietzsche insists that there is no philosophy without assumptions. In this position, Nietzsche derives ‘the doctrine of Eternal Recurrence’ from the assumption of ‘the origin behind this life is this life itself.’ Therefore, as mentioned in this consideration, his doctrine of eternal recurrence as the core of his thoughts should not be regarded as the absolute truth. If it is possible to ask what the truth is for Nietzsche, we could answer that the criterion of the truth lies in the question of ‘is it leading this life into the impoverishing or the overflowing?’ While the traditional philosophy directs this life to the impoverishing by persuading people to seek for the belief in the absolute truth, Nietzsche recommends the overflowing life by triggering them to start their own lives from their own beliefs in themselves through ‘the doctrine of Eternal Recurrence.’ It is the work Thus spoke Zarathustra which shows Nietzsche’s own will towards truth in the best way. For here Nietzsche only attempts to deliver elevating and overflowing tone (namely a healthy attitude) by showing the process in which Zarathustra as Nietzsche’s other self recovers himself from the incurable disease of Nihilism. Therefore it is, I think, pointless to argue over a possibility of proving this doctrine theoretically or its suitability to philosophy. Now, it is left as our individual task through each experiences to testify the time-experience which Nietzsche suggests in the doctrine of Eternal Recurrence.

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\(^22\)Z II „Von den berühmten Weisen,\(^23\)Z I „Von der schenkenden Tugend.

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Deleuze’s genetic understanding of perception and its aesthetic consequences

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How to understand the complexity of sensation? This might be a fundamental question when recapitulating the establishment and development of modern aesthetics and anticipating the direction of post-modern aesthetics. It’s owing to the fact that, as a discipline, aesthetics was born with the revaluation of sensation and sensibility, which was brought about by a new conceptual understanding of sensation. Its complex feature forced modern aesthetics to investigate a variety of questions about its origin, its conditions for occurrence, its reliability etc, and each answer to these questions implied different understanding of sensation and, as a result, different aesthetics.

Establishing Aisthesis as the discipline of all the sensible in opposition to Descartes’ mistrust about sensation, Baumgarten presented his new understanding like this: sensation is clear but confused cognition or lower cognition, which composes more comprehensive system of science with its pair, that is, clear and distinct cognition or higher cognition(Poppe BAUMGARTEN 65). It has its own perfection called beauty, which could be found when the abilities for this cognition, e.g. emotion, imagination, memory unify the divers of a sensible representation. But it is disputable that he actually achieved what he had affirmed: Aisthesis as the discipline of ‘all the sensible’. The thing with Baumgarten was, judging from the point of view of sensible ‘cognition’ and defining beauty as the perfection of sensible ‘representation’, he cut out the essential part of ‘all the sensible’, id est, sensation itself or emerging sensation, which is not only the very first given to our sensibility but also the matrix of representation.

It is generally acknowledged that Kant distinguished the domain of beauty from those of truth and virtue. This separation may also be due to his division of sensation between objective sensation and subjective sensation. The former is empirical matter of intuition in Kant’s terminology. It’s not yet cognition per se but a component of cognition. In his Critic of Pure Reason, Kant defined his transcendental aesthetics as the study of two a priori forms of intuition, that is, time and space. Consequently, the empirical matter of intuition or sensation itself was completely excluded at least in his aesthetics. Meanwhile, in Critic of Judgment, it was the latter which guaranteed the purposefulness without purpose, the principle of judgment. And in this case this subjective sensation, to be exact, emotion was supposed to be linked to the former. Where the two sorts of sensation diverged, aesthetics was also split into two: theory of sensibility and that of art. Perhaps, this split of the two realms of aesthetics could be attributed to the curse of sensation, which was never dealt with in both of the two theories, although giving us the very representation and emotion.

With regard to Baumgarten’s sensible representation and Kant’s intuited representation accompanying emotion, we confirm that the founder and the crowner of modern aesthetics considered sensation in the frame of representation. For them, sensation meant represented sensation in the empirical conscience, in brief, represented perception. But Deleuze does not start his aesthetics with representation but with sensation itself. To put it more accurately, he explains the genesis of represented perception and emotion from emerging sensation. In this respect, this presentation aims to explain the genesis of represented perception, the starting point of modern aesthetics, claiming that Deleuze’s transcendental aesthetics is an attempt to rebuild Aisthesis in name and reality. This paper is organized in the form of the answers to following three questions. First, what is Deleuze’s transcendental aesthetics and how does it conceptually divide perception? Second, what are the divided elements of perception and how do they compose represented perception? Third, what are the aesthetic consequences of this genetic investigation?
Borrowing the word ‘transcendental’ from Kant, Deleuze also calls his study of sensibility transcendental aesthetics. Then, where can we find the conceptual difference between the two? To assure the universality and necessity of cognition, Kant did not want to deal with individual objects but objects in general. And the only way to do this was to elucidate a priori conditions of our sensibility, which make our empirical cognition itself possible. These conditions are subjective time and space, two pure forms of intuition. Given that he did not investigate real experiences but possible experiences, Jules Vuillemin properly points out that Kant proceeded “from the question of reality to that of possibility.” (Vuillemin L’héritage 147) As Deleuze criticizes, however, “the conditions of possible experiences’[these], are too general or too large for the real.” (Deleuze, Difference 68) In this case, limiting his aesthetics to subjective time and space, Kant missed catching the subtle emerging of sensation, which comes from the real contact between subjects and objects.

On the other hand, according to Deleuze, the most fundamental criticism against Kant’s aesthetics will be that of Bergson against the concept ‘possibility’ itself. (Bergson La pensée 1331, Deleuze Le bergsonisme 99) As the pair of reality, possibility is presupposed to be the original of it. To put it more exactly, reality is considered as realized possibility. Giving his consent to Bergson, Deleuze criticizes possibility for tracing back from result to its cause and making up the fictitious original supposed to resemble its result. See Kant’s conception of sensation. In considering possible conditions of sensation, Kant traced back from represented empirical sensation to so-called a priori forms.1 Because of this retrospective logic of possibility-reality, Kant could not explain the real genesis of sensation. This is why Deleuze substitutes it for the completely different logic of virtuality-actuality. Contrary to possibility, even not yet actualized, virtuality “possesses a full reality by itself.” (Deleuze Difference 211) To put it concretely in terms of perception, it is not realized from possible conditions but actualized from virtual elements of perception, which are as real as actuality. In the genetic point of view, therefore, perception is not the starting point but the ending point of aesthetics in opposition to the beliefs of modern philosophers.

1. virtual elements: minute perceptions

Although modern aesthetics started with represented perception, it is clear that it had at least two concepts which could reveal the genetic process under representation. These are Leibniz’s minute perceptions and Kant’s intensity. Using these two concepts, Deleuze tries to explain the genesis of perception. To integrate these two principal figures of modern philosophy, he creatively reinterprets the theory of a post-Kantian who attempted to fill up the split between Kant’s understanding and sensibility with Leibnizian methods. His name is Salomon Maïmon.

Maïmon’s question was like this: given heterogeneity of intuitions and concepts originated from different sources, that is, sensibility and understanding, how could a priori concepts be applied to empirical intuitions? As is well known, Kant’s answer was schemata of imagination, the medium of the two. Being a part of understanding, they are not applied to empirical intuitions but a priori intuitions. In Maïmon’s point of view, however, this answer did not suffice. Insofar as they are not produced by understanding but just given to it, the same goes for a priori intuitions that they are heterogeneous with a priori concepts and schemata of imagination.2 To solve this problem, Maïmon attributed both intuitions and concepts to understanding and explained the genesis of the two from one common source: differentials or Ideas. According to him, differentials or Ideas are something beyond the epistemological limit inside our finite understanding, and what bears both intuitions and concepts across the limit.

Accepting Maïmon’s idea of the genesis from differentials, Deleuze modifies it in the following two aspects. First, while Maïmon considered differentials or Ideas as the objects of infinite understanding, Deleuze makes it the unconscious inside our finite understanding. (Deleuze, The Fold 89) So, in the aesthetic point of view, we could say that differentials or Ideas are the unconscious elements of perception, which would become conscious when exceeding the threshold of our consciousness on condition of a certain differential rate. Second, while

1 Assuming that time and space are a priori intuitions, they are still only intuitions and not a priori concepts.” (Maïmon. Essay 36) “Even if they are a priori, intuitions are still heterogeneous with concepts of the under-standing, and so this assumption does not get us much further.” (Maïmon. Essay 38)
the reality of Maïmon’s differentials or Ideas was purely idealistic, Deleuze makes it the ontological complex which modifies our sensibility and inspires our creation of concepts. In brief, as Deleuze puts it, it has following two facets: “problematique Ideas are precisely the ultimate elements of nature and the subliminal objects of minute[little] perceptions”(Deleuze Difference 165) Deleuze borrows here Leibniz’s idea of the genesis from minute perceptions to conscious perception. For example, before our awareness of the cold, there have already existed the unconscious chills, minute perceptions of the cold. These are the very genetic elements of our conscious perception of the cold.

2. Actualization of conscious perception

After introducing minute perceptions, still remain two more questions to be answered: when and how do minute perceptions become conscious? Speaking expedited, the two answers are intensity and the actualization of virtuality. First, conscious perception comes into existence when unconscious minute perceptions produce a certain degree of intensity corresponding to the potential energy of actualization. Second, minute perceptions are virtual perceptions, whereas quantity and quality belong to conscious perception actualized by the potential energy. Let us now examine these two answers.

Although limiting his aesthetics to a priori forms of intuition, Kant acknowledged the existence of matter corresponding to reality, id est, intensity. Kant “reserve[d] intensive quantity for the matter which fills a given extensity to some degree or other”(Deleuze Difference 231), and made it the possible condition of empirical quality. But according to Deleuze, intensity is not restricted to quality and not a mere possible condition, either. It is rather the real condition of both quantity and quality. Let us examine it with phenomenal intensity. For example, when can we feel the warmth of water, that is, intensity of heat? If our body temperature and water temperature are same, we cannot feel it. Here, the condition of the genesis of intensity is the difference between the two. Intensity itself(the warmth) is a difference, which is produced by two other differences(body temperature and water temperature). According to Deleuze, not only the warmth but “every change refers to a difference which is its sufficient reason. Everything which happens and everything which appears is correlated with orders of differences: differences of level, temperature, pressure, tension, etc”(Deleuze Difference 222)

While Kant proposed subjective time and space as the conditions of possible experiences, Deleuze proposes intensity (and the systems of differences implied in it) as the condition of real experiences.

Lastly, with the classical example of Leibniz, let us now consider the transition from minute perceptions to conscious perception in the logic of virtuality-actuality. Speaking expedited, minute perceptions are virtual perceptions in respect of producing the potential energy of actualization, and conscious perception is the perception actualized by it.

To give a clearer idea of these minute perceptions [...], I like to use the example of the roaring noise of the sea which impresses itself on us when we are standing on the shore. To hear this noise [...], we must hear the parts which make up this whole, that is the noise of each wave, although each of these little noises makes itself known only when combined confusedly with all the others. [...] We must [...] have some perception of each of these noises. [...] Otherwise there would be no perception of a hundred thousand waves, since a hundred thousand nothings cannot make something.(Leibniz New Essays 54)

As Leibniz put it, it does not follow from the fact that we are not conscious of the sound of waves that we do not perceive anything. Indeed we always perceive something minute like Leibniz who had been already hearing “the noise of each wave”, namely, minute perceptions not yet being “a hundred thousand waves”, namely, conscious perception.”

By the way, in the cited text, the logic of transition from minute perceptions to conscious perception is not clear. Little noises are perceived as the sound of waves “only when combined confusedly with all the others”, but what does this combination mean? Especially interesting here is that Deleuze wants Leibniz to be himself more than he was. In this regard, he does not explain this combination “in terms of whole-parts (from the point of view of logical possibility) but in terms of virtual-actual (actualization of differential relations, incarnation of singular points).”(Deleuze Difference 213-14)

This virtual-actual relation variably and consecutively produces defined intensities(the values of dy/dx) from undefined minute perceptions(dx, dy) according to fluidal differential rates(dy/dx). In these relations, “an infinite sum of minute perceptions” destabilize the preceding conscious perception[macroperception] while preparing the following one.”(Deleuze Fold 86) It is this relation that explains continuity and variability of our perception.
AESTHETIC CONSEQUENCES OF GENETIC INVESTIGATION

As we have seen at the first part of this presentation, different understandings of sensation implied different aesthetics. In this regard, Deleuze’s genetic investigation also has several aesthetic consequences. Here, I would like to give you a brief outline of them, which demands my further investigation. First, the renewal of Aisthesis, which was founded by Baumgarten but has never been achieved. And second, the reunion of two divided realms of aesthetics since Kant. Let me start with the first one. Baumgarten planned Aisthesis as the study of all the sensible, but what he actually studied was just represented perception. But Deleuze’s genetic investigation starts with genetic elements under the level of representation and explains its formation. In the same manner, although we could not deal with it for lack of time, it also starts with genetic elements under the level of conscious emotion and explains its formation. Hence, for Deleuzian Aisthesis, ‘all the sensible’ comes to designate the genetic process of representation and emotion. On the other hand, Kant split aesthetics into theory of sensibility and theory of art. In his view, the former is the study of a priori conditions of objective sensation, the latter the study of purposefulness without purpose guaranteed by subjective sensation. But with genetic investigation, Deleuze explains simultaneous formation of the two. In this point of view, sensibility and art could be united in one single logic: the logic of genesis.

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Reconsideration about the “shishashin” (‘I’ photography) of Nobuyoshi Araki: focusing the Japanese pictorial magazines in 80s

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Abstract

Nobuyoshi Araki (b.1940-) is one of the most celebrated Japanese photographers. His photographs are highly erotic and often controversial. In the first substantial work, Sentimental Journey, he represents the photographs as private diary, which has been called “shishashin” (‘I’ photography) including the scenes of his own honeymoon with Yoko. Exposing the most intimate scenes with his wife, the camera visualizes the everydayness without being aware of its presence, which also would present the scenes of her death. However, such interpretations lack a precise description of the Japanese context in the 80s when the color photography was generally diffused and a lot of pictorial magazines were published. At the time, Araki’s overt depiction of sex got controversial attention from both critics and the press. But he has continued making sexual portraits of Japanese women and presented it in many mediums; for example, the magazine, photobook, exhibition and cinema. Until now, he publish over 400 original photobooks.

The purpose of this article is to give greater understanding how the images of Araki in the pictorial magazine played a decisive role in his quality of photography and we can reconsider his main theme of the “shishashin” (‘I’ photography). Firstly, I consider the technic of Araki and his photobook. Around 1970, he was interested to search for the photographic expression of the everyday, which he represented in the photobook. I want to define his “everydayness” at that time comparing the photobook Sentimental Journey (1971) with a sequel, entitled Sentimental Journey/Winter Journey (1991) (figure1).

Secondly, I reconsider the Japanese context about photobook. I think that it is important for him to publish the photobook as well as to run an exhibition. In the postwar period, in Japan 50’s, such a professional photographer, Kimura Ihee and Domon Ken, abandoned pictorialism and the propaganda techniques of the wartime. Instead, they proposed the photo-realism movement in which Kimura took document lives of ordinary people, advocating ‘the pure snapshot, absolutely unstaged’. Opposed to presenting original prints in the exhibition, it is in photobooks that photography played an important role to present their movement.
It is clear from over 400 publication that Araki’s works derived from the tradition of such Japanese photobooks. His thinking about photobook therefore betrays how to see the photography at that time. Finally, I analyze the images of Araki between his original photobooks and other magazines. Whereas Araki publishes many of the original photography books, his photographs represented in the magazine were juxtaposed to the other images, in which multiple thematically unrelated elements are arranged each other. Therefore, analyzing pictorial magazines in particular, Shashin Jidai (Photo Age, 1980-1988), we explore not only the relationship of images, but also demonstrate a number of similarities in their themes and compositions. Paradoxically, we will find the affinity between his works and others in which there is no difference between an amateur and professional.

1. The “shishashin” (‘I’ photography) and Technic of Araki

_Sentimental journey_, as the first substantial work, consists of 109 photographs which document his honeymoon with his wife, Yoko. In the Preface, Araki declare about the “shishashin” (‘I’ photography) in which he states his aesthetic position;

“My point of departure as a photographer was love, and I just happened to have started from the idea of the ‘I’ novel (shisousetsu). My whole career has been along the lines of an ‘I’ novel. I feel that it’s the ‘I’ novel that comes closest to photographs…I feel something in the slow progression of the daily routine.” (Araki:1971)

“‘I’ novel” is a literary genre of modern Japanese fiction in which the story is mainly daily trivial events rather than extraordinary incidents through the position of the author. Araki considered his work as photographic version of ‘I’ Novel, which has been called ‘I’ photography (“shishashin”), in other words, he visualized the ordinary scenes with the camera. In 1991, he published a sequel, entitled Sentimental Journey/ Winter Journey, in which he combined the document of Yoko’s illness and death with the photographs of honey moon. He photographed his own hand in Yoko’s or his shadow so that he represented intimate images. It is his own story which he took with camera so that there are no boundaries between photographer and model. For example, one scene of honeymoon in Sentimental Journey in 1971, in which Yoko keep sleeping on the boat; although this image had been one scene of honeymoon, Araki considered it as image of death after that time. As a photo critic, Kôtarô Iizawa say, the figure of Yoko not only brings us to mind one scene of journey but also anticipate the image of death after 20 years (figure.2). In an interview with Araki, he compared it to the image of his mother corpse which was published in the magazine “Camera Mainichi” in 1974. Then, he is fascinated by Eros (sex/life) and Thanatos (death) in everyday life; photographs in this book deal with the journey, woman, landscape, sex, death and Life (Iizawa, 1999:204-206).

Certainly, we could recognize “I photography” (“shishashin”);
“shashin”) of Araki as record of the everyday in eating, sleeping, fucking, loving and dying, that is the record of Eros (sex/life) and Thanatos (death). However, it’s not too much to say that such interpretations is retrospectively to change the meaning of image. Because before death of Yoko, a photographs of Sentimental Journey were too provocative and pornographic to accept. As a result, death of image about Yoko or his mother made his photographs more artistic, visualizing the everydayness. So we should take into consideration the fact that the meaning of image could be altered according to its context.


As I mentioned before, Araki has published over 400 photobooks and it is very important for him to represent the photographs with reproduction as well as original photo. In the post war period, Japanese photography was representative photographers, for example Kimura Ihee and Domon Ken believed that the photograph is primarily intended to record the society and to capture candid moment of people’s day-to-day lives. For them, the printed photograph is nothing more than the copy of printing of magazines or newspapers. Photographers conveyed his own messages with documenting what they saw around them. They abandoned pictorialism and the propaganda techniques of the wartime years to immerse themselves in reality. Domon (1976:39) advocated “the pure snapshot, absolutely unstaged” and urged photographers to “pay attention to the screaming voice of the subject and simply operate the camera exactly according to its indications.” As a result, in 60’s they neglected all of artistic expression of photography. Instead, they conveyed the message by configuring narratively the page.

For example, The children of Chikuhó by Domon (1960) (figure, 3), combined different images and made a sequence to show the appalling conditions in the impoverished coal-mining region of Chikuhó (Fukuoka pref.). Therefore in Japan the photobook had played an important role for photographic expression whether subjective or objective. In other words, photobook was not only the good medium to convey the message but also the work itself which was reproduced by printing.

But by the mid 1970’s, the idea of ‘original’ print or photograph has become more important than photobook which was reproduced. In particular, an exhibition <NEW JAPANESE PHOTOGRAPHY > at THE MUSEUM OF MODERN ART in 1974, greatly changed the context of Japanese photography. An editor, Yamagishi shoji and John Szarkowski (1984), a curator and the Director of Photography at MOMA, individually display the photographs in the white cube to show the variety of Japanese photographic expressions (figure, 4). It follows that the photographs were archived in the museums or universities where we could see them as well as the picture. Similarly, the photobook orderly juxtaposed the images to reproduce the original prints.

I believe that Araki thought a great deal of relation...
between images in the photobook, so that his works derived from the tradition of photobook in which the images were correlate with each other and made a sequence. *Sentimental Journey* composed his honeymoon by the sequence. He chronologically arranged the images to present the flow of time. But indeed he elaborately changed the sequential order; the image of Yoko sleeping on the boat, have been replaced before the sexual intercourse in the photobook. This episode actually had happened next morning. Similarly, he have reconstructed *Sentimental Journey*/*Winter Journey* in order to show the temporal variation. Therefore, he thought that photographs were not objective images but gave false information. Instead, he incorporated lies into the reality so that he constructed the confused images between truth and fiction.

3. Montage of Images by Araki

Finally, I analyze the images of Araki between his original photobooks and other magazines in order to show the thinking of relationship of images but also to demonstrate a number of similarities in their themes and compositions.

Araki presented a series of “Sexual color” in the magazine *Shashin Jidai* (1980-1988). This magazine was as pornographic as well as avant-garde with containing the eccentric images by other photographers. For example, in number 3, 1986, we can see the grid of images in which there are not only the nude photos but the different images (portrait of great figure, vine bottle, book etc…) (figure,5). In this series, Araki took the nude photo of ordinary people and composed many images in order to visualize her history.

He re-published this series as photobook in 2002 (2002). However, he changed the composition of images (figure, 6). Compared magazine with photobook, we can see that he made the other configuration. In the photobook there is no longer history of girl at a time in the past. The old great figure in the magazine juxtapose the famous people (Kusama Yayoi and others) or the sexual image in collage of magazine change the sequence. In other number, Araki composed such assemblage of images as ‘Oman-collage’ in which the old town inserted into the vagaina compared with the new building of Tokyo (figure, 7).

Moreover, in magazine we can see the resemblance between images of Araki and others taken by other photographer. In the same issue, “Street Hunter” by Sasaki Kyo represented the same sexual intercourse by composing the grid (figure, 8). Therefore I could say that it is very important for him to express the relation of images by re-creating the new meaning. He recognize that we can’t decide the meaning of photograph itself. It is changeable in the each context. As shown from his laboratory, he attached different image on the wall in order...
In conclusion, I can reconsider “I photography” ("shishashin") in the context of photobook. Certainly he represents the photographs as private diary exposing the most intimate scenes with his wife and or other girls. The camera visualizes the everydayness without being aware of its presence. But he is always also inspired by the montage of images. Because, for him the photographs are always lies to represent the reality and could intercommunicate between reality and fiction. So that the record of everydayness would be changed by the other images. Whether conscious or unconscious, Araki also do that in order to new meaning. As the result, I could say that “I photography” (“shishashin”) is in a certain sense the fiction of everydayness which represents the boundaries between pornography, life, and death.

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Figure 7. “Omancollage”, in 1986, reprinted in 2002.

Figure 8. Sasaki Kyo, “Street Hunter” in Shashin Jidai, 1986, no.3

to search for new meaning of images (figure, 9).

Figure 9. Image of Araki’s labolatory in Sexual Color.
Deleuzian folds, lines, and machines: a reading of the Serpentine Gallery pavilions

Abstract

One of the most discussed events in the contemporary architectural, artistic, and cultural milieu is the annual commission of the Serpentine Gallery Pavilion in London’s Kensington Gardens. Also known as the Summer Pavilion, the building is constructed as a temporary extension to the main Serpentine Gallery, which hosts modern and contemporary art exhibitions. When autumn comes, the pavilion is dismantled after four months of presence, and its space in front of the main gallery is left unoccupied until next year’s commission. In this paper, the unoccupied urban space of the unbuilt pavilion is read as the Deleuzian abstract machine, or virtuality with potentials of affects, aesthetic intensities, connections, and forces. Every year, these potentials gather uniquely to make divergent machinic assemblages. As they are plugged into different bodies, designing machines, nature machines, and so on, they become actualized as a temporary Serpentine Gallery Pavilion. With an attempt to destroy the conventional ways of thinking and making architecture in the age of mass culture, the pavilion becomes a folding of social space, urban space, and art space. A rhizomatic reading reveals that, each year, the pavilion flows into a multiplicity of built, unbuilt, natural, and artificial dimensions, as much as it probes the ontology of architecture. The pavilions become social machines for public through the act of folding inside out. The multiplicity of folds renders the borders of interior and exterior, art object and architecture ambiguous, while connecting them through flows. In this sense, the pavilions, with their unconventional and short-term presences, emerge as lines of flight in architecture.

Introduction

Since the last decade, the architectural design of the Serpentine Gallery Pavilion has been one of the most discussed events in contemporary architecture and art scene. Since 2000, an architect who has never built in the United Kingdom before has been commissioned to design a pavilion. Also known as the Summer Pavilion, the building is constructed as a temporary extension to the main Serpentine Gallery, which was formerly a teahouse built in the 1930s in the Neoclassical style, and now hosts modern and contemporary art exhibitions (Figure 1). The temporary pavilion, which functions as a place of sitting, resting, evening lectures, performance, and entertainment, stays open between June and October every year. After that, the pavilion is dismantled, and its place in front of the main Gallery is left unoccupied until next year’s commission. Briefly, what the people witness is the consecutive operations of construction, use, and deconstruction of the annual pavilion for half a year, and an empty space in other half of the year.

In this paper, Gilles Deleuze and Félix Guattari’s ideas provide a framework to initiate a debate on the Serpentine Gallery Pavilions. I argue that the Deleuzian approach can launch a ground on which one can rethink and recreate through a different perspective by means of new and dynamic relationships that are always in the process of becoming. With an attempt to destroy
conventional ways of thinking and making architecture, each pavilion becomes a folding of public and artistic space. Every year, potentials gather uniquely to make various assemblages. In an assemblage, as Deleuze and Guattari (2005) assert, the relationships of parts are not stable and fixed, since they can be displaced and replaced with each other or with other bodies. The idea of machinic assemblages suggests the possibility of creative encounters as producers of innovation. The Deleuzian notion of ‘machinic’ relates to interruptions and breaks, whereas the traditional term of ‘mechanical’ refers to being a part of a system. According to Deleuze and Guattari (2003), machine produces an interruption in the flow, when it is connected to another machine that produces this flow.

The uninterrupted urban space of the unbuilt pavilion can be read as the Deleuzian virtuality with potentials of affects, aesthetic intensities, connections and forces. The not-yet-constructed pavilion can be seen as an abstract machine with no clear form and no aim of representation. Therefore, the green area in front of the Gallery can be read like a palimpsest; continuously scraped and reused. When a pavilion is constructed, it washes away the stillness of the unoccupied urban space. Likewise, the same site bears no trace of the previous year’s pavilion.

The conception of the pavilion site as an urban palimpsest has one exception: In 2012, the concept of the Pavilion design was to trace and uncover physical remains of the pavilions built in the past eleven years. The designers, Swiss architects Herzog & de Meuron in collaboration with the Chinese artist Ai Weiwei, intended to explore the archeology of previous pavilions and extrude old foundations onto urban space (Figure 2). They explain that each of the eleven columns with a different size and shape represent one of the previous pavilions. Rather than merely conceiving the Pavilion as an object, Herzog & de Meuron and Ai Weiwei encouraged visitors to look beneath and backwards. To materialize the concept of memory, the architects built a dark space below the ground level and separated visitors from the sunny and green realm of the Kensington Gardens. Furthermore, the intense smell of the cork material turns the Pavilion into a tactile matter, and connects to the Deleuzian ideas of affects and sensations. From a Deleuzian perspective, the Pavilion becomes a ‘memory-machine’ as an unfolding of the previous assemblages.

FOLDS

For the concept of the 2013 Pavilion, the Japanese architect Sou Fujimoto was inspired by cloud-like forms. The Pavilion was constructed out of a three-dimensional steel lattice structure with an intention to create a building without solid borders as an opposition to the common understanding of making architecture (Figure 3). As Fujimoto explains, the delicate and semi-transparent structure looks as if mist is rising from the green site. In parallel, visitors sitting inside give the impression of being suspended in space. A rhizomatic reading reveals that the Pavilion flows into a multiplicity of built, unbuilt, natural, artificial, and many other dimensions, as it questions the aspects of conventional architecture.

In a rhizome, for Deleuze and Guattari (2005), there are no points or positions, such as those found in a structure, tree or root. The rhizome implies connectivity and movement between different milieus (O’Sullivan, 2006). It connects any point to any other point. It has continual change and connection, rather than having stable and fixed presence. It operates by variation,
expansion, capture, and offshoots, continuously being produced, constructed, and always detachable, connectable, reversible, modifiable, having multiple entryways and exits (Deleuze & Guattari, 2005).

In order to display a performative media installation, Fujimoto collaborated with the United Visual Artists. They ‘brought the Pavilion to life’ by creating an electrical storm with an aim of capturing the experience of being inside a thunderstorm. Creating a spatio-temporal installation, Fujimoto and the United Visual Artists explore the limits of digital and natural. Thus a rhizomatic look at the Pavilion suggests the encounters of different bodies, such as natural body, digital body, architectural body, and artistic body.

The Serpentine Gallery Pavilions become social machines through the act of folding inside out. Fold, in the Deleuzian sense, does not coincide with a static, formal, and representational understanding or a change in dimensions, but with becoming, assemblages of various machines, and multiplicity of folds. Multiplicity, in the Deleuzian sense, is rhizomatic. It does not have a subject or an object, but only determinations, magnitudes, and dimensions (Deleuze & Guattari, 2005). The multiplicity of folds renders the borders between inside and outside, art object and architecture ambiguous.

In the case of the 2016 Pavilion by the Danish architectural office BIG, which is on display this summer in London, the concept is to play with the conventional elements of architecture. The architects transform line into surface, and surface into space with the use of one of the basic architectural elements – the brick. Perceived differently from all angles, the Pavilion looks transparent from one side, whereas it looks opaque on the other (Figure 4). As one moves around the building, the dichotomies of presence and absence, orthogonal and curvilinear continuously fold into one another.

Though, the 2001 Pavilion, ‘Eighteen Turns’, designed by the Polish-American architect Daniel Libeskind use the literal application of the Deleuzian metaphor of folding, as he was inspired by origami, the Japanese art of folding paper, in the conceptual phase of the Pavilion (Jodidio, 2011). Yet, the direct application of folding of the aluminum surfaces turn into ceiling, wall, and floor, blurring the definitions of these conventional architectural elements. In the Pavilion, there is no clear perception of being outside or inside, but always lies the tension of being in-between. Like a rhizome that has no beginning or end, as Deleuze and Guattari, 2005 emphasize, “It is always in the middle, between things, interbeing, intermezzo”.

**MACHINES**

As the machines in the Deleuzian sense are plugged into various bodies, designing machines, and nature-machines, they become actualized as a different pavilion, which can also be read as a shift from smooth space to striated space. For Deleuze and Guattari, striated space has a rigid geometry, rationality, and a space of functionality that directs the movements of occupants or passers-by along predetermined paths (Spencer, 2011). It intertwines fixed and variable elements, produces an order and distinctive forms (Deleuze & Guattari, 2005). Striated space, which is instituted by the State apparatus, opposes smooth space, or the nomad space, since the smooth is like fluid allowing objects to drift freely and randomly, being a continuous variation and development of form (Deleuze & Guattari, 2005; Spencer, 2011).

In the case of the Serpentine Gallery Pavilions, Kazuyo Sejima and Ryue Nishizawa, the partners of the Japanese architectural office SANAA, designed an almost
nonexistent Pavilion in 2009 (Figure 5). Conceptualized as an ephemeral, ethereal, and an airy structure, the Pavilion looks very delicate and light. It seems to be drifting and floating among the trees, like the embodiment of the nomadic character of smooth space in the state of ‘becoming’.

For Deleuze and Guattari (2005), striated space and smooth space exist only in mixture, for a rhizomatic understanding associates them with ‘becoming’ rather than the verb ‘to be’: Smooth space is constantly being translated and transformed into a striated space, and vice versa. Yet Deleuze and Guattari’s question remains as such: Is a smooth space captured and enveloped by a striated space or does a striated space dissolve into a smooth space, allowing it to develop? (Deleuze & Guattari, 2005). To elaborate their question, one can look at the 2004 Pavilion by the Dutch architectural office MVRDV, which has never been built. Thus its potentials and virtualities could never be materialized, and the shift from smooth space to striated space has been left lingering. The concept of the Pavilion was to absorb the Gallery into the Pavilion, so that the two buildings intertwine. Through the ‘becoming-gallery’ of the Pavilion, the borders between the temporary and the permanent, the displayed and the display become ambiguous.

The 2007 Pavilion bears the tension of striated and smooth space, as the smooth space of people’s movements in the area transform into the striated space of the solid form (Figure 6). Designed by the Danish artist Olafur Eliasson and the Norwegian architect Kjetil Thorsen, the concept of the Pavilion was to make an assemblage of body, time, and space. Motions in space, rather than merely a formal concern of any sense, inspired the spiral shape of the building (Jodidio, 2011).

As Eliasson explains, Hans Ulrich Obrist, the artistic director of the Serpentine Galleries, calls the Pavilion a ‘content machine,’ as Pavilion visitors are transported into a state of difference from indifference (Eliasson, 2009). In the Deleuzian sense, the Pavilion displays the body as ‘becoming-gallery’, as much as it pays homage to Nicolas Bourriaud’s concept of relational aesthetics.

LINES

Some of the pavilions further allow debates on the aesthetics of limited edition, as the institution of Serpentine Galleries sell objects for collection, whose designs pay homage to pavilions’ recollection. For example, together with the 2013 Pavilion, Fujimoto created a series of steel modules of 30 cm in dimensions, which is similar to the grid structure of the Pavilion (Figure 7). Previously designed as a functional element that supports the pavilion system, he turns the idea into a design object, which has no function other than being a memory.

Moreover, in the case of the 2012 Pavilion, Herzog & de Meuron and Ai Weiwei design a limited number of porcelain objects with a diameter of 25 cm as a relief of...
The Pavilion floor plan. Initiating a debate on the borders of architectural model and art object, the designers demonstrate that the Pavilion plan can easily be transformed into a design object.

The 2001 Pavilion by Libeskind was conceived as a flatpack, in other words, limited-edition architecture. The project was based on the exhibition model, rather than the architectural model with an intention to make many people buy the folded parts and reassemble them (Wainwright, 2015). However, this intention was left unrealized, since no other buyer was interested (Jodidio, 2011). The parts or versions of the pavilions persist their existences in the tables and shelves of their buyers as limited-edition objects.

Aside from the idea of limited-edition reproductions, the directors of the Serpentine Gallery emphasize the importance of selling the pavilions, for it helps to cover 40 per cent of the budget. When the pavilion season ends in autumn, the building is sold, dismantled, and transported to another location for reassembling. Through a series of construction, deconstruction, and reconstruction, the pavilions become nomadic in terms of context. Some of the pavilions persist their existences in the Great Britain, whereas the rest are relocated in various places around the world. The 2000 Pavilion by the English architect Zaha Hadid was first installed in Stratford-upon-Avon as Summer House for the Royal Shakespeare Company, and then in Flambards Fun Park in Helston Cornwall as a place for special events (Verzier, 2015). The 2001 Pavilion by Libeskind was installed in Ireland for a short time as ‘an icon of contemporary Cork’. The 2012 Pavilion by Herzog & de Meuron was relocated in Surrey, whereas the 2014 Pavilion by the Chilean architect Smiljan Radić was reassembled in the Oudolf Field garden in Bruton, Somerset (Wainwright, 2015; Verzier, 2015). Furthermore, some of the pavilions have afterlives in the southern part of France. The 2002 Pavilion by the Japanese architect Toyo Ito in collaboration with the Sri Lankan-British designer Cecil Balmond was first used as a sales office near the Battersea Power Station, and then re-functioned as a beachside restaurant in the Hotel Le Beauvallon in Saint-Tropez (Verzier, 2015). The 2008 Pavilion by the Canadian architect Frank Gehry, on the other hand, was relocated in the vineyards of Château la Coste in Provence (Verzier, 2015).

By doing so, stepping aside from an environment of intellectuals, artists, celebrities, and tourists, the pavilions are relocated in another territory with a different function. A notable comment on the meaning of dismantling of the Serpentine Gallery Pavilions was published in the architectural journals of Domus and ARQ consecutively, as the author argues that when the pavilion is reconstructed on a new site other than its initial cultural-intellectual milieu, its value and authorship as an architectural work is beginning to be questioned (Verzier, 2012; Verzier, 2015). Yet in spite of deterritorialization, the character of the pavilion persists being in-between an object of curious gaze and a building of necessary use.

CONCLUSION

As the architectural theorist Sylvia Lavin (2012) argues, the pavilion was seen as a place of experimentation in the early twentieth-century architecture, since it was constructed as the embodiment of concepts ahead of its time. Similarly, the director of the Serpentine Gallery believes that many inventions of architecture come from temporary pavilions, as they are more open to experimentation and conceptualization (Jodidio, 2011). Yet a disadvantage emerges through their being concept-oriented constructions: The architect has to explain the work verbally or textually. To give detailed information on the design concepts of the pavilions, the architects of the Serpentine Gallery Pavilions install large billboards nearby (Figure 8). The emphasis given on a powerful concept and its accompanied text recalls the Conceptual Art movement in the 1960s, paving the way to new discussions on the essence of architecture.

Elsewhere, it is argued that each design and construction of the Serpentine Gallery Pavilion almost functions as a laboratory of spatial experiments, since it uses the same site as the starting point, yet obtains different results every year (Pop, 2015). The pavilions are not seen as a part of the architectural canon, as they are not permanent structures on the area they were initially

Figure 8. Billboard in front of the 2012 Pavilion (photo: Deniz Balık)
located (Jodidio, 2011). In some instances, they are not even constructed with conventional solid materials, but they become means of experimenting on plastics, textile fabric, cork, and so on (Figure 9). Rather than having strong and permanent foundations on the area in front of the Serpentine Gallery, the pavilions emerge as the embodiments of the Deleuzian ideas of nomad – flowing, floating, drifting –, and rhizome – always ready to shoot anywhere in the middle, and ready to connect any material with another –. In parallel to the idea of deterritorialization and their nomadic character, the pavilions are able to shift territories with potentials of producing unique conceptions. They trigger more questions than giving answers; thus, with their short-term presences and unconventional architecture in the Kensington Gardens, the pavilions emerge as lines of flight in architecture.

REFERENCES


NOTES

1Herzog & de Meuron explained that, “As we dig down into the soil of the park, we encounter a diversity of former foundations. Like a team of archeologists, we identify these physical fragments as remains of the eleven pavilions built between two thousand and two thousand eleven. For detailed information, see, Serpentine Galleries (2012). Press release, revealed: Herzog & de Meuron and Ai Weiwei to design Serpentine Gallery Pavilion 2012. Retrieved from www.serpentinegalleries.org

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According to a newspaper article, the flatpack Pavilion costs at least £100,000. For detailed information, see, Nigel Reynolds, (2011, June 14). A flat-packed garden room you won’t find at Ikea. The Telegraph. Retrieved from http://www.telegraph.co.uk/news/uknews/1309068/A-flat-packed-garden-room-you-wont-find-at-Ikea.html

Other than the ones elaborated in this paper, the institution of Serpentine Galleries also sells four study models of the 2015 Pavilion by SelgasCano.

“An official report revealed that the first six pavilions had been sold for between £250,000 and £500,000. In 2006, shortly after Obrist joined the gallery, the sale price was more than £750,000. Unofficial sources confirm that the actual numbers are much higher.” Marina Otero Verzier, (2015). Architectures of circulation and accumulation: Reassembling the Serpentine Gallery Pavilions. ARQ, 90, p. 101.

Most of the buyers of the pavilions choose to remain anonymous, therefore most of the places of the pavilions are unknown to public.

A notable comment on the afterlives of the pavilions argues that, “The places to which the Serpentine Gallery pavilions have travelled and where they have ended up reveal the workings of one of the most efficient machines for producing, reproducing and consuming auteur architecture.” See, Marina Otero Verzier, (2012). Tales from beyond the grave. Domus, 11. Retrieved from http://www.domusweb.it/en/architecture/2012/11/12/tales-from-beyond-the-grave.html
Abstract

By focusing on Gilles Deleuze and Félix Guattari’s appreciation of Swiss kinetic sculpture artist Jean Tinguely (1925-1991), this paper will explore - pataphysically and ecosophically - the relation between joy, uselessness and the "axiomatic stupidity" of Integrated World Capitalism. Special attention is given to Tinguely’s notes and drawings to illuminate how they function as abstract machines which diagram the ‘techno-scientific state of things’ (Guattari, 2012, p. 142), that is to say, the pointlessness of concrete instantiations, as well as the futural becoming that mock the threat of total annihilation (Tinguely, Suzuki/Hiroshima, 1963). I shall contend that the "initial domain" of Tinguely’s machines exhibit in germinal form what Guattari describes as the "vital drives of modern societies" (Guattari, 2012, p. 142). It will be seen that Guattari finds in Tinguely the passage from a diagrammatics of the dreams and fantasies of "slightly mad inventors" to existential mutation in general (2012, p. 142). Functioning within concrete assemblages, Tinguely’s hyperlogic abstract machines take on consistency, acquire a collective enunciation, albeit in a barmy way, to designate "the cutting edges of decoding and deterritorialization" (Deleuze & Guattari, 1983, p. 2). Despite Deleuze and Guattari’s critique of Tinguely’s machinic portraits of philosophers in What is Philosophy? (1994) I shall defend the mad dance of his kinetic constructions – their creative-destructive, function-malfunctioning tendency. Here one finds a powerful critique – a mental ecology of the addiction and intoxication with machines.

Introduction

They know that there is no liberation, and that a system is abolished only by pushing it into hyperlogic, by forcing it into an excessive practice which is equivalent to a brutal amortization (Baudrillard, 1983, p. 46).

In the latter pages of What is Philosophy? (Deleuze & Guattari, 1994), one finds the somewhat surprising claim that Tinguely’s kinetic portraits of philosophers are lacking in several respects. Discussing portraiture’s philosophical and aesthetic sense, Deleuze and Guattari insist what matters above all is the separation of the instituted plane of immanence and the new concepts created. The former is key to understanding the movement of philosophy. What I take from this is that Deleuze and Guattari think Tinguely’s portraits do not move or "dance". Nothing "dances" in the Nietzsche, something indecisive haunts the Schopenhauer, the Heidegger fails to retain any veiling-unveiling on an unthinking plane of thought. The portraits do not quite get to the thingness of the philosopher in question. They do not quite draw the distinctive planes and concepts of each thinker.

But perhaps it can be put another way. In the piercing sounds, lightning flashes, substances of being, images of thought of complex curved planes, in the "continual whirr of machines" (Deleuze & Guattari, 1983, p. 2), Tinguely’s machinic portraits articulate an infinite movement, an absolute deterritorialization, a visionary even playful eskhatos. With the rather bizarre diagram of Kant in What is Philosophy? continuing to confound, not least because the bepuzzlement begs the question what such a strange diagram has got to do with the thinking of a philosopher, the above prompted a closer look at the Nouveau Realiste art of Tinguely, especially his notebooks, drawings and sketches, in which lo and behold diagrams do indeed dance and do get to the essence of the philosopher. In a certain pataphysical respect, Tinguely’s drawings diagram the ethico-aesthetic, ecosophical and schizoanalytic dimension of the philosopher. Through a kind of absolute deterritorialization, they map virtualities and put into movement possibilities of existential assemblages and refrains. The proviso is that they dance to a different, dissonant tune because a Tinguely abstract machine is a singularity manifestly out of time, in perpetuum mobile, forever veering toward uselessness. In the becoming-Tinguelyean of the machine and the becoming-machine of Tinguely, a singularity pursues an ordinance of virtual possibility. Tinguely’s diagrams are “piloting devices” from which it is possible to extract from the actual a virtuality of becoming. His numerous sketches, jottings and diagrams point to the orchestration of factory workers by Engels, the black soil of Heidegger, the wry smile of Bergson, the
singular demand for freedom in Stirner, the Buddhist machine of Schopenhauer, the eternal return of difference in Nietzsche; Kropotkin’s oil canister and arching crane thinks the future in terms of mutual aid without exploitation and greed. In his unique note-taking style, Tinguely's abstract machines are an event, a creation, which if manufactured into kinetic contraptions - work in delirious connection with the plane of immanence and the collective assemblage of enunciation.

So the critical remarks of Deleuze and Guattari are all the more perplexing when Guattari’s lifelong preoccupation with delirious machinism, Dada and the French avant-garde is taken into consideration. Supporting this view, Franco Berardi insists that Guattari took as given “the becoming true of the Dadaist revolution, its definitive realization in daily life” (2008, p. 34). Moreover, it can also be argued that Anti-Oedipus, a book infused with the spirit of 1968, was equally inspired by the kinetic energies of Tinguely machines. Indeed, Tinguely's self-destroying machines, according to Brian Holmes (2007), influence the overall flow of Anti-Oedipus, probably "more than any philosophical or scientific source". This is spotted too by Berardi who makes the connection with the event of Tinguely’s kinetic art and the événements. 1968 was Tinguelyian through and through. Berardi writes: “A gigantic mechanization of Tinguelyian cogwheels that together conjure up a universe of non-necessary, but possible events. 1968 was in this sense the first movement without necessity, without lack, without need” (2008, p. 86). Enamored by Tinguely's art at a Pompidou Centre exhibit, probably sometime in 1988 or 1989, Berardi says of Guattari that he discerned in Tinguely’s sculptures a metaphor of the destructive, deterritorializing processes of capitalism - a pointless operation which propels itself forward - in a mad dance or trance - in elemental, disjointed terms. Deleuze and Guattari (1983, p. 373) write: "The capitalist machine does not run the risk of becoming mad, it is mad from one end to the other and from the beginning, and this is the source of its rationality." And again, on the thither side of reason there is but lies, delirium and drift, according to Guattari (2008, p. 36): "Everything is rational in capitalism, except capital or capitalism itself."

In the avant-garde kinetic designs of Duchamp and Tinguely, Guattari unearths a delirious machinic metamodelling (at odds with the normative universal diagrams of Freudian psychoanalysis and Lacanian structuralism - see Zdebik, 2012). In terms of schizoanalytic metamodelling, Watson (2009, p. 9) claims that to build models is in effect to construct new subjectivities. Subjectivity itself is a metamodelling activity, a process of singularization. Moving away from shrink-wrapped, pre-formatted theoretical models, such a machinic version of subjectivity and singularization, revolutionizes the world and recreates it, according to Guattari (Watson, p. 161). Less surreal, less Freudian, more Dada because: "Surrealism was a vast enterprise of Oedipalization of the movements that preceded it" (Guattari, 2008, p. 104). In Chaosophy, Guattari asks: How does one obtain a functional ensemble, while shattering all the associations of Freudian psychoanalysis? He looks to Dada, Goldberg’s drawings, and the kinetics sculptures of Tinguely because, especially in terms of the latter, Tinguely’s machines are consistent with the revolutionary trajectory of Anti-Oedipus, which depicts desire desiring the destructive, deterritorializing processes of capitalism. Desire acts as a violence without purpose, or as Deleuze and Guattari (1983, p. 346) say, “a pure joy in feeling oneself a wheel in the machine, traversed by flows, broken by schizses”. This is the joyful refrain which Guattari finds in Tinguely’s machines. With respect to this sense of the capitalist mindset, Deleuze and Guattari discuss the deadly cycle of repetition, those
refrains which crystallize into "hardened" representa-
tion, obsessive ritual such as working yourself to death, 
enjoying the mad, disintegration of your organic body 

Oh, to be sure, it is not for himself or his chil-
dren that the capitalist works, but for the immor-
tality of the system... Placing oneself in a position 
where one is thus traversed, broken, fucked by the 
socius, looking for the right place where, ac-
cording to the aims and the interests assigned to 
us, one feels something moving that has neither 
an interest nor a purpose.

Despite the underlying serious and committed cri-
tique of the industrial confusion of late capitalism, 
Tinguely’s work recycles absurdity, uselessness and 
and waste ecstatically. Everyday objects such as cogs, man-
nequins, wheels, drums, and dolls exude a joy in their 
very malfunction. His is a joy which teases, prods and 
provokes the structural overproduction and emptiness 
of modern life. His remedy is a healthy scorn, a mock-
ing of grand plans and big ideas, especially that big red 
button to blow up the world. His machines ridicule the 
threat of total annihilation. On the bombing of Hiro-
shima and Nagasaki (Suzuki/Hiroshima, 1963) by the 
American military, he tells Dominique de Menil (Klein, 
1999):

After all there was this fateful, extraordinary 
date which was 1945. After that moment when 
the atom bombs started falling on this world, 
that changed the world. Before or after the atom 
bomb, it’s different. Because it was the first time 
that human beings had the chance to commit 
suicide as a collective body. This time humanity 
can do away with itself, if it wishes. It has the 
technology.

Even though his kinetic contraptions appear beset 
on a path of self-annihilation, even here, Tinguely’s art 
remains resolutely affirmative. Like Nietzsche’s incendi-
ary philosophy, his art is explosive. Nietzsche explains 
this point in a letter to Peter Gast, marked August 14th, 
1881, regarding his "extremely, dangerous life". He says 
(Nietzsche, 1996, p. 178): "I am one of those machines 
which can explode." This point is important for schizo-
analysis as this sentiment resonates with Deleuze, who 
finds a necessary joy in creation. In an interview with 
Madeleine Chapsal, Deleuze describes the essence and 
purpose of art as joyous. As such, Deleuze argues (2004, 
p. 134), that there can be no "unhappy creation": "There 
can be no tragic work because there is a necessary joy in 
creation: art is necessarily a liberation that explodes ev-
everything." This is further ruminated upon in an interview 
with Jeanette Colombel (Deleuze, 2004, p. 144), in which 
Deleuze discusses the nature of power and philosophy 
itself, again with a significant Nietzsche tone, and argues 
that the power of destruction always emanates from af-
firmation, "from joy, from a cult of affirmation and joy, 
from the exigency of life against those who would mutil-
ate and mortify life". On this account, Tinguely could be 
distinguished from what Foucault famously labeled the 
political ascetics, sad militants or terrorists of theory in 
the preface to Anti-Oedipus (Deleuze & Guattari, 1983, p. 
xx), that is to say, those preservers of "the pure order of 
politics and political discourse", or "bureaucrats of the 
revolution and civil servants of Truth". In a significant 
sense, the joy in Tinguely’s work is therefore Nietz-
scchan. Contra the naysayers, Tinguely’s self-creating-
destroying artifacts convey a malevolent operation and 
activity but through a joy less to do with the morbidity of 
the archetypical anarchist’s desire, harking as Nietzsche 
says from Book 5 of The Gay Science (1974, p. 329), from 
"the hatred of the ill-constituted, disinheritedit, and un-
derprivileged, who destroy, must destroy". Rather, the 
thirst for self-destruction is Dionysian, the effect of an 
"overflowing energy" pregnant with futural becoming.

Exhibiting the sense of "little joy" found in schizophre-
nia qua process, Tinguely’s notebooks diagram the nihil-
istic tendencies of the Cold War era and the widespread 
obsession with machines. In a word his notebooks and 
diagrams do "dance". In the notebooks and scribbling 
what inheres is a futural diagrammatics of auto-destruc-
tion. Reading Tinguely’s diagrams pataphysically, that is 
to say, in the sense of their molecular (de)construction 
- subject to chance, accident, haphazard happenings, 
flows and fluxes, the work of clinicians – the unpredict-
able swerve of atoms, tychism or absolute chance - and 
in thinking his useless machines as a science of imagi-
nary solutions (Jarry, 1923), questions arise regarding the 
emergent properties which come into being when logic 
founders (Bok, 1997, pp. 99-100) - when the machine op-

erates schizo-autopoetically (Bolt, 2004, p. 83). Here per-
haps Tinguely shares common ground with Deleuze and 
Guattari who claim that breaking down and malfunction 
through wear and tear, accident and death are part of the 
very functioning of desiring-machines - the fundamental 
element of the machine as Guattari says.

The processual aesthetic of Tinguely is insinuated 
with and affected by the scientific and ethical paradigms 
of his day. His sculptures are traversed by machinic 
phyla. In other words, the machinic phyla of sculpture 
draw on the positive feedback from self-immolating ma-

chines to sustain the smooth functioning of the techni-
The skyscraper itself is a kind of machine. The American house is a machine. I saw in my mind’s eye all those skyscrapers, those monster buildings, all that magnificent accumulation of human power and vitality, all that uneasiness, as though everyone were living on the edge of a precipice, and I thought how nice it would be to make a little machine there that would be conceived, like Chinese fireworks, in total anarchy and freedom. (Tomkins, 1965, p. 166)

Art thus expresses this revolutionary aspect. Under-scoring this point, in a debate for Radio Télévision Belge, Brussels, on December 13, 1982, Tinguely described art as a form of “manifest revolt, total and complete” (Hultén, 1987). The celebration of destruction is no surprise perhaps given the intellectual inheritance from the anarchist tradition of Kropotkin, Stirner and Bakunin, the latter of which famously invokes the slogan “the urge to destroy is also a creative urge”. This reckless spirit of destruction - contra Oedipus - is found in the revolutionary momentum which ramps up in Deleuze and Guattari’s Anti-Oedipus (p. 311), an imperative, a malevolent one, whose aim is to abolish conservative beliefs and theatrical scenes: “Destroy, destroy. The task of schizo-analysis goes by way of destruction... Destroy Oedipus, the illusion of the ego, the puppet of the superego, guilt, the law, castration.” Elsewhere, for Deleuze, resistance to the intolerable is a matter of creation. In finding a great energy from the work of Gerard Fromanger, for example, Deleuze concludes that what the French artist loves is the very world he wishes to destroy, adding: “There are no revolutionaries but the joyful and no politically or aesthetically pleasing revolutionary painting without delight” (Deleuze & Foucault, 1999, pp. 76-77).

Although Tinguely’s mechanical disordering assemblages of irrational function are “anti-machines” in a strict sense - wildly spinning and intentionally set on a course of unpredictable breakdown and suicide - it is through their “meta-matic” principles of humor and irony - from thinking the involution of man and machine, the irrational and non-functional - that his art satirizes and mocks the mindless overproduction of material goods in advanced industrial society. But it is from this perspective which allows Tinguely to engage in the dynamism and poetry of life itself. As he writes: “I try to distil the frenzy of our joyful industrial confusion” (Lucie-Smith, 1987, p. 87). Here Tinguely’s work trundles on alongside Deleuze and Guattari’s desiring machines, which engineer difference itself in cycles of repetition of which the end and outcome is never certain. The freedom which Tinguely searches for is precisely the escape from restrictive deadly repetitions.

So again his notebooks and diagrams “dance” as Tinguely’s automata perform a joyful schizo waltz to the background noise of useless, incessant machines. His notebooks detail the senselessness of industrial world, and his sculptures prepare for its end. They blow up. Burn. So we can say that throughout Tinguely’s work there flows the kinetic movement of concepts - the free and joyous mechanic contra the dogmatic, nihilistic Stalinist. In his delirious machines, a creative spark, a joy irreducible to psychosis. As Tinguely says in a discussion of Homage to New York with Calvin Tomkins (New Yorker, January 10, 1962, p. 44 - see Museum of Modern Art, 1969, p. 167): “The machine is an instrument that allows me to be poetic. If you respect the machine, if you enter into a game with the machine, then perhaps you can make a truly joyous machine - by joyous I mean free. That’s a marvelous thing, don’t you think?”

Furthermore, I think Tinguely would find a great dance partner with anarchist Emma Goldman, who famously declared she did not believe that “a Cause which stood for a beautiful ideal, for anarchism, for release and freedom from convention and prejudice, should demand the denial of life and joy” (Goldman, 2008 [1931], p. 58). In other words, “If I can’t dance, I don’t want to be part of your revolution”. Both, one might surmise, would not wish to join a revolution without festivity. Such a parade or dance, one imagines, would be schizoid, unbalanced, stumbling, and frenetic. Bergson’s theory of laughter is heuristic here to explain the evocative gait of Tinguely’s Tokyo Gal. He says: “The attitudes, gestures, and movements of the human body are laughable in exact proportion as that body reminds us of a simple machine” (Bergson, 1911, p. 11). The frenetic body of Tokyo Gal is hooked up to the performance principle of ascesis.
and ecstasy. Like Baudrillard’s description of the machinic comportment of the jogger in *The Transparency of Evil*, the body of *Tokyo Gal* is “hypnotized by its own performance and goes on running on its own, in the absence of a subject, like somnambulist and cellular machine” (Baudrillard, 1993, p. 47). It is indeed true, that both Tinguely and Baudrillard object to the death-in-life stasis of the frigid industrial body. Such a view is echoed by Donna Haraway in her *A Cyborg Manifesto* (1999), in which she claims that while contemporary machines are “disturbingly lively”, masochistic bodies - intoxicated with reification processes - remain "frighteningly inert". Tinguely’s machines therefore certainly embrace this carnivalesque-grotesque sense of laughter. They laugh at the laugh that laughs at its uselessness. But this is not so much a gleeful embrace of final planetary heat death as a joyful apocalypse, a positive affirmation of becoming-other. As Massumi says (1992, p. 140): "The absolute limit of capitalism must be shifted back from planetary death to becoming-other."

**ECOLOGY "YET TO COME"**

Eco-aesthetically read, Tinguely’s sculptural diagrams, jottings and sketches are bound for *terra incognita*. In Deleuzian parlance, they hail a world yet to come. And that is why the notion of the abstract machine and the ethico-aesthetic paradigm are important for thinking Tinguely’s art and it is this point which Deleuze and Guattari miss. Indeed, it is vital for thinking “beyond the frontier of the possible”, as Tinguely says (Lee, 2004, p. 97). His art aims to surpass the scientist, to get a little ahead of him. As he says: “That’s the world I’m trying to live in.”

**CONCLUSION**

In listening closely to Tinguely’s schizo-laughter, one hears and learns the gentle mocking of our own schizoid lives. Such a joyful wisdom leaps over entrenched dogma and hearsay. Here Deleuze catches up to sculpture’s kinetic plot. In a discussion on the notion of schizo-laughter in *Balance Sheet-Program for Desiring-Machines?* Deleuze insists such revolutionary joy springs from great books. It derives not so much from the torture of a pathetic narcissism, or the fear of guilt, but the "comedy of the superhuman", or the "clowning of God". Deleuze writes (2004, p. 258): "There is always an indescribable joy that springs from great books, even when they speak of ugly, desperate, or terrifying things. The transmutation already takes effect with every great book, and every great book constitutes the health of tomorrow. You cannot help but laugh when you mix up the codes."

This is a fabulation of the future, from which it is possible to think anew. Indeed, in this way and just like the great aesthetic figures of thought, Tinguely as kinetic sculpture artist produces affects that go beyond ordinary affections and perceptions, and opinions: they speak of a world yet to come (Deleuze & Guattari, 1994, p. 65). Tinguely’s sculptures are crafted from sensations. As Deleuze and Guattari say (1994, p. 166): “We paint, sculpt, compose, and write with sensations. We paint, sculpt, compose, and write sensations.” And sounding remarkably Deleuzian, Tinguely contends (Delehanty, 1981, p. 2): “[E]verything changes, everything is modified without cessation; all attempts to catch life in its flight and to want to imprison it in a work of art, sculpture or painting, appear to me a travesty on the intensity of life!” So Tinguely aims not to represent as such or to think with signification, but to enjoin with the life of flight, to follow “matter-flow” (Deleuze & Guattari, 1987, p. 411), and to contribute to its intensity. So even if Tinguely’s machines are pointless this is of little consequence because for schizoanalysis it is the “new idiot” who turns the absurd into the highest power of thought, namely the compulsion to create. As Deleuze argues, on the point, thoughts that are worth thinking invariably border on the stupid. Faced with the intolerable, the idiotic contraptions playfully contest the frustration with the encounter with the Real of capital, the event of the Cold War, nuclear bombs and the threat of the total extinction of the human race.

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The characteristics of pop culture in the late 20th century reflected in the analysis of rock music

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Rock music, the icon of postwar popular culture

There was an episode of, an mind bogging for American older generation, on February 1964 at the Kennedy airport. Thousands of American girls had been stamping and cheering to the four young English men who were getting off the plane. It’s British Invasion of the Beatles. Two months later, they had swept over the Billboard chart from 5th to the top place. August, 1969, there were a great number of young, smeared in mud, had been shouting to see on the stage. It’s Woodstock festival, known as 3 hundred thousands crowds had attended for a three-day. And the other scene, that has been around for some time from a lot of people, which is a kind of natural one. It’s a young man wearing headset, listens to the record on the turntable, moves his body to the rhythm. These all three scenes are possible through the appearance of Rock music.

Rock music, has shown in the place of western pop culture of 1950’s, is an icon of the new age of postwar. The 1960’s is the time when the first generation who doesn’t experience war from growing boyhood to adulthood, Rock music might assume a role as like a symbol of the new generation. Rock music used to register as a free expressional way for the young people who try to deny the establishment since the rough, strong sound and social-critic lyrics, especially.

This presentation aims to review the characteristics of pop culture in the late 20th century by analyzing rock music, particularly focusing on the development of technologies and perceptions. Rock music was the first genre which was spread to the public throughout records, and was also development in radio, movies, and TV programs. Hence, compared to folk music or jazz music popularized after World War I, rock music has had a very close relationship with media technologies. In addition, the introduction of electric sound is considered as another feature of rock music, which allow rock musicians to create the unique and rough sensations of the music based on powerful sounds overwhelming audience regardless of the size of place. Rock music has also adopted synthesizers and recording or reproducing technologies to create multiple sound effects. In other words, rock music was an innovative genre which could realize both of the quantitative and qualitative features of sound using electric systems. The technologies applied to these systems were based on the development of war weapons during World War II. While radio technologies developed during World War I led to the rise of radio industries, various new technologies related to amplification, recording, and sonar system strongly influenced on pop culture after the war. Pop culture is developed and diversified in multiple layers of society. This presentation will particularly focus on the close relationship between the advance of new technologies and the innovation of pop culture. More specifically, it will review the changes of pop culture from rock music, and define the characteristics of the late 20th century from the findings of the review.

Considering the lack of time, this research will focus on the issues of perception, especially auditory experiences. In terms of aesthetics, auditory experiences are clearly distinguished from visual experiences. For instance, acoustic experiences were traditionally considered as the scope under the control of gods or unconsciousness, while visual experiences were understood as the result of clear consciousness or rational thought. Rock music takes advantage of mechanical systems to completely dominate people’s auditory experiences, leading to ecstasy as in ancient Dionysian ceremonies which excited people and disturbed their rational order. Hence, the psychedelic sound is considered as one of important achievements which has brought rich effects to rock music. These music or sound effects are also defined as a new simulacre representing perceptions throughout technologies. Finally, this new type of simulacre representing perceptions is concluded as the significant feature of pop culture in the late 20th century. More specifically, I will introduce ‘Sinawe’, one of the most representative rock bands in Korea, as a case study. Pursuing psychedelic sounds, Sinawe is evaluated to realize the essence of rock spirit based on Korean sen-
timents. In my opinion, this band is also considered to successfully modernize the effects of Korean traditional music.

Progress of military facilities and Rock music

Rock music is played in front of vast cheering crowds which is unprecedented in the history of musical performance. However, the amplification of sound is not the only feature of rock music. Basically, it is a popular music created from the application of various military technologies after World War II.

As is well known, the sonic space of Abbey Road and all the British studios that led American commercialism to musical electronics arose when musicians themselves took the helm of mixing boards and did away with the old separation between lyricists, composers, arrangers, and studio technicians. Tape machines for sound montage, hi-fi technology for liberating overtones, stereophony for simulated spaces, synthesizers and vocoders for songs beyond the human sphere, and finally FM radio for signal quality reaching the masses: without them, all the innovations of the Beatles would have gone up in smoke.1)

The technology of a medium-wave radio in the 1940s allowed to transmit only sounds recorded or delivered directly throughout a microphone. However, Abbey Road Studios, produced Beatles’ albums, was equipped with EMI British Tape Recorder (BTR) machines which showed much greater performance. The technology of EMI BTR was based on the monitoring system that the German army used for code-breaking. For that reason, media theorists including Kittler have pointed out that World War I and World War II provided the huge leap in technological developments as well as the most severe carnages worldwide in human history. After the wars, the new technologies were commercialized and led to big and small changes in daily life, which turned to be a major foundation for the development of pop culture from the late 20th century to the present.

Starting World War II, Germany invaded Poland relying on so-called "Blitzkrieg", a military tactic meaning "lightning war" in German. At the time, the German army used tanks equipped with a very high frequency (VHF) radio, which brought innovation to telecommunication system in the battlefield. As both the size and mechanization of war were expanded, telecommunication technologies were increasingly important in the battlefield. In a sense, the success of communication almost defined the success of battle. Therefore, the German and British air forces also entered the race for the development of technologies during World War II. The Germany air force pilots wore headsets when bombing Britain because they relied on transmitted signals to figure out which city they were flying over. In other words, the Germany air force pilots were those who experienced a stereo sounds system for the first time. Defending against the attacks, the British air force developed technologies to overhear and copy the enemy’s signals transmitted with high frequency. Using the technologies, the British air force could distract the bombs from cities to wild lands. In addition, the British air force and coastal defense force ordered Decca Records to develop equipment which could distinguish Germany submarines from British by identifying the difference of motor sounds. The localization technologies of full frequency range recording (FFRR) developed by Decca at the time was used by British pilots to intercept German submarines, and they were transformed to commercial media technologies postwar leading to the development of Hi-Fi system. These technologies allowed music listeners to identify the separate position of guitar, drum and bass from the sounds throughout speakers. Furthermore, it was possible to realize the spatial simulation using the technologies. A vocoder, analyzing and synthesizing the human voice signals to make them available to be used as instrumental sounds, was also developed from telecommunication equipment used during World War II. This equipment was created to let Churchill and Roosevelt exchange wartime messages crossing over the Atlantic Ocean without being overheard. After the war, VHF has been still used to carry a lot of musical sounds and voices filled in the air. The experiences of perception that soldiers, air force pilots rushing to the battlefield in a tank with VHF radio and air force pilots and submarine crews identifying the location of enemies had were expanded to lay people consuming pop culture in the late 20th century. At present, people are driving a car on the highway instead of a tank in the battlefield, enjoying FM radio and stereo sound system.

This technological development also served as an important momentum to change the characteristic of music. Traditionally, music was considered as something marked as a score, which was a very crucial symbolic system like letters in human history. Before the appearance of rock music, popular music was also considered to exist only within formal structures defined as melody or harmony. Compared to these traditional approaches, rock music started to practice innovations by controlling all the instruments, rhythmical expressions, and the vocal tone, range and intonation of singer using technical tools. Numerous sub genres and branches of rock music

can be understood to represent the diverse relationships between new technologies and musical achievements. Culture theorists argue that rock music had been influenced by various subcultures, in particular, in Britain related to working-class youths’ experiences since it was introduced to the country in the 1950s. According to the theorists, the resistance among the young people began to be developed with rock music to create their own leisure life and culture against existing material and cultural suppression. However, the explosive spread and popularity of rock music cannot be fully explained only with socio-cultural approaches related to the issues of working class, leisure life, and teenagers’ culture. The innovative and rich achievements of rock music should be also understood based on the development of new technologies included in recording and reproducing equipment, which provide listeners with unprecedented experiences of perception based on material and acoustic excitement.

This new phenomenon is related to the characteristics of sound as one of sensible areas. Unlike visual experiences, we cannot freely control our auditory experiences. As for the visual sensation, we can intentionally look at something to focus on it. However, as for the auditory sensation, we are exposed to various sounds from all directions at the same time, and able to distinguish some of them from others.

In addition, people could not figure out how to save sounds until a phonograph was invented in the 19th century. As mentioned earlier, the sound recording technologies made a huge development throughout both world wars, and allowed us to technically simulate our auditory experiences as we can hear various sounds from all directions and identify the location of each sound. Furthermore, these new technologies made it possible to represent our auditory experiences from the inside of body as well as actual sounds we can hear. For instance, a ringing in the ears is not easy to be identified if it comes from inside of body or external environments. When a listener wears a headset, he or she may have the auditory experience of the ringing sound. It is because the listener will sense as if the sound directly touches his or her brain. According to Kittler, Pink Floyd’s _Brain Damage_ expresses the sound technology itself.\(^3\)

\[\text{The lunatic is on the grass} \]
\[\text{The lunatic is on the grass} \]
\[\text{Remembering games and daisy chains and laughs} \]

\[\text{God to keep the loonies on the path} \]
\[\text{The lunatic is in the hall} \]
\[\text{The lunatic is in the hall} \]
\[\text{The paper holds their folded faces to the floor} \]
\[\text{And every day the paperboy brings more} \]
\[\text{And if the dam breaks open many years too soon} \]
\[\text{And if there is no room upon the hill} \]
\[\text{And if your head explodes with dark forebodings too} \]
\[\text{I’ll see you on the dark side of the moon...} \]

Pink Floyd used the Azimuth Co-ordinator to make sound outputs equal in all speakers with different angles around the auditorium. Consequently, the audience could enjoy the sound effects more personally. This technical approach defined their music as a psychedelic sound creating mysterious auditory experiences. This case shows how rock music has pursued the simulation of auditory experiences using technologies.

Many rock bands including the Beatles have tried the psychedelic sound, creating a whimsical and surreal sensation. These bands often use a guitar and a synthesizer to express a dreamlike consciousness, or create whole new sound effects to represent those images. That is, the psychedelic sound that rock bands are pursuing can be defined as an electric sound effect. Interestingly, this electric sound delivers dreamlike sensation similar to auditory hallucination rather than mechanical sensation.

Korean Rock band "Sinawe" and Psychedelic sound

There are also many rock musicians and bands in Korea. The origin of rock music in Korea goes back to the 1960s, which is not that late compared to the history of rock music in the world. Shin Jung-hyun, a rock musician called the ‘Godfather’ of Korean rock music, started to play the guitar on the stage at the Eighth US Army since 1958. He is evaluated to pave the way for Korean pop music while playing a variety genres including jazz, standard pop, and rock music. Before his appearance, the market of Korean pop music was exclusively occupied by teuroteu music. Actively introducing western music to Korea, Shin Jung-hyun began to become popular among Korean people as well as soldiers at the military camp. He also composed numerous original songs. In particular, _Beautiful Rivers and Mountains (Aeumdaun Gangsan)_ , composed in 1972, is recognized as a true classic in the history of Korean rock. Shin Jyung-hyun’s performances were followed by the appearance of many rock bands in Korea. Shin Dae-chul, the oldest son of Shin Jung-hyun, also formed 'Sinawe' in 1986. In addition to the familial heritage, the name of this band is also worthy of notice. In origin, Sinawe

refers to a traditional form of Korean music, which is performed in Yukjabaegi (brisk and lively folk tune) style, and accompanies the rites of Korean shamanism. Interestingly, this Korean band playing the most western music has the name coming from the most traditional and shamanic music in Korea. This feature can be also understood from Shin Dae-chul’s succession of his father’s spirit. Shin Jung-hyun is respected as the Godfather of Korean rock music not only because he introduced rock music primarily to the country, but also because he pursued “rock music embracing Korean spirit.” Forming Sinawe, Shin Dae-chul tried to inherit his father’s attempt and develop it. In my opinion, another feature of Sinawe is defined as the psychedelic sound. While some of Western rock musicians tried to use oriental scales or instruments to create psychedelic sound effects, Shin Dae-chul and Sinawe focused on the technical features of rock music itself to have the effects. Since the formation of the band, Sinawe have released nine full-length albums and the seventh album is entitled Psychedelos. While their albums are featured as a wide range of spectrum, the title shows how this band considered the psychedelic sound importantly in their music. In particular, Haeransa 2 is one of the most representative songs showing this characteristic clearly. For over 12-minute playing, this song impressively presents mysterious spelling-like lyrics and a guitar solo lasting over 5 minutes in the middle. The rite of shamanism is an event based on the faith of blessing, wishing fortunes and expelling misfortunes throughout communication with the beings on the other side. The melody and sound effects of Haeransa 2 represents a listener the process of calling the beings on the other side and communicating with them based on auditory experiences. What makes this representation possible is their excellent performance of vocal and instrument playing, and the effective use of technologies. Like this, the traditional sentiment of Sinawe, a Korean shamanic music, was reinterpreted in the contemporary music of Sinawe, a Korean rock band.

As mentioned earlier, auditory experiences have different features from visual experiences. Auditory experiences also represent the way to communicate with gods. In ancient Greece, the Pythia, commonly know as the Oracle of Delphi, listen to the voice of a god and deliver it to people during an ecstatic dance. Abraham and Moses in the Bible also led Jews following the voice of God. As for Korean shamans, they presented a different voice as the sign of contact with a god. This feature of Korean shamans are well represented in the Haeransa series of Sinawe. Kittler suggests the story of Pan, a goat god, as an example of ancient Greek’s belief that gods exist in the auditory area. Pan is invisible, but seduces people as well as goddess with his voice. In his study of Greek tragedy, Nietzsche distinguished the Dionysian arts from the Apollon arts also. According to Nietzsche, sculpture is the most Apollonian of the arts as it relies entirely on form for its effect. On the other hand, music is the most Dionysian of the arts as it appeals directly to human being’s instincts and emotions. In this sense, our musical experiences at present is the same as the Dionysian people’s auditory experiences leading to the status of ecstasy where people faced the existence of god. Rock music can be said to revive these ancient experiences throughout modern technologies. In other words, rock music uses technologies to represent the simulacre of perception, and provides us with the new experiences of perception reaching the unconscious level in our mind. As Sinawe, the Korean rock band, has realized the similar effects to Sinawe, a Korean traditional music based on shamanism using different instruments and technologies, the auditory experiences we have from the psychedelic sound is considered to be very similar to the experiences of ancient people who believed that they could directly communicate with gods.

In conclusion, rock music is one of major genres introduced in the late 20th century, representing well the features of new pop musics. Rock musicians successfully applied new technologies developed during wartime to their music. One of the biggest achievements they made was to create the experiences of perception as simulacre like psychedelic sound. I want to suggests that rock music spread worldwide can develop different expressions in the process of combining with a traditional music in each culture. The musical achievements of Sinawe, the Korean rock band, are analyzed here as a case study. The development of reggae music can be understood in the same way while it is not addressed in here for the lack of time. The experiences of perception as simulacre is considered as an important feature of pop culture at present beyond the boundary of pop music. As a new, unprecedented cultural element, this feature is expected to develop a wide range of interesting areas with technological advances in the future.
Hybridity, narrative complexity and neoliberalism in THE WIRE

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Abstract

The phenomenon of contemporary narrative complexity (a term used by Jason Mittell) and hybridity appeared in the context of neoliberal capitalism, characterized by globally disseminated images (in Appadurai terms, mediascape) and consumerism as the cultural ideology of neoliberal capitalism. In this same period, the way of watching TV changed due to new technologies, which impacted TV production. My attention will be directed to an explanation of how narrative complexity is realized in the cult American TV serial The Wire. A new kind of television realism was invented in The Wire, suggested by the usage of documentary techniques, blurring the boundaries between fiction and that which was constructed to be understood as faction. As with many contemporary TV series, The Wire is a hybrid, which posits it between melodrama and cop show, or, in other words, it „combines the conventions of the generic detective novel and hard-boiled procedural noir“ (Kennedy and Shapiro). The Wire is also metareflexive, so that the viewer pays attention to the construction of intertwined multiple narrative threads, and whether it is subversive or not is open to discussion.

The television serial The Wire is a work of television fiction which uses specific representational strategies (Mittell, 16). In order to understand it as such it will be necessary to focus on the context from which it emerged. By context I refer to two things. The first is the broader context of globalization as the age of media, powerfully characterized by its ideology of neoliberal consumerist society, which has commercialized every sphere of human life. The second is more specific: the context of the transformation that the television industry underwent from the1980s.

The phenomenon of globalization has many definitions and explanations, but here I will just refer to those aspects which Arjun Appadurai named mediascape. By this he meant that we live in a world full of media images disseminated by newspapers, magazines, television stations, film-production studios and the internet. These images have become our “natural environment,” they travel globally connecting almost the entire planet. They provide a “large and complex repertoire of images, narratives, and ethoscapes to viewers throughout the world” (Appadurai, 35), impacting their imaginations, behaviour and ways of thinking and living.

Consumerism has also become globally dominant. Today’s neoliberal societies are defined as consumer societies, given how widely consumerist culture has spread. Emphasis is put on the consumer’s activities and his/her choices, because it is believed that the crucial factors for creating individual identity are consumption, lifestyle and shopping (Smart, 39). One aspect of this is that local products, from fashion and food to the media, become global, while global products are localized in different cultures.

When mentioning the dynamic of the local and global, the term hybridization immediately comes to mind as an important dominant by which we understand the world in which we live. It has also become an important organizing principle of everyday life, as well as the organizing principle in the production of the so-called high and popular cultures. The term hybridity refers to the mixing of different elements, such as Western and non-Western fashion styles, elegance and sportswear, the questioning of gender clothing codes, etc. In literature it means mixing genres: poetry, prose, drama, or different devices: the realistic approach, modernistic stream of consciousness and SF. In US poetry, the hybrid poem refers to the mixing of lyricism and experiment, and so forth.

The fact that the division of high/low or popular culture has been questioned now for a long time, reminds me of Paul Willis’ discussion of the relation between the profane and creativity (Wilis 2000).

In this regard we can trace the transformation of the meaning of the notion of creativity from the Christian idea of God as the first Creator, via the secular idea of
the artist as a creator to the contemporary notion of creative industries (Païć, 152-153). In practice, this means that the creative industries have appropriated many aspects that were once characteristic of high art and incorporated it into mass media production, including TV with its narrative complexity.

Now I will turn to my second notion of the term context: the transformation of television industries. I will mention just few characteristic phenomena which started appearing from the 1980s: cable TV, pay-per-view, DVDs, and the internet. All these and other phenomena transformed the possibilities of viewing television programs, impacting television production. American television channels started defining themselves not as commercial but as channels with a serious artistic intention. Authors like Brett Martin refers to this, using the term television revolution (Martin, 4), while many others find the notion of complex television more suitable (Mittell 2015). Among the first was HBO which searched for programs with a “new formal structure of narrative” (Martin, 6). Jason Mittell wrote about narrative complexity which started appearing from the 1980s and it this way: “Breaking down the boundaries between highly serialized daytime soap-operas and strictly self-contained episodic series in primetime, the 1980s saw the growth of more serialized primetime programs like Hill Street Blues (1981-87) …” (Mittell 2012, 25). From the 1990s narrative complexity became inevitable (Djuric 2015). Mixing different genres, narrative strategies and perspectives, playing with temporality, using voice-over, flashback, flashforward, or reflexive captions, became the new standard, which up until then had been considered to be more typical of art cinema than television (Mittell 2012, 25). The Wire was a part of this trend and could be understand as a hybrid. According to Jameson it could be understood as a police procedural, organized crime story, and political drama dealing with Baltimore’s local politics (Jameson, 239), and Kennedy and Shapiro described it as a combination of “the conventions of the generic detective novel and hard-boiled procedural noir” (Kennedy and Shapiro, 153).

David Simon, the creator of The Wire, pointed to Charles Dickens and Greek tragedy, as his literary inspirations, among others (Kellerer, 49). The Wire was characterized by many critics as a visual novel (Williams, 72). They compared it with the serial novels written by Eugene Sue, Charles Dickens, Honore de Balzak, Victor Hugo (Williams, 74), Anthony Trollope and George Eliot (Martin, 7). But according to Mittell, narrative complexity is “a distinct narrational mode” which “is predicated on specific facets of storytelling that seem uniquely situated to the series structure that sets television apart from film (and, of course, literature) and distinguishes it from conventional modes of episode and serial form” (in Nannicelli, 191). With its shifting balance between narrative codes of episodic and serial forms, narrative complexity can be seen as a restless, flexible and mobile machine which endlessly moves across a range of different genres. Steven Johnson coined a term multiple-threading to describe this hybrid form, which consists of “multiple layering of narrative threads within and across episodes and series” (in Nannicelli, 191). Series-serial hybrids are according to Michael Z. Newman ensemble dramas with “multiple intertwined plots” (in Nannicelli, 193).

The ambition of David Simon in The Wire was to dramatically present the city as an imagined totality, which is, according to Liam Kennedy and Stephen Shapiro, “intended to symbolize desires and anxieties around the meanings of nationhood, citizenship, urbanity, and justice in United States” (Kennedy et al, 148). The Wire aims to represent different urban formations and ways of life, in the form of multinaaratives, revealing invisible emersions of power and capital within the urban setting. The show provides new narratives in order to represent “the lived systems and institutions that contemporary capitalism creates, redefines, and leaves aside as obsolete” (Kennedy et al, 148).

In order to tell the story of complex contemporary life within the neoliberal regime, The Wire ceased “to replicate a static reality or to be ‘realist’ in the traditional mimetic and replicative sense” (Jameson, 246). Discussing The Wire’s TV Žižekrealism,ed the term subjective realism because the serial is defined by social unity and can be seen as “a kind of collective self-representation of Žažek,city” (91). Relying more on a naturalistic mode of representation in visual and storytelling style, it used conventions of documentary social drama (Mittell 2012, 26). The Wire stresses its documentary character by suggesting to its viewers that it is based on true stories, and many characters are played by amateurs from Baltimore (Kellerer, 46), some of whom are real policeman or criminals. In this way the show blurs the fact/fiction divide, resulting in a very attractive hybrid genre.²

Neoliberalism here is the key word. As a contemporary dominant phase of capitalism, neoliberalism is characterized by promotion of free market forces, private enterprise, financial deregulation, flexibile insecure labor markets and consumer choices (Smart, 38). This has resulted in the reestablishment of social inequality, the privatization of public resources, the deregulation of markets, the financialization of every aspect of human

²This affinity toward reality genres can be seen in different areas of media and cultural production: from reality TV, theatre with verbatim drama to American Conceptual poetry.
life, the erosion of democratic institutions, the reduction of individual liberty to the freedom of consumer choice, and the presentation of selfish competition as an imperative. In order to deal with all these processes, “urban governance invented new strategies of social control, including policing, surveillance, and managing social reproduction” (Kennedy et al, 150-151). All these themes are incorporated into The Wire with special attention directed at

“social obsolescence and in particular the criminalization of the urban poor – a key component of neoliberal doctrine as an everyday fact of urban governance, but seeks to put a human face on this ‘other America’. This governance is also pronounced in the surveillance and regulation of urban social life – most obviously, the surveillance of drug dealers and others by police – and in the fiscal constraints on policing and correlative depicting of policing as quantitative administration, obsessed with enumerated ‘turnover’ and ‘results.” (Kennedy et al, 151).

The Wire is a story about a murder, and Jameson has suggested that “it is not an individual criminal responsible for an enigmatic crime, but rather a whole society which must be opened to representation and trickled down, identified, mapped like a new dimension or foreign culture” (Jameson, 242). Simon explains that The Wire depicts the neoliberal world

“in which capital has triumphed completely, labor has been marginalized and monied interests have purchased enough political infrastructure to prevent reform. It is a world in which the rules and values of the free market and maximized profit have been mistaken for a social framework, a world where institutions themselves are paramount and every human being matters less” (quoted in Kennedy et al, 150).

In order to represent all this, The Wire plays with established social types, stereotypes and generic types, but revises them in a fashion that they appear to be newly invented types (Jameson, 241). And in doing so, another characteristic of contemporary complex TV emerges, and that is metareflexive. This means that a set of pleasures for viewers comes from the concept which Neil Harris calls operational aesthetic. Watching the TV serial, the viewer doesn’t ask “what will happen next” but how the writers will structure the narrative mechanism which will interweave several plotlines (Mittell 2015, 42-43).

The question of whether The Wire is critical and subversive in its approach through its treatment of the effects of neoliberalism is open to discussion. The early critics, such as Fredric Jameson and Slavoj Žižek, celebrate its critique. Later critics like Liam Kennedy and Stephen Shapiro are more ambivalent on this question. According to Kennedy and Shapiro, “The Wire is caught up in the conditions and contradictions of its own powerful social critiques. This is to recognize that all cultural production is symptomatic of the conditions of possibility within which the producer(s) work and which are set by a given stage of capitalism” (Kennedy et al, 149). This means that as an audience we are faced with its intention to mirror and critique neoliberal capitalism. As John Fiske pointed out in the early 1980s: creative industries have a strong power to appropriate every symbolic gesture of critique or resistance (Fiske, 10-11). And at the moment it seems that we are caught in the powerful neoliberal mechanism of producing criticism of neoliberalism which is always already subjected to the market.

LITERATURE


Comparative analysis of the moving image in Butoh

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Abstract

Butoh is a contemporary dance form of Japan and was created by Tatsumi Hijikata (1928-1986). It is believed that the problem in conducting research on Butoh is that Hijikata has been too deified. There are two reasons for this view. First, the creative activities and training to perform Butoh in the practice field have been isolated from the public; therefore, Butoh is difficult to approach outside of the performances. Second, Butoh has an esoteric character. These reasons have caused a lag in research on Butoh. However, in recent years, dancers who were apprenticed to Hijikata have confirmed the existence of his technique and form. They have organized the technique rationally and are making aggressive attempts to attract a wide range of successors. Nevertheless, only a small number of studies are published on Butoh's current form.

To better understand the choreography of Butoh, we studied the CD-ROM Butoh-Kaden, released in 1998 by Yukio Waguri, for extracting the particular forms. The results of this study made it possible to confirm that certain common forms exist in Butoh. Waguri's work was evaluated based on his attempts to share Butoh with the public.

Introduction

As observed extensively, the problem of Butoh studies lies in the fact that its founder Tatsumi Hijikata (1928-1986) was too deified. There are two reasons for this: creation and training are isolated from the other elements in the practice field because the non-dancing parties’ approach is difficult, and Butoh choreography is esoteric in nature (Inada, 2011, 133-144). Consequently, the study of subsequent Butoh techniques lagged.

However, it was recently reasonable to affirm the existence of a Butoh technique or type and study the relevant reviewers’ remarks, an achievement made possible by the efforts of a dancer apprenticed to Hijikata. Many recent studies mention Kayo Mikami (1953- ) and Yukio Waguri (1952- ), Hijikata’s disciples, Based on the note’s secret, they have conducted a detailed analysis of Hijikata’s dance.

In addition, the performance recordings preserved at the Tatsumi Hijikata Archive at Keio University have been studied based on critics’ remarks. However, this does not mean that Tatsumi Hijikata’s deified dance can be sufficiently relativized; currently, there are few published studies on Butoh.

In Mikami’s Utsuwa To Shiteno Shintai (1993), the dance’s practice notes are recorded and classified as Hijikata’s technique. Hijikata’s words are recorded in this book, which has been listed as a lexicon to guide the reader and evoke the image of the dance. However, here, only the vocabulary has been arranged; no analysis has been added.

The CD-ROM Butoh Kaden (1998) presents Yukio Waguri’s classification of Hijikata’s Butoh. Butoh Kaden is based on Waguri’s practice notes; accordingly, we have classified Hijikata’s techniques into seven groups. Butoh Kaden can reproduce the movement of Butoh; moreover, it acted as a type of archive, structured like a CD-ROM.

However, Waguri is careful to limit the form of Butoh. According to him, the interpretation of these Butoh movements by Waguri himself differs from other individuals’ interpretation; further, he added an annotation. It is necessary to focus on the fact that Butoh-Fu summarizes Tatsumi Hijikata’s disciples’ interpretations. It is a specific notation that notates the Butoh dance. Let us focus on the fact that Hijikata himself did not leave behind a systematic notation of Butoh. Hijikata tried to teach his disciples the dance by oral tradition alone. Nevertheless, even though there are ambiguities, it is possible to confirm the presence of a unified Butoh. In this paper, first, we derive the presence of the Butoh notation and compare it with the Japanese dance notation given in Mikami’s Utsuwa To Shiteno Shintai. Subsequently, we compare the video of the actual stage and Butoh-Fu, visualized in Waguri’s Butoh Kaden. After clarifying the characteristics of the form of Butoh, I discuss whether these notations have any significance for the dance, ending the paper with a brief conclusion. It is noted that it was impossible to break away from Hijikata’s deified dance. However, his disciples aggregated his
DANCE NOTATION HISTORY AND BUTOH NOTATION

There is a variety of notations still available to record dance, even now that it is easy to record the image of the stage (Nakamura 2002, 89-100). Certainly, with respect to performances recorded on video, notations may be considered replaced by video recording. However, certain parts of the performance, that is, the dance notation cannot be recorded only on video. Dance notation originated in Western Europe in Orchesographie (1589) by Thoinot Arbeau (1520-1595). It was also used in the early eighteenth century, in Chorégraphie, ou L’art de décire la dance (1700) by Raoul-Auger Feuillet (1660-1710). It declined temporarily in the nineteenth century, but a new type of notation was created in the twentieth century. At present, there are several dance notations with videos, like Improvisation Technologies (2000) by William Forsythe (1949- ) (Saito, 2003). In contrast, the Japanese dance tradition was strongly secretive, making it impossible to aggregate a universal technique. However, in recent years, the Japanese dance system has been organized using the standard Japanese dance notation (1960) compiled by the Tokyo National Research Institute of Cultural Properties (Nakamura, 2002, 96). Consequently, even dance notation, universal and unique and a variety of other notations have been used depending on the type of region and dance. However, I wonder why dance notation was not developed in Japan compared to Western Europe. As is observed, the cause is believed to be the lemoto Japanese dance system.

When I think of dance notation as a traditional methodology, not limited to dance in Japan, the tradition of performing arts was word-of-mouth. In the original lemoto system, it was impossible to learn the technique if one did not study directly under the teacher; word-of-mouth led to maintaining the disciple system (Nishiyama, 1960). In this way, the Japanese tradition of dance was secretive from its origin. This paper does not discuss whether Hijikata’s tradition of dance was practiced only by word-of-mouth. However, Hijikata himself did not record the dance choreography. Leaving his disciples to hand down the techniques by word-of-mouth enhanced the mystique of Butoh. We want to advance the argument about the need for dance notation. Recording the process itself in the dance notation can be considered the analytical aspect of dance because, in accordance with certain rules, movements have to be analyzed one by one and cannot be notated. It is possible to analyze dance through the extraction process, or by extracting notations from a certain dance; for example, choreography is the dance’s analysis result. By using the dance notation, grasping the dance’s overall structure, or verifying the details of each phrase to the contrary, it is possible to study dance through a comparative analysis of two dances. Mikami and Waguri also integrated words passed down by Hijikata and wrote the practice note for Hijikata’s dance, which we analyzed while the note was being classified. We will discuss, therefore, the symbols of the first dance before moving on to the analysis of each Butoh notation. As elements that capture dance as a symbol, one excellent notation used today was devised by Rudolf von Laban (1879-1958) and called Labanotation.

Labanotation is the movement of the body, and is described using a symbol. It has a shape such as those on the vertical staff notations in music and can be read from the bottom to the top.

The center vertical line represents the center line of the body, with the movement of the left side of the body to the left of the line and that of the right side to the right, described with reference symbols. Therefore, dancers can move easily while reading music. It is also possible to describe the detailed movement of various body parts such as the feet and hands. It is currently a universal dance notation that does not depend on a particular dance style. Labanotation has been used widely in Western research as a recording and analyzing methodology, and has become a compulsory subject in dance and anthropology departments in universities. In addition, like a musical score, it has been used from primary to higher level dance education to enhance the creative ability of body representation (Nakamura, 2002, 94). Dance is a physical exercise; there is an essence to three-dimensional movement. Labanotation is based on the behavior of temporal and spatial factors and parts of the body; it is an abstraction of the body’s motion. Abstraction and language learning abilities as well as the ability to embody and describe the actual dance in the score are required to learn dance notation, understand the body’s motion, and read the score. It is necessary to exceed capacity to be able to derive the notation from the dance and, in turn, derive the dance from the notation. In that respect, dance notations in Western Europe and Butoh-Fu would have similar properties. However, Eiryo Asihara compares dance in Western Europe and Japan and observes that they have completely different forms of movement.

“Pas” in ballet is an abstracted movement that does not contain any meaning, a pure movement that does not represent anything. In contrast, the movement of Kabuki is a gesture. One of the movements has a meaning, expressed in any way. The
fundamental difference is that a “pas” is a phonogram and a Kabuki gesture is an ideogram (Ashihara, 1960, 58).

This statement is useful to discover the difference in dance notation development in Western Europe and Japan. Furthermore, it is also useful for symbolic interpretation. In ballet, movement is divided into “pas” and “pose.” Therefore, when you learn ballet, you learn the “pas” and “pose” one by one. Because dance notation is continuous, instead of pausing to deconstruct the choreography, it is sufficient to associate the movement accordingly. However, in Kabuki, it was necessary to learn the repertoire one by one (Ashihara, 1960, 59). Of course, not all gestures in Kabuki have a meaning. We can easily imagine that it is difficult to write down a score whose choreography has a meaning. Dance that can be deconstructed in each movement, like ballet, can be noted according to the style. However, the notations are a collection of symbols that have no meaning in a single movement. If the deconstruction of dances like Kabuki is difficult, it is difficult to notate. However, the choreography is a continuous movement that has a meaning in itself.

This fact is useful when interpreting Butoh-Fu. As mentioned in the introduction, Butoh-Fu has become a collection of Tatsumi Hijikata’s words, and thus does not have a specific symbol as in Labanotation. Butoh-Fu, in this sense, is a “description” of a sentence; the notation does not make sense. However, Butoh-Fu unquestionably has a notation when it is performed. In the following sections, we begin the analysis. Using Mikami’s book Utsuwa To Shiteno Shintai, we study the creation of the choreography by extracting the Butoh-Fu form “cattle.” For example, “cattle” can be expressed as follows.

This form is obtained by replicating the movements of common cattle. However, Hijikata replicated the universality of the form and movement of cattle, not just the form. In other words, he divided the movement of “cattle” in words. By doing so, the movement became a Butoh symbol. This is seen in further “variations of cattle I”[Table 1]. However, in this word group, it is impossible to understand the movement. Mikami said,

The first image is “cattle,” the form Hijikata named. In addition, the “character of S,” a movement derived from the perceptual image, like “Bobobo,” is produced. For example, the “letter of S” indicates the quality and direction of the curve. “Bobobo” indicates the feel and state of the armpits. The feeling of floating is guided by the “wings of the hip,” the fall of the head by the “dahlia in my

Table 1. From Utsuwa To Shiteno Shintai

<table>
<thead>
<tr>
<th>Butoh-Fu “cattle”</th>
<th>Butoh-Fu “Variations of cattle I”</th>
</tr>
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<tbody>
<tr>
<td>- Weight is carried</td>
<td>- Character of the back of S</td>
</tr>
<tr>
<td>- Hoof feet (folding knee)</td>
<td>- Feather waist</td>
</tr>
<tr>
<td>- Hoof of hand (folding finger)</td>
<td>- “Bobobo” of the left side</td>
</tr>
<tr>
<td>- Corner (from the nape of the neck)</td>
<td>- Head falls - Dahlia in head</td>
</tr>
<tr>
<td>- Tail</td>
<td>- Dwarf runs to back</td>
</tr>
<tr>
<td>- Supple back</td>
<td>- Left foot of grasshoppers</td>
</tr>
<tr>
<td>- Tighten the side</td>
<td></td>
</tr>
<tr>
<td>- Extended neck</td>
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</tbody>
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head,” the movement of the back by “dwarf runs to the back,” and a raising the left foot slightly by “left foot of grasshopper” (Mikami, 1993, 111).

That is, word groups are used to establish condition, direction, speed, texture, and to create motion. As seen in the quote, Mikami has denied the existence of a distinct form. It is only assumed that the images used in Butoh-Fu create movement. Mikami preached about the way to recognize the image left to each person and the way people relate to it. In a study meeting held in 2010, Mikami recalled the word “form,” stated as follows.

I am a little uncertain about using the word “form.” I think it best if we combined minimal movement and shape in the performances. However, it is necessary to spread Hijikata’s words and movements. I do not think it is a simple question of whether lore exists (Kyoto Performing Arts Center research society, vol.3, Interview).

As seen, Mikami was hesitant to be limited to Hijikata’s form of Butoh. Butoh-Fu does not consist only of uniform forms, but has been described as something that will help create movement.

Mikami was supposedly asked to dance his own interpretation using Butoh-Fu.

What are the forms of Butoh? To present the Butoh forms, first, the form of the dance must be described. In his book, Ryoen Minamoto explains Kata (1989). Touching on the example of dance, he talks about the form and style of Japanese culture. Minamoto captures the form of the respective movements of the dancers, which expresses the style of dance, that is, the elimination of unnecessary movement by undergoing training. Masayoshi Kobayashi notes the form and relationship based on Minamoto’s argument. The movement, itself, of the dancers that you see on stage is the “form” of the dance. Even if the movement is repeated countless times on stage, as long as it is performed on the stage, it is “form.” What are the differences between the “form” of Mikami and Minamoto’s dances? According to Mikami, Butoh-Fu was born from Hijikata’s words and could not characterize itself as a mold; it is regarded merely as the choreography of Hijikata’s own dance. In other words, far from being a standard, Butoh-Fu differed according to interpretation. However, the universal form was essential. Its form, as shown below, is considered to be Yukio Waguri’s Butoh Kaden.

PICTURED BUTOH

This section compares the video of the actual stage and the Butoh-Fu pictured in Yukio Waguri’s Butoh Kaden. As a result, we will explore the existence of a dance form and analyze Butoh-Fu choreography called “Prince of the smoke” in Butoh Kaden. As previously described, Butoh Kaden is based on Waguri’s training notes and has classified Hijikata’s techniques into seven groups. It also enables the reproduction of motion and shape corresponding to the individual Butoh score and acts as an archive in the form of a CD-ROM. First, it marks the words of Butoh-Fu “Prince of the smoke.”


Accumulate the thin thread to the body.

Leopard light of Towaiyan. A little heavy face. Back been pulling the shadow.

As involved in the thin peacock of nerve, leop-

As involved in the peacock of the nerve, we stood up.

It goes down in the prince of the hands and feet of the Maya. At once blue woman. Prince of Dreams (Waguri, 1998).

It is not possible to grasp the movement in Butoh merely through these words. Therefore, it details the movement of the image of “Prince of smoke.”

- Prince of smoke-

Bending the waist. The right hand in front of the face. Bend over slowly deeply from the hip. Suffer from both feet. Fall slowly. Put the right arm on the floor. Extend the legs, cause the upper body. Return the foot, it rises to the vertical in the state in which your back is straight. Stand up and spread the hands, which aligned the fingers at the same time. Extend the spine. Raise one foot. Face is di-

rected to the front. Hands aligned the fingertips in front of the face. Spread toward the sky. Keeping the attitude, while rotating the wrist, waist, over-

head, stop in front of the chest. Elbow, wrist, palm, floors, and nearly horizontal, vertical posture. It is slowly and take the foot. (Waguri,1998)

The above is a series of Butoh-Fu movements called “Prince of the smoke.” Here, the words and movement of the corresponding points are summarized in Table 2.
Table 2. by the author

<table>
<thead>
<tr>
<th>Butoh-Fu</th>
<th>Movement</th>
<th>Figure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surveying to. Accumulate the thin thread to the body.</td>
<td>Bending the waist. The right hand in front of the face</td>
<td><img src="1" alt="Image 1" /></td>
</tr>
<tr>
<td>Leopard light of Towaiyan. A little heavy face</td>
<td>Bend over slowly deeply from the hip. Suffer from both feet. Fall slowly. Put the right arm on the floor. Extend the legs, causing the upper body</td>
<td><img src="2" alt="Image 2" /></td>
</tr>
<tr>
<td>Back been pulling the shadow.</td>
<td>Return the foot</td>
<td><img src="3" alt="Image 3" /></td>
</tr>
<tr>
<td>As involved in the peacock of the nerve, we stood up</td>
<td>It rises to the vertical in the state in which your back is straight.</td>
<td><img src="4" alt="Image 4" /></td>
</tr>
</tbody>
</table>
This comparison shows that amateurs do not understand these movements. However, the meaning can easily be derived from the words in the video. “On the palm of the head, movement fluttering in front of the chest,” this phrase is also present in Tatsumi Hijikata’s works. Therefore, we want to consider a performance with clearly visible choreography. In 1973, Tatsumi Hijikata directed, choreographed, and performed in “Summer storm.”

“Summer Storm”

There are six dancers on the stage. The movement of dancers is slow. Background music plays when the dancers stand up at the same time. The standing dancers raise their leg, respectively, in front of the breast, dance while raising palms overhead [Figure 6].

Hijikata has clearly choreographed “Summer Storm.” Now, let us examine Waguri’s work. In “Daen Gensou,” there is choreography named “Kemuri no ooji” in a scene involving three dancers [Figure 7].

The important points of the choreography are its accuracy and speed. The Butoh-Fu in “Kemuri no ooji” is slow and follows Butoh Kaden; however, the dancers dance accurately on stage. Waguri summarizes Hijikata’s words. He does not mean that only Hijikata’s Butoh-Fu should be used when creating a performance. In his works, Waguri also used the Butoh-Fu he devised. In each performance, his Butoh-Fu increases. When his disciples create their performance, they create their own Butoh, meaning Butoh-Fu is not absolute. In addition, it is possible to produce a new Butoh. Therefore, the Butoh-Fu does not describe a time limit; it does not matter whether the dance is short or long. Certainly, for those who do not know the dance, it is difficult to picture the movements only by reading the Butoh-Fu. However, as long as it is pictured, it is possible to capture a clear motion form. The presence of a dance form is dealt with for this announcement. Waguri obviously appeared in Hijikata’s work in 1973; he aggregated Hijikata’s words and recorded them as a Butoh-Fu. In addition, based on the Butoh-Fu in his performances, Waguri choreographed the words. To consolidate the movement of the image in Butoh Kaden, he specified the choreography form in the video so that the movement of “Kemuri no ooji” was visually steady. As mentioned at the beginning of this paper, at the Butoh symposium in 1992, the presence or absence of Butoh methods was the subject of great
The debate did not result in a conclusion. Currently, *Butoh Kaden* serves to encourage the further development of Butoh. Further, it tries to focus on the fact that Hijikata did not systematically leave Butoh-Fu. In fact, he tried to leave Butoh to his disciples alone. Hijikata was reluctant to publish his words. In contrast, Waguri revealed a movement that applies to each word in Butoh.

**CONCLUSION**

The dance choreography is performed as follows. Hijikata imagined the movements from paintings. He passed some images of words to his disciples. The disciples recorded his words in their practice notes as text, which became the sources of ideas. The practice notes were converted to actual performances, the choreography was performed, and consistent with this choreography, the words were left as Butoh. According to Mikami, the Butoh-Fu in the book creates the movements. In contrast, Waguri says that Butoh-Fu can also be interpreted differently by individuals. Common to both views, the form of Butoh is determined by the images evoked from each Butoh-Fu by individuals; further, Butoh-Fu is used to create new movements. In addition, the choreography of “Prince of smoke” will often appear in the future in his work and has clearly become a Butoh called “Kemuri no ooji.” By picturing Hijikata’s Butoh, it is possible that the dance can be determined a uniform form. In this presentation, we discuss the significance of Butoh according to Mikami and Waguri’s writings. Although these works strictly define the dance form, they did not try to break away from the tradition set by Tatsumi Hijikata, whose dance had been deified. However, these writings were published after consolidating Hijikata’s techniques, which he taught only his disciples. They tried to make the dance acceptable and accessible to the public. However, this attempt requires further evaluation.

**NOTES**

1. This paper is based on Fujita, Akifumi “Form and No-
A reconsideration for interpreting zombie films: “Eye” and “Vision” as tools

Fukuda, Asako (Kyoto University, Japan)

Abstract

In this paper I would like to employ "eye" and "vision" to analyze how the 21st century Zombies are different from their predecessors and how the 21st zombies seem to have landed up securing a permanent place on-screen and off-screen in our human society. How do films, 28days later..., 28weeks later..., and Resident Evil series 1 and 3, depict the "eyes" and "visions" of zombies as being that are non-human or bearing resemblance to human? Zombie films can be analyzed by focusing on "eyes" and "vision" to explain a totally new perspective.

INTRODUCTION

There is, perhaps, no one who is not familiar with zombies. A massive zombie subculture exists in the twenty first century. We just can’t have enough of them: Books, Magazines, TV, Movies, Internet-websites, and Events. Well, technically speaking they are sometimes referred to as the "walking dead" or "living dead". They have started to decompose, zombies walk in a tottering manner, and they attack humans en masse for flesh meat. Such an image of zombies was rendered around the 1970’s, by the zombie trilogy filmed by George Andrew Romero. Beginning with Night of the Living Dead (1968), Dawn of the Dead (1978) and the Day of the Dead (1985). Romero’s cult classics became an instant hit worldwide. The zombies in Romero’s films are employed as metaphors for "masses of capitalism" or the "mass-consumption society" in Modern United States. These zombies are called "Modern zombies". However, this image is quite different when compared to the first zombie film ever made.

Here I want to beg your attention to the film White Zombie, which was made in 1931. In this film, the White Zombie, zombies were appeared in Haiti, which was, at that time, a colony of the United States. They were born...
as a byproduct of Haitian Voodoo magic; dead bodies revived from their graves, moving bodies without a soul, most of them are a result of abuse inflicted by a witch doctor. These zombies are categorized as "Classic zombies".

I would like to now bring your attention to films produced after 2002. Two important zombie films were produced, one is Resident Evil and another is 28 days later...

In these two films, zombies are expressed as being more violent or possessing a more serious viral infection than ever before. Following the great success of these two films, more and more zombie films have been produced.

These are sub-categorized as "Running zombies" simply because of the focus on the "running action" of the zombies appearing in the first two films. But, in the "running zombie" era we find tottering zombies too; Zombies that speak, zombies that use tools, and, in some cases zombies come back to human state. Running zombies that do much more than just run, or move very slowly for example, cannot be analyzed sufficiently under the generalization of "running zombies".

In this paper I would like to employ "eye" and "vision" to analyze how the 21st century Zombies are different from their predecessors and how the 21st zombies seem to have landed up securing a permanent place on-screen and off-screen in our human society.

"Eye" and "vision" employed as common signifiers in non-verbal codes of communication have dynamic features. And, "eyes" are regarded as an "important physical part to be noticed" when making a distinction between the living and the dead. Let's return to the world of Zombies. Zombies are neither dead nor alive.

Therefore, "eyes" and "vision" play an important part in understanding zombie films.

How do films depict the "eyes" and "vision" of zombies as being that are non-human or bearing resemblance to human? Zombie films can be analyzed by focusing on "eye" and "vision" to explain a totally new perspective.

**ZOMBIE'S EYES IN "CLASSIC ZOMBIES" AND "MODERN ZOMBIES"**

Let's try to figure out how zombie films had described the zombie's eye in the case "classic" and "modern zombies"?

White zombie was the first zombie film shows the zombie's eye as the state of hypnotized or they look vacant.

In the case of "modern zombies", zombies depicted by Romero are like that in figure 7 and 8.

Some zombies are being revived from graves and others have suddenly mutated by radioactivity etc. The studio album Thriller became the most famous zombie

![Figure 9. Michael Jackson, *Thriller*, 1982.](image)

![Figure 10. O'Bannon, The *Return of the Living Dead*, 1981.](image)

![Figure 11. Fulci, *Zombie 2*, 1979.](image)

![Figure 6. Halperin, *White Zombie*, 1932.](image)

![Figure 7 and 8. Romero, *Dawn of the Dead*, 1978.](image)
figure that was presented to the world by Michael Jackson. These zombie’s eyes are emphasized by hollows around their eyes like that of a wizened old man and or sporting decaying flesh.

In another instance, zombies made around the 1980’s in Europe, were expressed as centuries old decaying bodies that revived from their graves. The look of these zombies had a specific detail and attention to their eyes, which were already decayed and fallen down with a downward gaze.

**EYES IN "RUNNING ZOMBIES"**

In 2002, a new way to express zombie’s eyes had appeared. It was by a film that was titled *28 days later*. This film described the condition of England after the outbreak of a specific virus, called the "Rage virus". This is a highly contagious infection, and makes humans very violent. The infected zombie bites others to death.

The prologue ends up with the scene showing an extreme close-up shot of the first infected person’s eye. Followed by the entire canvas of the screen cast through a reddened filter.

In the next scene, you see an extreme close-up shot of the protagonist’s eye. Jim has awakened from a coma.

The main story unfolds after these shots. As shown by this two shots, this film visually emphasizes both the "color red" and the "eye". The color red symbolizes blood. Blood is the primary factor of infection. And bloodshot eyes are a direct message that communicates the idea of infection to the audience. The infected person is sans reasoning and goes on a rampage, which highlights his inhumanity. Therefore, at this point, zombie’s eyes are different with these of in "classic" and "modern" zombies. In other words, the difference between human and zombies in this film is only the appearance of eyes.

The Red and Eye, that this film stress in, apparent more directly connect in a scene that turn into last part of this film. In this film, infections are often caused by biting, but there is a scene where a drop of blood falls directly into a survivor’s eye. In this scene, the screen was reddened once again and the camera zoomed into his face perpendicularly. In the following shot, the camera captured Frank’s face from the left side by medium close-up shot. These shots tell us that Frank’s left eye transformed into a red-eye.

This scene is important from an aspect of the development of the story. This scene marks the beginning of the last part. A soldier guides Jim into a fortified mansion. Many soldiers inhabit this fortification. However, the place is strange because these soldiers are psychopaths. Jim is put in a position to battle against some of the soldiers because they are more violent than the infected. This turnabout shows that the difference between humans and zombies is almost nothing.

The difference between the infected and the non-infected was very tiny. Only the color of the eyes was different. And now, the ability to distinguish human from zombies by seeing is questioned. The interchangeability of this two existence is implied by the expression of "eyes".

**EYES AND VISION OF THE NON-HUMAN BEING**

What does the vision of eyes in zombie films represent? By seeking into the Six-series films *Resident evil*, we can find other meanings of zombie’s eye. This paper will specifically focus on *Series 1 and 3* made in 2002 and 2007 respectively.
The opening of the film Series 1 *Resident Evil* introduces the first accident in the facility. The T-Virus is leaked. Following scene is an extreme close-up shot of Alice’s eyes. Alice awakes without memory, but she walks around the house and gets dressed and picks weapons, as if her body slightly remembered all these actions.

This awakening shot repeats many times in *Series 1* and *3*. In *Series 1*, it is used at the opening and ending. This shot suggests intermittence of memory and conscious. In *Series 3*, we can see the eyes of Alice’s clones. Yet they share the same shot of Alice’s eyes. This parallels the sharing of conscious and information of the original Alice.

American scholar N. Katherine Hayles criticizes in her book, *How we became Posthuman?*, that during the 20th century we have developed ways of classifying information, and separating the memory and information side and body side. She also emphasizes the relation of memory and information. She asserts that we can not separate memories from bodies. In this sense, the shot of Alice’s eyes resonate with this newer vision of the present age.

And, in the film *28 weeks later...*, we can find other ways to use of eyes and vision. In this film, there is an asymptomatic carrier of the rage virus. She has been infected but has NO symptoms. A doctor diagnosed that her odd eye is indicative of her exceptional state. Thus the eyes play an important role also in this film too. "Odd eye" has a significant meaning, immunity to the virus. The opening shot is also an extreme close-up shot of her odd-eyes.

And in a scene that is the most impressive and is a turning point, her eye is play important role. Her husband, Don is shown having feelings of guilt and regret. They kissed, and that is the moment Don gets infected and is transformed into a zombie. Don attacks her and subsequently gouges out his wife’s eyes with his fingers. Finally he storms out the room. There is a new outbreak once again.

The reason Don gouging out his wife’s eyes is because they remind him of his feelings of guilt. Therefore, the eye is symbolic of memory or feelings, and destroying her eyes signifies that he has shed his humanity and reasoning. The symbolism of eyes here may be classic, quite similar to often-used symbolic eyes in many narratives or films.

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1. Plot summaries of the two films are as follows. 

   *Series 1 Resident Evil (2002)*: A fictional bioengineering pharmaceutical company Umbrella Corporation, the main antagonist of the film, is creating bioweapons. It developed the dangerous T-Virus, infected the Earth’s population and, transformed humans into ravenous zombies. The Resident protagonist Evil (2002) Alice was a fiction on-call security bio engineering operative pharmaceutical working for Umbrella company Corp Umbrella. until, Corporation, the main antagonist of the film, is creating bioweapons. It developed the dangerous T-Virus, infected the Earth’s population and, transformed humans into ravenous zombies. The protagonist Alice was once a security operative working for Umbrella Corp. until, the AI ‘Red Queen’ succeeded in erasing her memory. The Red Queen kills every living thing in the facility to ensure that the T-Virus breeds. The victim, Alice, after failed attempts to destroy the Red Queen and escape from zombies and the facility altogether, finally wakes up from a coma to discover a ravaged world after the outbreak of the T-Virus.

   *Series 3 Resident Evil: Extinction (2007)*: The world has been consumed by the T-Virus. The protagonist Alice is the only human who is not transformed into a zombie by T-virus. In fact, on the contrary, Alice acquires special powers. To study Alice’s extraordinary powers the Umbrella Corp. conducts many experiments by making many clones of Alice.
However, the zombie films mentioned in today’s presentation shows that an eye itself binds what it is seeing, and what it already saw in the past and moreover there is also a relationship born out of what it can see and what it cannot see. And zombie film makers find this phenomenon useful in their endeavors to create visual effects to highlight and employ several types of "eyes" and "visions" to express a range of events such as infection, transformation, shedding of humanity and reasoning, immunity to virus, and moreover their interconnectedness.

In this film, we aware of much more various types of eyes are drawn on. They are used to identify characters and their connection, and to distinguish human from zombies, and to connect human and machine.

The eyes of a doctor; She test the human and identify the human with color of eyes or detailed images of eyes as depicted on a computer. Or, she tries to distinguish human from the infected with eyes.

A soldier’s eye; His eye over the scope of his gun. He usually watches over the secured zone, through the scope. However, when the outbreak starts, the soldier emphatically appeals that he cannot distinguish the infected from non-infected by simply seeing through the scope.

Finally, visions are caught from a surveillance camera. Through the camera, guards watch over the day life over the monitor. But during an emergency, they tend to go beyond the rational and do not bother to distinguish people and in turn randomly fire in order to take control of the situation.

And in this film the most interest scene exists. The surveillance camera acts like as human, or a director of the film. During cross cutting of each scene, surveillance camera does pan itself.

While zombie films have various types of eyes and vision they also are inclusive of the zombie’s vision. The zombie’s vision sometimes is made to overlap the audience's vision too. This is visible in the film, 28 weeks later..., in the scene after Don kills his wife. The director expressed the zombie = Don's vision, and showed his sight falling on the victim by using hand-held Digital Video camera in random abrupt movements to give the feel of the aimless subject goes about seizing and biting his victims. In this way the zombie vision is expressed as...
I would like to introduce one more example of zombie vision. The film "Colin" made in 2008. A home video camera shot all scenes of this film. This technical limitation was not only used to express the zombie's vision but also this USP (Unique selling point) led this film up the success ladder. Factors such as narrow field angle, poor picture quality, camera shake add expression to the visuals and present audiences with the vision of zombies, who walk in a tottering manner, and gradually lose control and vision.

CONCLUSION

In this way we employed "eye" and "vision" as tools to analyze how the 21st century zombies are different from their predecessors. In the previous era, zombie’s eyes were not so emphasized in, as shown in chapter 2. But now, we are seen in chapter 3, their eyes are focused on as the signs of transformation.

When a baby is born, the first four of the five senses are acquired in the womb, only the sense of sight is acquired after exposure to the outer environment. Similarly, when a person dies, the first sense he loses is the sight, and then the others follow. While this is one of the reasons why "the sense of sight" is often regarded as the symbol of humanity or reason.

But, as we seen in chapter 4, zombie films gradually has focusing on not only physical eye but also eyes through lenses or eyes of surveillance camera in our life. This resonates with a change of values of our daily life. For instance a hand phone attached with a built-in high-quality camera today is an indispensible accessory for urban people. When something happens, we bring it out, take a pic, send it to friends, post it to SNS and display a range of human behaviors. Thus there is hardly any difference between non-human zombie eyes in films and the non-human eye in the form of surveillance cameras, gadgets we possess.

What we look by own physical eye is not only what we can see. So, Zombies films assert that physical eye is not the only tool to capture the vision, and the previous predominance of physical eye has being disappeared.

MAIN REFERENCE


FILMOGRAPHY

Colin (Mark Price, 2008)
Dawn of the Dead (Geroge A. Romero, 1978)
Day of the Dead (Geroge A. Romero, 1985)
I Walked with a Zombie (Jacques Tourneur, 1943)
La Noche del terror ciego (Amando de Ossorio, 1971)
The Plague of the Zombies (John Gilling, 1966)
Resident Evil (Paul W.S.Anderson, 2002)
Resident Evil: Extinction (Russell Mulcahy, 2007)
The Return of the Living Dead (Dan O’Bannon, 1985)
Shaun of the Dead (Edgar Wright, 2004)
28 Days Later… (Danny Boyle, 2002)
28 Weeks Later… (Juan Carlos Fresnadillo, 2007)
White Zombie (Victor Halperin, 1932)
Zombie 2 (Lucio Fulci, 1979)
Zombie Strippers (Jay Lee, 2008)
INTRODUCTION

Boris Groys is one of the most influential art critics today. He is concerned with the relationship between art and politics, which can be seen in his books Art Power (2008) and The Total Art of Stalinism (1992). The reasons for this concern may be rooted in his experiences while participating in the “unofficial” cultural scenes in the Soviet Union. In this presentation, I consider this theme—art and politics—by focusing on Groys’s reflections on “the new.”

By attempting to distinguish it from the new in both modernity and postmodernity, he expresses this “newness” as “a difference beyond difference.” He finds the model of this newness in Marcel Duchamp’s artwork. In my opinion, this reinterpretation of the new by Groys is motivated by searching for some clues about how to overcome contradictions in our political reality as well as considering the present condition of art.

Groys gives much importance to archival spaces, such as museums, because he believes they are an indispensable condition when producing the new. While modernists and postmodernists generally think that existing cultural systems could damage the freedom of art, Groys still believes in the potential of the contemporary art system, and relies on it for its political possibilities.

1. ON THE CONCEPT OF “THE NEW”

I begin by attempting to clarify the meaning of Groys’ newness by following his discussion.

(A) Archive as “intra-cultural” system for valuation

In his work titled “On the New,” he aims to liberate newness from the characteristic that once determined by modernity and postmodernity, for example, utopianism, human freedom, authenticity, différenciation, and the Other.

The concepts of “intra-cultural” and “extra-cultural” are important for understanding this newness. He argues that originality should be produced intra-culturally today, that is, by the interrelation and comparison between things or activities, by the system of hierarchies, and by the valuation of our existent reality.

From this point of view, Groys says that the new of modernism and postmodernism is “extra-cultural,” and therefore valueless.

In modernity, the new was related to utopianism and to the search for something universal, authenticity, and truth; they all have the same intention: To go back to an origin that exists beyond our world, such as in Platonism. We can find the examples of such newness in reductionism and the pursuit for authenticity, for example, by Malevich or Mondrian seeking the origin of form or construction “that cannot be relativized in the course of the time” (Groys, 2014, p.24).

On the other hand, the quest for newness by postmodernity is also extra-cultural; it depends on “the reference to the essential hiddenness and [the] difference of ‘Being’ and ‘the Other.’” In other words, this newness is “something that culture does not know,” therefore “something that is not controlled by culture” (Groys, 2014, p.26-27).

Then Groys demands an “archive” for producing intra-culturally determined newness. He defines an archive as “an ideologically neutral, purely technical system in which a certain quota of cultural information is stored, disseminated, and handed down to the future” (Groys, 2014, p.44). Further, he says that only the existence of such an archive, that is, “a socially recognized space of nonreal” (Groys, 2013, p.31), ensures producing something new, for it enables the comparison and valuation of one thing among other things. By virtue of such archives, we can judge whether something is new or not—without depending on a reference to the extra-cultural utopia or otherness. According to Groys, such newness is “not just the other,” but “the valuable other,” that is, “the other that is judged valuable enough to be preserved, studied, glossed, and criticized, so that it will not have disappeared a moment later” (Groys, 2014, p.46-47).
(B) The Museum as Archive: Producing a “difference beyond difference”

Groys does not characterize the archive by temporality, but by spatiality. According to him, a typical example of it is a museum. Indeed, Groys emphasizes that the museum space guarantees the production of the new, saying:

“The relationship of the museum to what is outside is not primarily temporal, but spatial. And, indeed, innovation does not occur in time, but rather in space: on the other side of the physical boundaries between the museum collection and the outside world. We are able to cross these boundaries, literally and metaphorically, at any time, at different points and in very different directions. ... The production of the new is merely a result of the shifting of the boundaries between collected items and noncollected items, the profane objects outside the collection, which is primarily a physical, material operation” (Groys, 2013, p.33-34).

Then Groys expresses such newness as a “difference beyond difference,” which means “a difference that we are unable to recognize because it is not related to any pregiven structural code.”

As an example of such a difference, Groys quotes Kierkegaard’s statement about Christianity. He explains that Christianity is based on the impossibility of recognizing Christ as God; a spectator cannot initially tell the difference between the figure of Christ and any other, ordinary human being. Christ manifests himself as God without changing his figure. Therefore, Christianity is a manifestation of a difference without difference, that is, “difference beyond difference” (Groys, 2013, 28-29).

Groys says this statement can also be made about the new produced by the readymade art of Duchamp, in which profane objects suddenly turn out to be artwork.

Groys says that only museum spaces distinguished from ordinary life enable this invisible transformation.

When things are moved into a museum and removed from their original contexts, we look at even the most ordinary, banal objects as deserving our careful observation. Therefore, it is the spatiality and materiality of the museum that guarantees the production of a true difference—the new.

(C) Musée imaginaire and Archive

We could more clearly understand his idea of the museum and the new by comparing it to André Malraux’s concept “Musée imaginaire.” This concept involves a “modern ideal of universal and transparent museum space,” in which all artwork from all ages and countries could be collected. In Groys’s view, Malraux’s idea is based on the logic of the Hegelian Absolute Spirit; “it embodies a notion of historical self-consciousness that it able to recognize all historically determined differences.” Therefore, it “reaches the end of its possible history” (Groys, 2013, p.34-35).

On the contrary, as long as its materiality guarantees the production of difference beyond difference, the museum as archival space (in which things are under permanent suspicion) can endlessly produce the new and transcend the end of history. Moreover, as recent, international art exhibitions and installations have clearly shown, in a temporal museum space, things are under incessant processes of comparison, revaluation, and re-categorization. Consequently, museums should frequently change their spaces.

Groys says, “the museum produces its own obscurities, invisibilities, differences,” and “everchanging museum presentations compel us to imagine the Heraclitean flux that deconstructs all identities and undermine all historical orders and taxonomies, ultimately destroying all the archives from within” (Groys, 2013, p.40-41).

Under such conditions, we can no longer expect any stable context, systematized aesthetics, or art history, which could provide an organized categorization or valuation of all collected things. Instead, we recognize the multiplication of criteria and discourse. Such numerous critiques and rhetoric constantly shift the boundaries between artwork and mere objects. Every time, they determine what art is, and therefore, can endlessly produce new contexts—and the new.

2. ART AND POLITICS

As I examined, Groys regards archives or museum spaces as quite important. He thinks that they guarantee the realization of the new by the creation of multiple contexts and frameworks of a new theoretical interpretation.

Moreover, as I said at the beginning, his consideration of such artistic spaces seems to directly relate to his political thinking. Now I will consider this relationship.

(A) Art and politics as a struggle for recognition

In his essay “The Logic of Equal Aesthetic Rights,” Groys says:

“Art and politics are initially connected in one fundamental respect: both are realms in which a struggle for recognition is being waged. ... What is at stake here is not merely that a certain desire be satisfied but that it also be recognized as socially legitimate. Whereas politics is an arena in which various group interests have, both in the past and the present, fought for recognition, artists of the classical avant-garde have mostly contended for the recognition of individual forms and artistic procedures that were not previously considered legitimate” (Groys, 2013, p.14).
This statement shows that Groys regards both art and politics as an “arena,” in which there is a struggle for recognition. This “arena” can be replaced by an “archive”; in an archive, every image (even quite banal images) has equal rights for recognition and legitimation.

In this sense, an archive has some similarity to democratic space, which reminds us of Hanna Arendt’s idea of “the public” (which is based on the idea of “plural- ity”). Arendt finds her ideal public space in polis in ancient Greek. She considers it as a “space of appearance,” which “was supposed to multiply the occasions to win “immortal fame”, that is, “to multiply the chances for everybody to distinguish himself, to show in deed and word who he was in his unique distinctness” (Arendt, 1998, p.197).

At this point, we can see a very distinct similarity to Groys’s idea of newness. Whereas Groys regards an archive as a place where the new is produced through discourses, Arendt considers a polis as a place where people struggle to win “immortal fame” and show their uniqueness through the “sharing of words and deeds.”

In this respect, a museum is a substitution for a polis. Meanwhile, politics is, in our reality, a system controlled by an existing system of power or authority. Therefore, today, a museum is a space that guarantees the appearance of uniqueness.

(B) Politics and “difference beyond difference”

Moreover, Groys indicates that the way one produces newness in an archive has some potential for transforming our political viewpoints. In a museum or art installation, the constellations, the frames, and the meanings are incessantly changed through multiple discourses, which renew the existing concepts and rules. Because of such operations, Groys says that we can reconsider the placement of ourselves and others in this world.

He cites the following example: If we examine European culture, we can easily find that the discourses that deny modern European values such as human rights and democracy, for example, the writing of the Marquis de Sade and Nietzsche. However, they are also important components of European culture. This fact should make Europeans reflect on their own culture and existence.

We can also find the urge for “living dangerously” in the children and grandchildren of immigrant families from Islamic countries—who have grown up in Europe and confess radical, fundamentalist Islamic beliefs (Groys, 2013, p.180). When we reflect that they are now a part of European culture, we can renew the boundaries between Europeans and the other—and find a new concept of European culture. As a result of such contemplation, we could look at terrorism (the most serious problem of our day) from another point of view.

Such insight does not appear to us as something beyond our culture; in other words, it is not extra-cultural, but intra-cultural, that is, substantial within our cultural archive. The new is not the result of an epiphany; it involves careful observation, comparison, critical thinking, and valuation. Such an archival way of thinking, producing difference beyond difference, could bring us some clue to the serious political conflicts we face today.

CONCLUSION

Groys’s idea about museums is interesting because it clearly shows the dominant position of curatorship and art theory in the art world today. However, what impresses us more is his belief in the reliability of the art system—from the perspective of its political potential.

Groys thinks that the museum is an archive, where every image has an equal right to struggle for recognition, and therefore, can be a substitution for a political arena, that is, a space for appearance. In addition, archives can redraw the boundaries of our political notions and categories; there is a deprivation of stable context in reality, as well as given multiple contexts and places. Groys does not find the potential of art in its direct statement on politics, but in its possibilities to produce the new.

I think that Groys’ reflection on the political possibility of an art system is plausible. Since avant-garde art began, artists have struggled to separate themselves from the art system, and sought their freedom outside of museum. However, as Groys says, today’s museum is no longer an authority that restricts artistic freedom; rather, it frees us from the existing boundaries of reality.

Of course, museums could be invaded by authorities, and in fact, they might be. Yet they are still a kind of asylum in our society, which guarantees the equal aesthetic right for every image, and they can produce multiple contexts. Even artwork that reproduces a real life gets another context and shows us another possible life inside the museum. As a result of such operation, by producing difference beyond difference, we can reflect the existing political frames and contexts, which are regarded as self-evident. Then we can imagine alternative, political possibilities.

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Photographic scrapbooks and image-thinking:
on Hannah Höch’s album

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Abstract
German artist Hannah Höch (1889–1978) is well known for her photomontage of the Berlin Dada period from around 1920. After that, however, in the years 1933–1934, she worked on a photographic scrapbook. Two glamour magazines served as a mount base, and more than 400 photographs cut from periodicals of Weimar Germany were pasted onto each page. Because the scrapbook had not been exhibited or published during her lifetime, it was not treated as part of her artwork for a long time; rather, it was disregarded as simply part of her personal collection. Several studies in the U.S. and Germany brought attention to this mysterious artifact, suggesting that it could be regarded as “conceptual art.”

The citation of photographic images and their rearrangement on a flat plane, can certainly be considered as a conceptual project implemented through visual images. In this paper, I more deliberately investigate the meaning of this scrapbook by analyzing Höch’s experimental composition of mass media images. Concretely, I examine her use of motifs, like the female body or animals, and explore the possible connotations of criticality and pleasure by comparing these with her works of photomontage. In doing so, I attempt to demonstrate the possibility of “image-thinking” in the scrapbook, which is charged with a critical attitude through the reappropriation of the mass media images.

1. THE MYSTERY OF THE SCRAPBOOK

German artist Hannah Höch is known as a female member of Berlin Dada and for her photomontage. While continuing to make this type of artworks after Dada period, she worked at one moment, in the years 1933 – 1934, on a photographic scrapbook. Two glamour women’s magazines measuring 36×28cm served as a mount base, and a total of 421 photographs cut from magazines were pasted onto 114 pages. The motifs of the photographs ranging from nature, folk, and urban culture, included plants and animals; naked men, women, and children representing the nudist culture; traditional cultures and manners of Africa and Asia; female fashion models, and constructed objects such as metal gas tanks. On each double-page spread, the left and right pages together seem to cover a single topic. For example, in one spread, photographs of babies and breastfeeding mothers, along with plant life, are arranged, expressing the interweaving of reproduction and growth in the human world and organic life in the natural world (Fig.1).

However, when one turns the page, the previous and next spreads have no connection with each other. Another thing that one notices is that many of the photographs still have their original captions attached. Moreover, a great deal of care has been taken to credit the photographer who originally took the photograph.

What exactly was Höch’s aim for creating this photographic scrapbook? When it was discovered in her personal belongings after her death, no evidence was found to indicate that it had been exhibited or published during her lifetime. For this reason, it was not treated as part of her ordinary work for a long time; rather, it was disregarded as simply part of her personal collection of materials for photomontage.

Figure 1. Hannah Höch, Album, pp.8-9.
It was American art historian Maud Lavin who first brought attention to the photo scrapbook. Lavin mentions the scrapbook in a sentence in her excellent work on Höch, *Cut with the kitchen knife: The Weimar photomontages of Hannah Höch*. Lavin located it among the works that Höch produced during the interwar period. Furthermore, in 2001, American Melissa A. Johnson presented her doctoral thesis, “On the Strength of My Imagination: Visions of Weimar Culture in the Scrapbook of Hannah Höch,” in which she identified the sources of individual photographs, specifying publication numbers of the original magazines. The following year, one of America’s leading art critics, Benjamin H. D. Buchloh, contributed to a German and American publications a text discussing Gerhard Richter (i.e., “Gerhard Richter’s ‘Atlas’: The Anomic Archive”) and mentioned Höch’s work “My family motto” as one of the original image-archive artworks. One could position her scrapbook as an extension of this art form.

Being inspired by the increased international interest, in 2004, Höch’s scrapbook was published as *Hannah Höch: Album* by the Berlinische Galerie, State Museum of Modern Art in Berlin, which holds the majority of her works and personal possessions. Although the format is scaled to a slightly reduced size of 33 × 25 cm, it is an accurate reproduction of the original scrapbook. The photobook, which received no public attention during the artist’s lifetime, was now accessible in the form of a reproduction.

The editor Gunda Luyken, whose commentary is appended onto this *Album*, points out that the scrapbook has a completely unique form and character amid Höch’s body of work and raises some pressing questions regarding how to position this piece with everything else:

[…] whether it served as a collection of material for collages and photomontages, what criteria governed the selection of images, whether the artist looked upon her album as an autonomous artistic achievement, whether she considered publishing it or viewed it as kind of pastime, a visual diary that was never intended for the public eye. How personal is the album’s content? Do comparable works by other artists exist?

The goal of this paper is to explore Höch’s work of critically reconfiguring images from newspapers and magazines in relation to her photomontage works, and to approach the readability of her “imabe-thinking” by this mysterious album.

2. CULTURAL BACKGROUND OF THE SCRAPBOOK AND HÖCH’S MANNER

First, I would like to focus attention on the artistic, cultural, and historical background of the scrapbook. The act of cutting out photographs and illustrations as well as mass-produced product labels and informative articles, followed by the action of pasting them into a scrapbook, had become commonplace in Europe and America by the middle of the 19th century, when the print culture was rapidly developing. The “cutting out” motion and rearrangement of collected items into new relationships was not invented exclusively by avant-garde art, but it had previously appealed to the sensibilities of a populace that lived in the consumer culture and media environment of the late 19th and early 20th centuries. Although scrapbooks were dripping with sensibilities of the era, they were compiled by ordinary people within private groups, such as families. (It is thought that it was housewives who made up a large proportion of scrapbook makers with their collections of cooking recipes and sewing designs.) Such projects were in some ways private albums for personal remembrances, similar to memorial collections that would be assumed private.

If we turn our attention to the more constructed side, the scrapbook portrayed “scenes” on double-page spreads and permitted surface composition as in a panel or canvas. This was a space generated according
to the principle of the “collage/montage” composition — formed by gathering together bits and pieces. The private scrapbook had permeated the public domain and the avant-garde art world as a collage by the 20th century; art historians refer to it as “the perfect modern art form.” This private reception of something that is appreciated and read at proximity as a book with a “surface” continuum, and the act of turning the pages by hand, opened up a new possibility for artists attempting to break through the limits of the tableau painting. The scrapbook was a point of origin for the “artist books” celebrated throughout the 20th century, across the art world. This background allows us to assume that Höch’s scrapbook was an opportunity for creative discovery.

This background allows us to assume that Höch’s scrapbook was not simply a regression into personal concerns, but conversely, an opportunity for creative discovery. The magazine used as the mount was a publication of Ullstein in Berlin. Die Dame, published in a large format every other week, featured splendid fashions and glamour photographs for women. (Höch had worked for Ullstein, a major publisher of newspapers and magazines, as an illustrator from 1916 to 1926. She had previously used mass media images from their publications in her photomontage work.) Höch bound two issues of the magazine from March 1925 and May 1926 together to make a single handmade scrapbook. In the space of 114 pages, cut-out photographs without any fragmentation were pasted; they were organized into a form with a horizontal or vertical focal point and occasionally pasted to cross over a double-page spread.

According to Melissa Johnson, who traced the sources of these photographs by scouting the illustrated magazines of that time, the earliest validated image was a single photograph taken from a 1919 magazine, and the latest were 11 photos dated 1933.

The largest number came from the Weimar Republic’s “golden 20s” from 1925 to 1927—i.e. 26 from 1925, 33 from 1926, and 25 from 1927. Many of the magazines used for clippings were Ullstein publications, including the information and culture magazine Berliner Illustrierte Zeitung, Die Koralle; the entertainment magazine Uhu; and the social commentary mainstays Der Querschnitt and Die Dame. The latter was the mount for the scrapbook itself. Other than these, there are a large number of photographs from publications that have not been identified, which one might surmise came from daily papers. Furthermore, since scrap captions in French, English, and Dutch are noted, one may infer that Höch used magazines that had come into her possession when traveling abroad and living in the Netherlands. Johnson clarified based on the dates of the photographs from identified publications that the distribution of photographs from the beginning of the Weimar period and from the later years is consistent across the early and late sections of the scrapbook. Additionally, the layout style is consistent from beginning to end; from this, one can assume that the scrapbook was created over a relatively short time. Moreover, taking Höch’s lifestyle conditions such as the episode of Graves’ disease in consideration, one may specifically date the design as during Höch’s convalescence period (i.e., July–October 1934). If this supposition is justified, then at this time, amid a kind of diminished capacity, Höch began work on the scrapbook.

If we take a look at the motifs captured in the photographs, the subjects cover broad genres tackled by Weimar German photojournalists. In particular, there are many natural images such as scenery, plants, and animals, with a degree of preference given to cats. Moreover, the nude photographs of men, women, and children that are thought to come from reports on nudism (a cultural movement) stand out, and there are numerous photographs of young women. Other pictures capture schoolgirls arranged in a circle for mass gymnastics—in vogue at the time and coined by Siegfried Krakauer as “mass ornaments”, the moving bodies of female expressionist dancers and Josephine Barker, the black dancer who took the world by storm; Thai children performing a dance, apparently in a trance; and skiers performing a spur descent. Additionally, there were fashion models and movie stars who represented the Weimar mass culture. Moreover, pages that feature a modern manufacturing plant or power generation facility—symbols of the new epoch—contain photographs of incidents involving fire on their reverse sides.

At first, it may look like a collection of random, uncurated images, but for the viewer who consumes newspapers and magazines with a curious eye, there are many pleasant and exciting spectacles. Bearing in mind that Höch’s previous photomontages reflected a critical engagement with politics and society, one can surmise that this scrapbook’s exclusion of serious topics such as war and sociopolitical problems was deliberate. As Johnson points out, a sure and certain filter had been applied. This fact allows us to regard this scrapbook, with its clear artificiality and integrated layout, as her experimental record of image-thinking.

3. THE SCRAPBOOK AS CONCEPTUAL ART

In Hannah Höch: Album, the editor Luyken suggests a possible aspect of this scrapbook, i.e., it could be the first step toward conceptual art. She points out that the method of using images that flowed through mass media without processing them and leaving captions
intact may have been a first step toward conceptual art. Clearly, in some kinds of conceptual art emerging at the end of the 1960s, existing images such as media photographs, postcards, and commercial advertisements were collected, sometimes with their original captions and texts; again in the 1990s, “atlas” and “archival” works developed as popular descendants of this art form. Because Höch’s scrapbook was so different from the photomontage, which was the typical style of her art, it has not been regarded as her ordinary artworks. However, looking at them with new eyes, it had the artistic potential that opens up to a new vista of the art. As Luyken states, “Often, it is precisely the by-products of artistic activity that point farthest into the future.”

When paying attention to the motifs of the photographs, it is clear that one of the concerns in Höch’s portrait photographs is facial expression and gesticulation. A typical example is the double-page spread on pages 28-29 (Fig. 3). On the left are six photographs of a clergyman gesticulating intensely, with captions. According to an explanatory note, the illustration depicts a funeral speech carried out by a preacher at Cologne Cathedral, in which the nameplate in the cemetery for pilots killed in action was being unveiled. On the right, there is a close-up of the face of a man glaring down from high up, and below that is a high-angle photograph of the wake at the funeral of King Ludwig II, who died mysteriously from drowning in 1886. Crossing the pages is a photograph of an adult Chinese man and his children, and below that appear Thai children dancing in a trance. The preacher’s pathetic—and perhaps patriotic—gestures; the tall, rigid poses of the children; the Thai dancers in an apparent trance, and Ludwig’s body stretched out and surrounded by many candles bring about a solemn mood. The interest in this kind of physical expression is a vivid reminder of the “Pathosformel” that was palpable in the Mnemosyne Atlas, produced by art historian Aby Warburg, i.e. 64 panels selected from art history and mass media photographs and pictures in Hamburg in the latter half of the 1920s. Although it is unclear whether Höch was directly familiar with Warburg’s research, it is thought to resonate as an example of the period.

The artifice of her experiment is also often demonstrated by the captions that Höch removed. The first thing that draws one’s attention is the not insignificant number of names of famous photographers from around the world at that time, such as Tina Modotti, Hedda Walter and Margaret Bourke-White, and so on. In practice, it has not always been typical for collage artists to demonstrate this awareness of the photographer as an important attribute of the image — i.e. “who captured...
This image?”. Aside from this, Höch also paid attention to the editorial messages given as the captions of the photographs, which provide directions for the viewer, for example the captions emphasizing “rare shot” or “interesting shot” (Fig. 4).

By attaching and underlining the original captions to the photographs, Höch was perhaps experimenting to suspend the meanings of images that circulate in mass media. Her experiment was certainly to the conceptual art that arose in the 1960s and came to a head in the latter half of the 20th century in the sense that it was a reorganization of media images.

If that is the case, then, is there any criticality seeded in this photo album through the reorganization of images? It is possible to explore an antagonism, overturning the meanings of media images in the pathway of image-thinking, through the pages of Höch’s scrapbook. This point is considered below with references to her artworks by photomontage technique.

4. CHARGED CRITICALITY: CONNECTION TO HÖCH’S PHOTOMONTAGES

Something that one notices when flicking through Höch’s scrapbook is her use of female nudes.

First, regarding female nudes: of the over 400 scrapbook photographs, if one excludes nude family photographs and mother-child images and other group photographs of nude girls that are thought to come from reports on nudism, there are only 15 full female nudes, which is not very many. However, their use is very suggestive. At one point, “desexualized bodies” of nudists enjoying dance and gymnastics are joined together; at another point, they are juxtaposed with “maternalized bodies” of breastfeeding babies. Furthermore, many lascivious pin-up nude photographs are juxtaposed with photographs of female nude models posing at male painters’ studios (Fig. 5). This use of female nudes, unlike the exposed bodies associated with the “new woman”, evokes an over-sensuality and shadowy melancholy, leading to a clear reading of artificiality in the reconfiguration. In Weimar Germany’s culture industry, sexually explicit material was somewhat liberalized, and modernist photography turned to these new body norms such that the nude female became an increasingly popular subject. The pages of glamour magazines were overflowing with nude women at this time. Höch’s scrapbook is surely full of this criticism of mass.

On investigating the female nude photographs used in Höch’s photomontage work of the 1920s and 1930s, one can identify two characteristics. One is that female nudes representing Western body norms were montaged with African primitive art masks and sculptures in a kind of grotesque deconstruction (Fig. 6). Another is the Love series, which took on the theme of heterosexuality and homosexuality; especially, in works concerning lesbian relationships between women, identical female nudes were used as symbols of the sexual body (Fig. 7 and 8). A number of Höch’s photomontages with strong autobiographical elements dissimilate the body using the upper half of the nude body by replacing the head of a black person. Other dissimilar images include a female body reclining in a slovenly manner on a cushion and a woman accompanying a partner to “Seventh Heaven” (referring to Höch’s body). In these photomontages, the re-appropriation of female nude forms stereotyped under the gaze of heterosexual men for the expression of lesbianism is clearly antagonistic toward mass media images. If one takes this point of view on Höch’s female nudes, then the melancholy emphasis surrounding the nude photographs arranged in the scrapbook, especially the pin-up female nudes, was perhaps a message of resistance against a media drenched in heteronormativity.

Secondly, the 80 animal photographs make up 20% of

Figure 5. Hannah Höch, Album, pp.88-89.

Figure 6. Hannah Höch, Strange Beauty, from the series From an Ethnographic Museum, 1929, photomontage with watercolor.
behavior attracted attention. In the scrapbook, these images are sometimes arranged on a page composed solely of animals, and they are sometimes juxtaposed against produce or human activity.

From 1923 in the Dadaist period, Höch had been using photographs of animals such as dogs and monkeys as material for satirically caricaturing people by substituting their heads and bodies. However, from the end of the 1920s to the 1930s, this practice changed dramatically. She began to use animal images with a kind of empathy, as she struggled in her personal relationships and as an opponent of fascist power politics—sometimes clearly acting as her avatars. In “Female Tamer” (Fig.9), a small sea lion crouches under the guidance of a female animal trainer, who though charming seems a bit overbearing. The sea lion may be Höch, expressing her feeling of discord under her partner Brugman’s suffocating possessiveness. (In autobiographical photo collages from the same year, she applied a sea lion to her own head). In “Flight” (Fig.10), a monkey is joined with a woman’s face; it is running down a hill to chase a bird, bringing to mind Hitler. This image may also be seen as a self-portrait of Höch. In choosing to express oneself in a crisis as an animal, the desire for a lost pleasure garden is jumbled with a touch of self-parodying irony in layering the self with naïve animals from the natural world, which may be considered “subhuman.” Höch may have come to see confinement as a safe refuge, having given up on saving the animals in the scrapbook,
whose photographs had been taken in zoos, circuses, and African jungles and savannahs. These photographs were illustrations in Weimar-era glamour magazines, and they were consumed as natural history spectacles akin to picture books or sightseeing photographs.

5. CONCLUSION

In a study on modern art, German visual culture researcher Kai-Uwe Hemken pointed out that in the 1920s and 1930s, as photojournalism thrived in Europe and especially in Germany, knowledge was being reconfigured by the photographic image.\(^{16}\) The trend toward this kind of image-thinking started with art historian Aby Warburg’s iconic *Mnemosyne Atlas*—a touchstone for this paper. It is strikingly demonstrated in László Moholy-Nagy’s experimental and theoretical writings on photographs and images, *Malerei, Fotografie, Film* (1925). The genealogy of this image-thinking, which reemerged in postwar art, must also include Höch’s scrapbook. Although it does not lay out a clear message like John Heartfield’s photomontages, which were created after the Berlin Dadaist movement, the scrapbook reflects a criticality and antagonism that comes from a different perspective. Perhaps using women’s magazines as the mount for the scrapbook was an attempt to fully subsume the surfaces of these pages in an antagonistic reconfiguration.

NOTES

1. Hannah Höch (1889-1978). Born in Gotha in the central part of Germany, Höch began studying graphic art at the School of Applied Art in Berlin in 1914. From 1918 to 1922, she joined the avant-garde Berlin Dada Movement along with her lover Raoul Hausmann.

2. This Paper is based on my following paper in Japanese, but partly modified. 香川檀「写真スクラップのイメージ思考～ハンナ・ヘーヒ《アルバム》をめぐって～」、「武蔵大学人文学会雑誌」第45巻第3-4号、2014年3月、33-56頁


7. However, a study of the same archive by this author found an error in the page order in the published edition. This paper, based on the original archival material collection kept in the archives, addresses the original two-page spreads.


10. Johnson mentioned 116 pages, but I believe she included the pages without any pasted photographs. In this paper, I refer to the Album published by Berlinische Galerie, which is 114 pages.


15. At this time, media images of non-Western bodies
such as images of black people dominated in Höch’s work on the theme of “ethnography.” I believe the meaning of this finding requires further research.


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Reading, eating, and aesthetic experiencing: knowledge of contemporary art through Walter Benjamin’s theory

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Abstract

This research deals with a subject on the relationship between everyday life and contemporary art, mundane perception and aesthetic experience. The paper is focused on the metaphoric relationship between reading and eating in our daily lives, and then considered an aesthetic possibility of visual literacy to experience the contemporary art. Instead of limiting the discourse to the field of art, I suggest to link knowledge of art with reading and eating, in terms of ingestion or nutrition that the metaphor of ‘READING IS EATING’ could imply.

The process of accepting and consuming something which eventually makes oneself grow and increase one’s capacity will be linked with the idea of ‘reading a book or experiencing a work of art’. In this context, my research focuses on the matter of ‘how we obtain knowledge and accept art, what this means in our lives’ through Walter Benjamin’s philosophy and aesthetics from a theoretical perspective. The keywords for the theme are knowledge, contemporary art, study, education, the happy experience of self-increasing.

1. READING IS EATING

It is thinking about the issue of knowledge; what is knowledge, what is its function in our lives? We have questions especially when the subject of knowledge is combined with the matter of art. When we talk about training our knowledge and developing our sense, we are referring to studying/experiencing, and so we will talk about how studying/experiencing becomes happiness, how pleasurable studies/experiences are born in certain conditions. I would like to start what Benjamin had said about reading as a kind of eating/consuming.

He had set a superlative notion of the act of reading a book. According to Benjamin, we read to increase ourselves, it is the experience of increasing oneself in the world. Quoting Benjamin, “Reading is Holy Communion through eating in the secular sense.”

Holy Communion is the religious ritual consisting of a Catholic priest quoting Jesus’ words “This is my body” in the middle of a mass and giving out small bread (the Host) and wine to the believers. The Host is the body of God. Holy Communion signifies sharing and eating the body of God. This means ‘I shall give you my body and blood through this bread and wine. I am sharing my sanctity with you.’

Benjamin interpreted the act of reading, the reading of knowledge, for example, reading a book written by a scholar who strove to explain his or her theory, as absorbing the scholar’s knowledge, thoughts, or outlook to have one’s body and soul nourished from the reader’s perspective, just like God shares his body in the form of bread and wine. Quoting Benjamin again, “Devouring books.”

We normally tend to think of reading as virtuous and static act. But Benjamin thinks of book reading as consuming act, devouring food, tearing meat and reconstructing nourishment.

When we read a book, we are not simply reading letters or somebody else’s knowledge that are informatized. Benjamin points out that when the reader chews on the world the writer has created and deconstructed it through writings, it is absorbed into the reader’s body, making him or her healthier and expands more and more in this world. In the paper I shall concentrate on this argument, and seek to find a way of interpretation that Benjamin’s perspective on reading could be a meaningful theory of knowledge and contemporary art. Jean-Luc Nancy discusses the body with the Latin sentence “Hoc est enim corpus meum”.


2Ibid., 255.

says ‘This is my body’ in Roman language which is the same sentence. Even though we may not understand it fully, it is clear that giving out bread and wine would not simply mean drinking wine and eating bread. They are ‘the body of God’ as religious symbols and ‘Hoc est enim corpus meum’ is the very sentence indicating such meaning.

Could this Latin sentence be construed in the realm of knowledge, not just as a religious signification? What would it mean if we secularize the sentence and give it a normal meaning? Obviously, its first meaning would be the body of Christ, that is, God. It says, the body of God is right here. The second interpretation would be communal sympathy among the ones who constitute a single body within Christ. This could be construed as bearing the same meaning as the Holy Communion referred to by Benjamin. If we liken to some contemporary art work and if we can share it, the work of art would not exist as just a piece of art object, but would be the act of sharing and consuming nutrition.

I shall focus on an example of contemporary art. This is a work of African American female artist Kara Walker who was widely praised in 2014 in New York. The exhibition venue was an old sugar refinery called Domino Sugar factory which was established in 1927, in the heart of New York. The sugar cane becomes white sugar after numerous refining processes. At mid-stage, it would exist as less refined brown sugar. At Domino Sugar, one of the major sugar refineries, there were big-scale installation art pieces displayed including this huge white sculpture. This piece resembles the Sphinx’s pose in front of the Egyptian pyramid (Fig 1). The difference can be found in the symbolic face; this sculpture clearly depicts that of a black slave woman. Along with the Sphinx, and the past of black slaves, we are reminded of the issue of discrimination against African Americans. The artist had installed small sculptures around this huge one, in the form of black slaves (Fig 2). What is sugar? It is something you eat for its sweetness and pleasure. It is sweetness that satisfies your tongue and desire physically and mentally. Why this ingredient has become the material for Walker’s work.

The significant thing is that the face of this sculpture which resembles the Sphinx represents a black slave woman, and the little standing sculptures surrounding it symbolize little black slave boys who had gathered sugar cane in Africa. Another important fact is that the sculptures are coated with sugar amounting to the tremendous weight of 9 tons. The center piece Sphinx is white and the other little ones are brown. Brown is less refined, thus closer to the original ingredient, the sugar cane. Walker approached from the perspective of history of civilization and criticism on culture, revealing how black people were oppressed in the white-centered culture. She had once written, “Sugar crystallizes something in our American Soul.” By this, Walker expresses that sugar has a representative element in which it symbolizes the spiritual world of the American people. “It is emblematic of all Industrial Processes.” In the country where factory labor work and industries of all kind are well developed Walker discovers an important mechanism in such progress. And it is emblematic “of the idea of becoming white.”4 White is close to the truth and black is a bad thing, to the contrary. Thus operated the
ideology of believing white is genuine, fact and truth, and it persisted in the process of industrialization. What Walker wanted to reveal in her art was that since America has constituted a white-centered society, not only in the industrial processes but also in terms of racial issues, this aspect has ruled over the people’s knowledge and mind. As Catherine Sheldrick Ross, a media theorist points out, metaphor of reading dealt with the eating in the late 19th century. In this context, we can guess how this metaphor provided a way of discursive concept of reading that was compatible both with ordinary perceptual experience and with culturally discriminated apparatus of social consciousness.

I am emphasizing that studying, obtaining knowledge, enjoying culture and art, and viewing a piece of installation work are not just about pleasing your eyes. In this sense, Walker’s gigantic sculpture installations made of sugar portray how the American society has subjugated the colored race into the white-centered society.

Turning now to Benjamin’s discourse, on how we desire to change from the current self to another self through acquiring knowledge. Benjamin insists an interesting viewpoint during his radio years in the 1920s, in his lecture on the title of ‘children’s literature’ at Southwest Germany Broadcasting(Südwestdeutschen Rundfunk).

The discourse was that “obtaining knowledge, studying, reading books are consuming, eating, absorbing.”6 We do not read books or attend academic lectures to show off one’s knowledge as if it is some kind of accessory decorating our body. Benjamin argued that we read, acquire, and think of knowledge in order to increase ourselves in this world. He claimed that “In the form of art, no form is so affected in the course of enjoyment, is so deformed and destroyed, as narrative prose” to the reader. For example, when people read a novel, they do not simply do so with their eyes but they chew it fully to attempt empathy, reflecting their own experience and discovering meaning. From this point of view, Benjamin considers, “Perhaps, it really is possible to compare reading and consuming. Above all, we should bear in mind that the reasons we need nourishment and the reasons we eat are not perhaps identical.”

We do not eat food just because we are hungry and worried that our lives are at stake. The main factor of the reason why we eat food is joy. The desire to eat eventu-ally leads to the joy of eating. In fact, this enjoyment is a cannibalistic and violent act. If we observe this act physically, we would chew or swallow our food to bits and pieces, deconstructing and breaking the object. From the object’s point of view, this is an extremely violent act. And conversely, this violent act allows food to perform its proper capacity. This is the mechanism of obtaining nourishment, and the context in which we talk about which food is tasty or not, not just about food for survival.

Nutritional science in the 1920s when Benjamin wrote these writings is different from that of current contemporary science. Nowadays, all the calorie calculations are digitalized. But back in Benjamin’s days, there remained the belief of superstition mixed in the field of nutritional science. The belief that if you take health tonics that should be good for you, you would feel great that day is based on the pre-modern, old-fashioned dietetics which accepts the notion that food has a soul, and if I absorb that soul, it becomes mine.

From this point of view, it is the idea that the act of eating and the act of obtaining knowledge by reading are the same in the sense that they both make me strong and become a part of my body. Obviously, in current times we do not obtain nutrients in such manner. Benjamin suggests that we rethink about this point without criticizing that this kind of knowledge is superstition and wrong.

“We do eat via a process of absorption that is rather more than a matter of absorbing what we need to live.” We don’t feed ourselves just because we need to maintain our livelihood, but because we have the mechanism of absorption which allows us to absorb the outer world into our body. Why do we all have mouth and ears? It might be that they are there for us to accept, absorb the non-self, the outer world into our own realm. On the other hand, we talk with our mouths, realizing and expressing our ideas. We don’t eat just for survival. We eat and stuff ourselves due to this unique absorption mechanism. “And our reading, too, involves such a process of absorption.” This means I have a mechanism inside of me which wants to obtain and absorb knowledge and to accept other people’s thoughts, words, and language. Reading is not an act to accomplish a certain purpose, but we do it because we have a system which desires to absorb the outer world. Benjamin argues that the experience that I gain in my memory would become an element which forms me even though at a minimal degree. It is the idea that “from the blood we consume, we obtain our blood,” that what my blood has absorbed will play the role of lubricating oil in my body, and “from the bones we devour come our bones.”

Benjamin asserted that “We do not read to increase

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8From here to the end of this chapter Benjamin’s passages are quoted from Benjamin, Walter, Ibid., 250-256.
our experiences; we read to increase ourselves." He applied his assertion particularly to children’s reading. "Their reading is much more closely related to their growth and their sense of power than to their education and their knowledge of the world." These argumentations can be expanded as follows. We do not read books, see exhibitions, and listen to lectures just to satisfy our desire to boast that we have done these acts. Rather, he argues that we read to increase ourselves. If so, what does increasing ourselves mean? It doesn’t mean that we suddenly gain weight or become strong when we read a book. It is not a physically visual change. Rather, when you read a good book, when you see a meaningful contemporary art show, when you listen to a good lecture, when you had a good aesthetic experience from various arts, your insight on the world would expand and deepen. You would like to live not only for yourself but for others as well. This would increase oneself.

2. METAPHORS AND READING ART

Reading can be interpreted absorbing/consuming because, as we see, historically there is structured the system of metaphorical concepts. In the western library literature, a policy-making about reading made by librarians in the late 19th century suggests several metaphors of reading. They express “themselves in the competing metaphors variously used to describe the reading experience itself: reading is an addiction; reading is a ladder; reading is eating; reading is poaching; reading is entrancement; reading transports you to another world; reading is a journey; reading provides a blueprint for living; reading is a cognitive game; etc." In particular, two metaphors, reading is a ladder and reading is eating, have the persuasive power “that in turn can function as a rationale for library policy." The metaphor, reading is a ladder, have implications as follows: books can be evaluated from low to high by their quality; the reader have to climb the reading ladder. The other metaphor, reading is eating, includes “the ideas that the real content of a book is a thing that can be swallowed and that will have predictable effects on readers.”

Now, we have to pay attention their analogies between reading and eating. Ross argues that the metaphoric concept of reading as a kind of eating will be related a particularly rich domain of common everyday experience. When eaters digest what they eat, they can experience the predictable effects, from the beneficial to the guilty pleasure. Similarly, in reading, when readers consume what they read, they could be influenced by from nourishing knowledge to sensual pleasure. As with eating, one supposes some contradictory effects in reading. There is a sensual and perceptible pleasure, but "also a danger that this pleasure may be a cause of harmful immoderation." Although there is the kind of danger in reading, the perceptible pleasure of reading can be essential, to guide the reader as a first step for more concrete and deeper embodiment of knowledge.

On the perceptible pleasure in reading, we may consider a relationship between mundane perception in daily lives and aesthetic experience in visual culture.

I would like to show you four photographs which have symbolic meaning. They all visualize the behavior patterns of people nonchalantly reading books in places that have turned into ruins. The first photograph (Fig 3) is of London in ruins after the intense bombing of Great Britain by German forces during the Second World War in 1940. This reports a situation that three gentlemen reading or looking for books at the destroyed site of Holland House Library in Kensington Street, London. The next photograph (Fig 4) also shows a young boy reading a book while sitting in front of a bookstore destroyed after the London Blitz. One cannot just say ‘a child is reading a book intensively’ upon viewing such a scene.

Along with these two photographs of reading in the midst of ruins, let’s look at two other photos. They are different images in the same situation. Whereas the former two photos show a rather strange desire to read books even after the London Blitz in 1940, the next two photos record the English culture of tea time in the ruins; a woman drinking her tea and policemen drinking tea after their duty time (Fig 5, 6).

These four photographs portray this paper’s theme in a compressed and symbolic manner. They arouse numerous questions and stories. For example, many lives have been destroyed due to the bombings and the entire
living environment has been ruined, but why are people coming to look for something to read? What is this desire to read a book? What is thing that we have to read in the photographs?

So far, the argument goes that the metaphor of reading, ‘reading is eating’ can be interpreted not only do this act as a nourishment for our bodies and experiences but also as a medium for our increasing and expanding to the world. In this context, that metaphor may be said to provide a language that art critics can use to talk about and think about contemporary art. Furthermore the metaphor make it clearly easier to understand certain conceptual art works and research based art practices. To sum up, reading is eating can be translated in a necessity of visual literacy about contemporary art. In a tendency of contemporary art scene, the focus of interest shifts from the appearances of art objects to the communicability between the viewers and the art works. Now viewers audiences, gallery goers, spectators, and public etc.- become the readers of the meaning of aesthetic objects, and the readers create the other meaning in the context of their own lives.

3. READING CONTEMPORANEITY

The metaphor ‘reading is eating’ has structured thinking about knowledge historically. And the historical things have implied plenty meaning of their contemporaneity. So if we want to revisit the history, to read the art works of the past is one of the best methods. Let’s take a close look at two images. The former (Fig 7) is an emblem made in 1618, during the Baroque era in Germany. It is an allegorical image with writing which was popular in 17th century in Germany, which functions as the poster in current times.

The latter (Fig 8) is a photomontage work made by John Heartfield in 1934. He had cut photographs to make the image and titled it <Deutsche Naturgeschichte (German Natural History)>. This piece was created in the same period as the London Blitz by the Nazi that I had mentioned earlier. It is the time when Germany was headed for fascism during the rule of Hitler. The two images with 3-century gap between them have in common, the form of writing and image put together.

Examine this picture carefully. Even though you may

Fig. 4. London bookshop after German bombing, 1940.

Fig. 5. London 1940.

Fig. 6. London 1940.

Fig. 7. Florentius Schoonhovius, “Vivitur Ingenio,” emblem, ca. 1618.
not be an art major or humanities scholar, when you have a close look at this picture, there would be something you would want to describe. The skeleton has a sword in one hand and a crown on the other. The skeleton is the symbol of death, and the sword and crown symbolize power and authority. Beneath the skeleton feet, there are the King’s scepter and crown. This image means that death has defeated the King’s power and authority. It implies that even the most powerful man who rules the world has to surrender to death. We can say that “There is nothing in this world that defeats death.” To the right, there is a book underneath. On the book, ivy vines climb about and there is a snake coiled up. What would the allegorical meaning be? If people had often read the book on the rock, there couldn’t have been ivy vines growing like poisonous mushrooms, and the snake wouldn’t have been able to take up its space there. This image implies that knowledge or academic studies have failed, completely dead in history. This image seems to have depicted ‘Society of Death’ where death rules the whole world and death prevails.

The last thing I would like to add is this. At the top, you can find the phrase “Vivitur ingenio” in Latin which translates into “Spirit lives on.” This body of mine composed of flesh and blood would eventually lose its life and rot, have maggots on it, and disappear. Whereas the physical body would disappear, the spirit would be alive. “As the Emperor collapses and the city fallen, there is no Rome of the past left.” Rome represented the era of Western Europe at its most rich, flamboyant, and powerful. I still have to quote Latin phrases like “Vivitur ingenio” even though I am an East Asian scholar. But even Rome saw the Emperor collapse and its city fall. “Only knowledge which leads to honor and respect, and books shall escape from the burning firewood made by time and death.” This statement indicates that whereas everything rots and becomes nothing in the end, somebody’s genuine knowledge and books with knowledge survive the strong trait of time rendering things perishable, or disappearance upon death. Even though Benjamin had passed away in 1940, as a Benjamin researcher, I invite him out now and here and refer to him as the background of my research of knowledge.

If books and knowledge have prevailed over the rise and fall in history and the fall after death, and managed to be transmitted to us, it also proves that there always existed collapses in history. Heartfield’s work displays such logic. In this montage where photos were cut out and pasted, we can find combined image of larva on the branch and moths flying after hatching. It’s the image of the larva gradually transforming itself into a moth which flies off. It portrays that the German Nazi, Hitler who had massacred the Jews and began the World War II, had begun his life from the state of larva. Here viewer can read in small letters, ‘Ebert-Hindenburg-Hitler.’ In Heartfield’s work, the larva-state man is Friedrich Ebert, the first German President. Paul von Hindenburg was the last German President of Weimar Republic who had given the power to Hitler. Having succumbed to Hitler’s political pressure, Hindenburg resigned from his presidency to seek personal safety. In the process of German modern political history, World War II broke out and the Jewish perished. Heartfield expressed through his work that according to whoever makes whatever choices in history, it could be a tragic history or happy one.

The conclusion that I would like to make along with this image, is that obtaining knowledge, studying, researching and reading somebody else’s art; this simple story is in fact, not simple. Some would develop their vision of the world, questioning what kind of person you would have to grow (increase) into, envisaging what kind of person you would have to educate yourself to be, through a book since their childhood. But some would consider knowledge as a piece of information or power and dream that if you acquire more knowledge than others, you would gain more power. This kind of process could create wrongful order in world history. Reading a book nurtures us like having good nutrition, if it’s done properly.

Within the theoretical frame provided by Benjamin, it is more valid to discuss a subject of compatibility between aesthetic experiencing and reading to contemporary art. In this subject, the contemporary art, as we have interpreted, is a thing to be swallowed and consumed for increasing ourselves.
The role of culture in post-war and post-modern Japan

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Abstract

‘Culture’, ‘BUNKA’ in Japanese, has played an important role for a long time in Japan as in the other East Asian countries and regions. The original Chinese meaning of culture, ‘Wenhua’, has been probably introduced via Korean peninsula into Japan within the long tradition of our mutual intercommunication. The European concept of culture was introduced soon after, or maybe even before, the Meiji Restoration of 1868. After the defeat of imperial Japan in 1945, great hope was attached to the new ‘Cultured Nation’ out of the deep regret for the misery brought by Japanese militarism against neighbouring countries and within Japan itself. Now that the Basic Act for the Promotion of Culture and the Arts has been passed in 2001, the promotion of culture has become not only a simply sublime and ideal but also a concrete and urgent mission for the Japanese people and their government.

The current situation, however, seems a little bit different. We often hear that an implicit discarding of culture is now occurring, especially in the educational system at national universities. This might indicate that the full understanding of the traditional meaning and significance of art and culture is now beginning to be forgotten, has deteriorated, or even that it has been lost.

In this paper, the most basic meaning of culture, both in the western and the eastern world will first be made clear. Second, the role or the mission given to the word of ‘Bunka’ in the newly restarting Japan after World War II will be critically discussed. Based on this observation, finally, some tentative perspectives for a discussion about the current tasks and missions that culture must undertake in the globalised world will be given, and the role that aesthetics must fulfil for that purpose will be mentioned.

1. BASIC MEANING OF CULTURE BOTH IN EAST AND WEST

In old China, the word of ‘WENHUA [文化]’ signified the governmental policy to lead and strengthen the people without using criminal punishment or military power, as we find its explanation in MOROHASHI’s Comprehensive Chinese-Japanese Dictionary. For example, Liu Xiang 刘向 (77 - 6 B. C.) said in his famous Garden of Persuasions:

In ruling all under heaven, the sage puts cultural virtue first and military power after. This is because the use of military force does not encourage submission. If cultural transformation does not lead to reform, only then does he resort to punishment (Duthie, 2014, p. 80).

This ancient meaning was imported into Japan from early times. Nihon Kokugo Daijiten [Unabridged Dictionary of Japanese Language] reports that the Kiyohara Noritaka’s Commentary for the Formulary of Adjudications [Gose-bai-Shikimoku] used almost same expression as in Liu Xiang in 1534.

By the Meiji era (1868-1912), three general meaning of ‘culture’ had already appeared:

1. The word of ‘enlightenment’ was translated as ‘Bunka’ in a kind of dictionary, Tetsugaku Jii (Philosophical Vocabulary) (Inoue et al., 1884).
2. The Word ‘Bunka’ was used for the translation of ‘civilisation’ in the Japanese version of Samuel Smiles’ Self Help (Smiles, 1870).
3. And the spiritual implication of culture or ‘Kultur’ in German was also already contained in Nishi Amane’s encyclopaedic lecture of Hyakugaku Renkan (Nishi, 1870).

According to Nihon Kokugo Daijiten the German humanistic and intellectual meaning then became gradually popular and dominant in Japan alongside of the permeation of German philosophy from the beginning of 20th century. Rickert was read widely and eagerly from early times [His Gegenstand der Erkenntnis, origi-
nally published in 1892, was translated in Japanese in 1916 (Rickert, 1916), and *Kulturwissenschaft und Naturwissenschaft*, 1899, in 1920 (Rickert, 1920)]. Burckhardt and Cassirer were also authors favoured by so-called Taisho intellectuals (Burckhardt, 1925; Cassirer, 1926).

Regrettably, however, in the pre-war times, ‘culture’ as sophisticated and educated refinement was, to be sure, highly estimated, but was almost weak and ineffectual from the standpoint of social influence on the general public of Japan. And then, Japan gradually directed a step toward the irreformable militarism.

2. MISSION OF CULTURE IN POST-WAR JAPAN

Following its defeat in World War II, Japan launched a new nation-building programme. In this process, great hope was attached to ‘culture’ as a reaction to the former militarist ideologies.

First, ‘All people’ were assured to have ‘the right to maintain the minimum standards of wholesome and cultured living’ from this time under Article 25 of the new Constitution. The concept of culture can be understood rather as ‘the elementary style of living, such as wearing, eating and dwelling’ based on common sense and modern utensils than the artistic or highly scientific activities. However, the very day of the Constitution’s publication, 3rd of November, 1946, was ordained as Culture Day [*Bunka no Hi*]. Moreover, Orders of Culture are presented on this day though the enactment of Order was in 1937. Actually, the day was also celebrated already before then because it was the birthday of Emperor Meiji.

Furthermore, YASHIRO Yukio, a well-esteemed art historian - who was well-known in Europe and America having stayed once in London and Florence and published a well-cited standard book on Sandro Botticelli in English (Yashiro, 1925) - appealed to the importance of the preservation of cultural properties. He advocated the theory of so-to-speak ‘security through culture’ on the ground that Kyoto and Nara were not destroyed by the air raid during the war because the ‘highly cultured’ American officials had intentionally avoided the bombing of the old cities that possessed so many valuable cultural assets (see Kato, 2002, p. 76f.).

This trend of cherishing the culture has been continued even at the present time, or, at least by the end of the 20th century. The ‘Basic Act for the Promotion of Culture and the Arts’ (Act No. 148 of 2001) which was passed by the Diet in 2001 can be mentioned as one of its eloquent manifestations.

However, optimism should be tempered with reservation. So many problems lie behind the text of the legislation. For example, so-called ‘sub-culture’ as well as the ‘high’ culture is included here under the name of ‘Culture and Arts’. This does not seem so bad as itself. However, we can read easily from here the expedient intention to utilise the culture as a kind of resource to boost the national economy of Japan (see Kato, 2015, p. 124f.), as in the case of animation film as a promising sector of contents industry. Nonetheless, it must be acknowledged that the state itself finally authenticated in express terms the support for the arts and culture as its duty.

3. CURRENT SIGNIFICANCE OF CULTURE AND AESTHETICS IN JAPAN

The current situation seems a little different. A sense of mistrust in culture, especially in the so-called ‘high culture’ like arts and humanistic sciences has been rapidly expanding since the beginning of the 21st century. Its reasons probably lies in the following:

1. ‘Sub-culture,’ such as the manga or animation, or computer games, have been brought newly to the foreground of the contemporary society, and have become vital and effective alongside with the degradation of high culture, as we can often see in the topics of so-called Cultural Studies (see Kato, 2000, p. 11-14).

2. As a result of the long and harsh criticism of their privileged status and ideologically biased contents, the arts and humanities have lost their former power and prestige, sometimes even derogated and regarded as unnecessary (see Kato, 2015, p. 122).

3. Since they have seem to have less relevance and efficacy than the economic activities or engineering development, arts and humanities are often marked as good and easy targets of budget’s cutting. Perhaps, their critical, inconvenient and anti-establishmentarian nature might be felt unpleasant and unacceptable to the government officials.

The most symptomatic sign of this degradation of culture is the ‘Notice from the Japanese Ministry of Education about the revision of the organisations and their operations in general’ ([www.mext.go.jp/b_menu/shingi/chousa/koutou/062/gijiroku/___icsFiles/afieldfile/2015/06/16/1358924_3_1.pdf](http://www.mext.go.jp/b_menu/shingi/chousa/koutou/062/gijiroku/___icsFiles/afieldfile/2015/06/16/1358924_3_1.pdf)) on 8 June, 2015. It says that, if the national universities, especially their faculty of literature or faculty of education, do not try to improve the efficacy of their skills training courses, their budgets or their existence itself will be cut back in favour of business programs that emphasise research or vocational training.

Perhaps, a valuable suggestion seems to come from the Swiss cultural historian, Jacob Burckhardt (1818-1897). As is often pointed out, it is sure that his thought
has some conservative inertia. But, though it might be heard paradoxically, the very ‘untimeliness’ or anti-modernity of his thoughts, for example, its anti-scientific, non-linearity and anti-spirituality (see Kato, 2016, p. 18-21] will give us a hint to fight with the current worrying trend of jeopardising the future of our arts and humanistic studies.

4. CONCLUSION

Until now, this paper examined the various meanings and functions of culture particularly found in Japan. As a result of this consideration, it is made clear that the original meaning of culture could be explicated as rather political one, that is to say, anti-military or pacifist one.

As Japanese people’s strong (though naive) awareness just after the World War II eloquently shows, culture can sometimes play a far more decisive role in the mutual understanding of nations and international security than the political and economic interests.

Another result is the understanding that the concept of culture has a special ‘un-timely’, anti-modern and anti-rationalistic aspect. Culture, especially the culture in the humanistic domain, is originally non-conformist. It rejects the automatized perception, denies predetermined coals, and tries to go far beyond the limit of mechanical calculation. To make an approach to this unrationalisable zone, a method which pays a careful attention for such an essential mission of culture must be called on. Should aesthetics, which has tackled the problem of the rational approach to what cannot be infinitely rationalised, like the beauty in nature or in art, assume an important role given only to human beings in the process of task solution of thinking about what lies beyond the limit of oneself?

5. REFERENCES


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Abstract

From the mid-twentieth century onward it became axiomatic within the discussion of aesthetics and art that mass culture - as the sphere of literature, music, visual art, and drama that appealed to a mass audience or was created to appeal to such an audience - was either necessarily, or at least de facto, deficient in precisely those qualities that make art valuable. The present paper takes issue with the grounds of this assumption, arguing that it arises less from changes in the nature of mass culture than from the rise of a particular view of what constitutes the value of art, mainly in response to the twentieth-century avant-garde. It concludes by arguing that the very distinction between art and mass culture, where it is made in aesthetic terms, is simply an obstacle to the prosecution of aesthetic inquiry.

First of all a word about my title. It is facetious. Of course Art, as distinct from Mass Culture, can have aesthetic value. Anything can have aesthetic value. However, what I wish to draw attention to in this paper is the way in which the description, within aesthetics, of the categories 'art', 'mass culture', and 'aesthetic' can, nevertheless, make the question of my title meaningful. That is, the way these things are described in aesthetics, really does make it possible to seriously ask so absurd a question. My topic today, then, is the shortcomings of the descriptions of these three things - 'art', 'mass culture', and 'the aesthetic' - within the discipline of aesthetics.

Let us begin with 'art'. Not, however, art per se, but rather art in relation to mass or popular culture. Plainly to start with such a category - 'art' as distinct from mass or popular culture - is already to presume a thesis. Let me, therefore, put my cards on the table right at the beginning. The thesis outlined below is not mine. It seems to me self-evident that mass or popular art can only be defined as 'art that is mass-produced and/or popular': that such a distinction is sociological rather than a matter of aesthetics.

Such a distinction, drawn in terms of the aesthetic, was, nevertheless, axiomatic within the discussion of art in the last century. It became commonly accepted that mass or popular culture - that is, the literature, music, drama, and visual art that appealed to a mass audience, or was created to appeal to such an audience - was either necessarily, or at least de facto, deficient in precisely those qualities that make art valuable. Accepted, indeed, to so wide a degree that, as a teenager in the 1970s, it seemed quite natural to me to use the word 'commercial' as synonymous with 'devoid of value'.

The distinction between being necessarily devoid of art-valuable qualities and simply de facto devoid of such qualities is, of course, important. It would be quite possible to pick a particular genre from a particular time - say boy bands of the 1970s or Victorian drama - and argue that it was, by contemporary standards, devoid of artistic value: in the straightforward sense that no one alive today could derive any pleasure or satisfaction from seeing either, except perhaps as documents of their times. I would suggest, however, that to establish the same about the whole of contemporary mass/popular art would simply not be possible. If you think it is, then please come back to me on this when you have finished watching every film and TV drama, and listening to every bit of popular music from even the last 30 years. Moreover, simply as an empirical matter, the very fact that so much of what now counts as high art, or 'art proper', originated in a popular context, makes it seem unlikely that there is anything about popularity per se that precludes a thing from having artistic value.

Indeed, it seems safe to say that even when the aesthetic distinction between mass/popular art and 'art proper', appears to be drawn empirically - that is, on the basis of its just being a fact that all mass/popular art is devoid of artistic value - in fact it is always being drawn in terms of necessity. That is, the distinction arises from a belief that there is something in the very popularity of popular/mass art, or in the conditions imposed upon its creation by the intention to be popular, that necessarily vitiates it as art. This may be a matter of its intention (if
we can take that intention as being other than what the intention of art has ever been), or it may be a matter of the nature of the audience - the ‘masses’ - but ultimately this comes back to the idea that mass/popular art is by nature, necessarily, devoid of those qualities that make art valuable.

According to this viewpoint, mass/popular art - though often the potentially evaluative term ‘art’ is withheld in favour of ‘culture’ - is, by nature, standardized, formulaic, repetitive, sentimental, sensationalistic, bland, and superficial. It is escapism. At its worst it actively serves to indoctrinate the masses into a system of false values; at its best it is mere distraction.

The problem here, of course, is that while it is all very well to attack a work for being standardized, formulaic, repetitive, sentimental, sensationalistic, bland, superficial, or escapist - and we can all very well think of works, the failings of which can be most easily captured by such epithets - such criticism only works in the abstract. For, once we begin to look at the actual letter of such criticism, it soon emerges that what they describe, outside of a specific context, are not artistic failings, but rather the nature of the aesthetic itself.

I am fully aware that aesthetics has no proper working definition of what the aesthetic is, but let us cobble together something minimally controversial from what appears to be assumed by the way the word is used. Aesthetic experience, as Beardsley says, is an experience in which ‘attention is firmly fixed upon heterogeneous but interrelated components of a phenomenally objective field,’ differing from daydreaming or fancy in having a ‘central focus; the eye is kept on the object and the object controls the experience’. This experience is one ‘of some intensity’ in which ‘the emotion is characteristically bound to its object, the phenomenal field itself - [for example] we feel sad about the characters.’ The pleasure that attends it may not be comparable in intensity to that we feel in the satisfaction of ordinary appetites but it is more exclusive, in the sense that it is an experience in which the impulses and expectations aroused by elements within the experience are felt to be counterbalanced or resolved by other elements within the experience, so that ‘some degree of equilibrium or finality is achieved and enjoyed.’ The object, as the object of aesthetic experience, inspires an admiring contemplation - if we include the idea of being caught up, or emotionally invested in a narrative, under the heading ‘contemplation’ - without, in contrast to life, any felt need for a practical response. Indeed one way to define ‘aesthetic’ that would be true to a large proportion of its current usage would be as any emotion/interest aroused in the absence of a pragmatic goal. (Pity and helpless terror, though not sentimentality, being excluded on the grounds that they would issue in action if they could.)

If we wish to restrict the use of ‘aesthetic’ to art (as was, pragmatically, the case in the twentieth century) this definition can be extended to those emotions or that interest felt in the presence of, and in some way referable to, an object either created for that purpose or customarily used for that purpose. ‘Aesthetic properties’ would then denote those properties potentially capable of arousing such emotions or ‘disinterested’ interest, and ‘aesthetic value’ the measure of the intensity or exclusiveness of the emotion/interest aroused, or, according to a different standard, what we believe to be the effect on the perceiver of entertaining the kind of emotion/interest aroused.

Now, habit, or at least the habits of aestheticians, will probably make us principally think, in connection with this description, of the experience of contemplating the formal properties of a Chinese vase in a vacuum. But it is, of course, also a description of being entertained.

Thus problems very naturally arise when you wish to use ‘aesthetic’ and ‘art’ as evaluative words. Not all art is going to be to your taste; you will not have an aesthetic experience in connection with all art; you may not like the aesthetic experience you have in connection with certain works of art. The point is almost too obvious to make.

So, how do we get to the point, as we do in the twentieth century, where it is possible to contrast popular/mass art (or ‘culture’) with art proper (of high art), in terms of a fundamental difference in type, in terms of the aesthetic and the non-aesthetic?

In truth, there had always been hierarchies in taste, distinctions between a valuable, edifying, improving experience, and a mere pastime, the elegant and the vulgar, and so on. And, around the middle of the nineteenth century we see the emergence of the idea that aesthetic preference is a measure of spiritual status: ‘What we like,’ says Ruskin, ‘determines what we are, and is the sign of what we are; and to teach taste is inevitably to form character.’ Thus we can in fact trace a rough descent from the idea of a standard of taste, to the idea of taste as an index of character, to the idea of mass/popular art as art for a certain kind of person. However, while the idea of a standard of taste, and the idea of taste as an index of character prepare for, and render more plausible, the final stage, which issues in the dichotomy between mass/popular art and art proper, these two preceding ideas are significantly different from the third.

For example, if we wished to criticize a novel for being too sentimental, but had to take our model of the successful novel from, say, a work by Dickens, we would be faced with a difficult task. Not an impossible task, but certainly one requiring a number of fine distinctions.
and a great deal of reflection on the nature and value of aesthetic experience. Moreover, even a successful completion of the drawing of such a distinction would probably not throw up many useful generalizations that could be applied elsewhere.

The notions of a standard of taste, and of taste as an index of character, do not, in themselves, exempt the critic or aesthete who wishes to criticize a work for being ‘sentimental’ or ‘formulaic’ or ‘escapist’ from the necessity of saying in what way these qualities constitute weaknesses - which is what the critic of aesthete must do, given that such qualities are demonstrably either neutral or even positive qualities on other occasions. However, with the last distinction in this historical series - that between mass/popular art and art proper - all continuity disappears. Now it is a matter of either/or, a difference in kind, with mass/popular art defined specifically in terms of its lack of just those qualities that give value to art. Thus, the question we ask now, and have asked for some time, if we are enquiring after the value of a thing (Kanye West’s ‘Famous’ video, for example) is this: ‘Is it art?’

Thus my principle objection to the mass/popular art vs art proper distinction, when it is made along lines of the presence or absence of aesthetic/artistic properties, is not that it is snobbish. It certainly frequently is snobbish, where it is based on a blind (in the sense of inadequately-tested) faith in the value of the canonical combined with a profound ignorance of the popular. (A snobbery matched from the other direction by those who assert that the appeal of anything that is not popular cannot possibly be a matter of taste but must be elitism.) Rather the main problem is that this distinction, as a distinction into two fundamental kinds, is that it becomes a way of not doing aesthetics.

To return, however, to the tedious question ‘Is it art?’, what makes possible the twentieth century’s belief in the non-artistic, non-aesthetic, nature of mass/popular art is, as has often been noted, the emergence of the avant-garde. This effects the discussion of art not simply in terms of how art is defined but also in terms of how art prior to the avant-garde is discussed. In the sense that pre-avant-garde art is now discussed in terms of those values that are compatible with the values that are ascribed to the avant-garde. But the avant-garde, as a discrete, self-conscious movement, is only interested in a certain range of aesthetic experience. It is a genre. It is not art per se. Once it becomes the yardstick of ‘art proper’, and once aesthetics becomes the philosophy of art (as it did in the twentieth century), the very concept of the aesthetic per se must swing heavily towards a formalism that, while it has a respectable precedent in Kant, is, outside architecture and perhaps music, patently inadequate as an account of the aesthetic. (Formalism is a kind of cry for help within aesthetics - it can’t be this, it can’t be that, lets say its a matter of form, there is no way to disprove it. Moreover, one suspects that Kant becomes a precedent not so much for what his theory establishes as for what it excludes.) This yardstick of the avant-garde is combined, again for historical reasons arising from the evolution of romanticism, with a castor-oil concept of the function of art: it may not be pleasant but its good for you.

Aesthetics seized the opportunity thrown up by the avant-garde in order to exempt its object from the messiness of the aesthetic, even while, at the same time, abrogating the term ‘aesthetic’ to apply only to the qualities or experience of that object. This identification of the avant-garde with art per se, led to the realization - in a very simplistic form - of the nineteenth century’s ambition to unite art with the true and the good. Art, in this view, is not a matter of everyday emotions, it is not a matter of personality, it is not escapism; its value is objective (a matter of form), it tells the truth, it raises consciousness.

Indeed, so pervasive has this thesis become that even ‘champions’ of mass/popular art are under its sway. Thus Shusterman asserts the value of popular forms by ascribing to them the same formal values associated with art proper. Likewise, Fiske argues that mass/popular art, whatever its intention, can perform the function now taken as characteristic of avant-garde art. Bourdieu is perhaps the most interesting case, insofar as, in seeking to throw into question the very existence of the aesthetic and to invert the high/popular hierarchy he believes depends upon it, he reproduces as fact every unfounded prejudice upon which that hierarchy depends. Indeed, the very fact that we are currently attending a conference that takes ‘Mass Culture’ to be a topic within aesthetics is perhaps the most eloquent testimony to the hold this thesis of difference-in-kind has.

Now, as I said at the outset, my title is facetious. Of course, non-popular, high, or ‘proper’ art can have aesthetic value. Anything can have aesthetic value, and there is a broad spectrum - from what makes you laugh to whatever Rothko does for you. It is certainly not my intention to invert the current hierarchy of mass/popular art and art proper. Rather it is the very existence of the distinction along the lines of the artistic or non-artistic nature of the object, or along the the lines of the presence or absence of the aesthetic in the experience of its consumption, that I wish to question. Such distinctions are theoretically insupportable, obfuscating, and lazy.
1 This paper is the version delivered at the conference.
3 See, for example, Samuel Taylor Coleridge Biographia Literaria (1817), edited by J. Shawcross, 2 volumes (Oxford, 1907), I, p. 35n.
Translational aesthetics of religious kitsch as illustrated by Polish catholic popular culture

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Abstract

The article focuses on the specificity and aesthetic coding of religious kitsch seen as representative for popular culture aesthetics in communities with high degree of religious homogeneity. Kitsch studies have been conducted in Catholic communities of Spain, Italy or Latin America, usually focusing on the realm of strictly religious art and its cultural patterns, frequently rooted in ingenious folk art. In the paper I present Polish Catholic kitsch as merged rather with mass culture as with vanishing folk traditions which allows it to enter the wide spectrum of aesthetic practices without losing its initial characteristics. Consequently, religious kitsch motifs become involved in aesthetic and artistic processes that I would define as translational, referring to Roman Jakobson’s notion of intersemiotic translation, and they circulate among diverse planes of visual presentations, two extremes being mass culture and high art. This “translational” quality appears to be the underlying principle of popularity of the aesthetic of religious kitsch and the source of its manipulative power.

1. NOTES ON KITSCH

Kitsch, a rearguard (Greenberg, 1939) of avant-garde modernist art, an epitome of emotional and somatic popular culture is a phenomenon typical for industrialised societies, originating in the final decades of the 19th century, when the functions and competences of Western art – in collision with mass production and mass culture – changed significantly. The musealization and commodification of high art, its resulting alienation from everyday existence of vast masses of people, who, starting a new life in the cities had left behind safe blankets of folk culture, opened an empty space, waiting to be filled with some comforting system of signs.

This space has been to a large extent filled with kitsch – the term referring, among other notions, to the German word *verkitschen*, to make cheaply – characterized by worthless pretentiousness of variety of its mass produced objects mimicking and manipulating the imagery frequently ‘borrowed’ from art. Among the multiplicity of kitsch definitions the best option – in the light of this paper – appears to be found in Abraham Moles’ functionalistic claim: “kitsch is essentially an aesthetic system of mass communication (Moles in: Calinescu, 1987, 258).”

However, this communication seems to be rooted in “an inner lie” embodied in kitsch objects. The category of truth is fundamental for negative judgement of kitsch. If contemporary art is the practice of posing questions about Truth perceived ontologically as Heideggerian aletheia, unconcealment, kitsch with its deceptive qualities, shallow sentimentality and lack of formal balance evoking lukewarm tears has to be evaluated as the antithesis of art, moreover, it had been seen as an antithesis to reality itself (Rosenberg, 1956). Manipulative powers of kitsch, its predictable emotional impulse and psychological appeal as well as stable, standardized aesthetics have made it a perfect instrument for ideological propaganda, politics but also religion where universal parameters of kitsch are adapted to the thematic range and the purposes and needs of a community.

Contemporary Polish Catholic kitsch may be used as an example of this cooperation of universal aesthetic patterns and strictly defined symbolism. Its dominant position in the sphere of contemporary Polish religious art and imagery is the product of several factors, focused around the situation of religious art and cultural-historical conditions: 1. Virtual absence of any other form of contemporary religious art which might be considered competition for mass art, excepting individual cases (among others Jerzy Nowosielski, Elżbieta Wasyłyk, Stanisław Rodziński, Stanisław Białogłowicz). As a result, the only traditions present are the great painting of past epochs – renaissance, baroque and especially romanticism, from which kitsch takes more than a fair share of its inspiration. 2. Disappearance of traditional folk sacral art in the context of high degree of religious and cultural homogeneity of Polish society. 3. “Magical” character of Polish
popular Catholicism as the result of cultural and historical contexts to which I refer below.

2. POLISH CATHOLIC TRADITIONS AND KITSCH FORMS

Christian kitsch in general, especially in Spain, Italy or Latin America countries appears to be a “non-descript territory” (Spackman, 2005, 404) between religion, folk traditions and popular culture. Polish religious kitsch – due to the aforementioned factors – is today merged almost entirely with mass culture; however, it still maintains the high status of religious symbolic language.

On the territory of Poland, Christianity, introduced in 10th century, almost freely intertwined with the old pre-Christian native traditions that shaped its form and influenced some aspects of the faith; its nature has been perfectly grasped by the term ‘enchanted’ or ‘magical’ Catholicism, where the older elements have survived – mostly as the deeply embedded trust in the communal ritual gesture as the core of both cult and faith.

The ritualistic character of Polish Catholicism has been accompanied by the second element which has made it prone to the implementation of kitsch: the unquestioned superiority of fides ex visu over fides ex auditu, or Image over Word. Consequently, it was mostly visual representations, performing functions of biblia pauperum, educating the believers and expressing the ultimate reality through symbols and signs. The reasons of this state of things might be found primarily in the limited – in comparison to Protestant traditions – access to The Bible in Polish and in the minor role of contemplative practices: until 1965, the mass was performed in Latin; the practice of individual reading and experiencing the Bible is not common practice and the source of theological knowledge is above all the teaching of the Church.

A substantial role was also played by political and historical processes; in the years 1772-1917, during the partitions, the absence of political autonomy, the long period of communism in the 20th century, and finally, the enthusiastic embracing of the mass culture of the West in the last decades. None of these favoured a development of standards of contemporary local religious art as “high” art and visual piety itself drew from romantic models, strongly intertwined with patriotic attitudes which were the most prominent presence in the history of the last two centuries. As a painter Stanislaw Rodzinski puts it:

The Church, concerned with the clarity of its magisterium, was even more reserved than before about introducing the new art into the temples. Hence the preference for eclecticism and stylisation. A reflexive defence against the mistakes of modernity made us lose, or at least postpone, the possibility offered by it (2007, 178).

What we see as Polish religious kitsch appeared at the turn of the 19th and 20th century. Visual elements of romantic art found their place in mass-produced cheap “holy pictures” and “holy objects”, which spread in urban communities, quickly reaching the countryside as well, where they successfully displaced folk sculpture and sacral painting, including painting on glass. Contemporary holy pictures are mainly represented by works of two types: the first are big chromolithographs and hung on walls; selected scenes from the life of Jesus, representations of Christ’s Heart, the Madonna and Child, popular saints, and in children’s rooms – the Guardian Angel. Since the pontificate of the Polish pope, John Paul II, his images are found in private houses as well as in almost all religious institutions. The other type is represented by small, mass produced pictures which continue the tradition of tiny hand-decorated reproductions, the oldest of which date back to the 16th century. Among those, apart from reproductions of works of great sacral art, we find above all sentimental representations of saints, the Madonna and Child or holy family. Holy objects category covers the wide spectrum of forms from micromaterialities such as religious keepsakes to macromaterialities like interior design of Lagiewniki or Lichen Sanctuaries or gigantic statues of Jesus Christ or Polish pope erected in Poland.

Aleksandra Brzozowska (2011) distinguishes two types of Catholic kitsch objects:

1. badly-made objects of poor quality material, showing no talent or care – this kind of kitsch includes the production of keepsakes, subject to the demands of mass production.

2. secular objects using religious feelings – this is connected with a distortion of the religious function.

Religious kitsch, by principle situated by critics outside the realm of art as such, regardless of one’s position...
in this respect, possesses distinct and recognisable aesthetic qualities; what is worth noting is above all the skilful juggling of those qualities which allows us to speak about something like an aesthetic system of kitsch.

3. KITSCH AESTHETICS AND ITS TRANSLATIONAL PROPERTIES

If we choose to see Polish Catholic kitsch as a complex aesthetic system of mass communication we attribute to it on the one hand the laws of a semiotic system with an open option of semiosis, and on the other – aesthetic qualifications which make up this system. The most promising development in the field of aesthetics research is Richard Shusterman’s practice-oriented aesthetic theory, regardless of the evaluation of kitsch in the context of contemporary culture, since the basis of religious kitsch lies, beyond any doubt, in the features which link it to mass culture, and for which the latter is criticised: “(a) spuriousness, (b) passivity, (c) superficiality, (d) the lack of autonomy, (e) the lack of form, and (f) the lack of creativity (Snaevarr, 2007, 2).”

However, I also tend to agree with Matei Calinescu’s claim that defining an object as kitsch “always involves considerations of purpose and context (Calinescu, 1987, 257).” It’s precisely the dynamics of changeable purposes and the broadening of available contexts that are the basic defining features of religious kitsch In Poland, where Catholic tradition enters into broad currents of everyday life, as well as into ideology and politics. The eclectic character of religious kitsch and its high translatability are conducive to these transpositions.

The position of religious kitsch aesthetics might be located within the frames of a “very weakened aesthetic functionalism,” where practical function is always intertwined with the aesthetic, and “aesthetic valuations that refer to a practical function are in most cases correlated with satisfaction of that function (Hansson, 2005).” The dynamics of interpretative readings of religious kitsch fit within this framework, where what is contemplative, spiritual, is appropriated by the practical, at the same time performing specific emotive, ritualistic or purely instrumental functions; aesthetic value turns out to be the connector of this relation.

The part of the aesthetic judgment that concerns practical function includes reference to the object from a dynamic point of view i.e., to its movements when used for its intended practical purpose. The other part of the aesthetic judgment is, in typical cases, more focused on the object’s static, or statuesque, properties (ibid.).

Aesthetic renderings, to which – within the borders of what we perceive as kitsch – a source visual presentation is subjected, may well be researched from the point of view of aesthetics, which I would like to call, at least for the purposes of the present text, translational aesthetics. Referring to Ernst-August Gutt’s view on translation as interlingual interpretation (2000, 376), as a working definition I would propose to see translational aesthetics of kitsch as intra or inter-semiotic interpretive use. The idea of semiotic transfers in translation was introduced by Roman Jacobson as one of the fundamental types of translation. Intersemiotic translation or transmutation, as Jakobson names it, is “an interpretation” of one type of signs by means of some other sign system (2000, 114).

Within the frames of translational aesthetics, aesthetic values are derived not only from actual physical appearance of an object but in the process of interpretation of its resemblance to the source visual representation. As Abraham Moles stated, “it is not a semantically explicit denotative phenomenon, it is an intuitive and subtle connotative phenomenon; it is one of the types of relationships that human beings have with things, a way of being rather than an object, or even a style (cited in: Riout, 2004, 539).”

Thus the target aesthetic object is experienced by a target community as a “translation” that interpretively resembles, or “imitates the pleasure of discovery” – as Umberto Eco notes – of the original (1989, 205). The aesthetic experience embraces both the response to the actual object and the specificity of its indexication which in turn is determined by its communicative function and context. The translational process of interpretation of a kitsch work “includes […] the agency of the believer in the construction of meaning for the object (McIntyre, 2014, 84).”

In the case of semiotic transfers within the area of Polish religious kitsch, the pragmatic aspect of the aesthetic is distinctively modified by a set of model, repeatable practices, which – in the light of the above assumptions – I call translational. Below, I would like to signal two main types of such practices: refraction and transcoding.

For the first one, altering the function of a source visual representation in ritual communication, I suggest the term ‘refraction’ introduced by André Lefevere as helpful in exploring methods of adapting kitsch aesthetics to certain target groups or ideologies. Lefevere employed the term refraction referring to the adaptation of a liter-

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iii “Kitsch is art (whether or not it is good art) that is deliberately designed to so move us, by presenting a well selected and perhaps much edited version of some particularly and predictably moving aspect of our shared experience” Robert Solomon, Kitsch, in: Aesthetics: A Reader in Philosophy of the Arts, ed. Goldblatt, David, Lee Brown, Pearson, Boston 2011, p. 345.
ary work "to a different audience, with the intention of influencing the way in which that audience reads the work (cited in: Gentzler, 2004, 137)." In the case of religious kitsch, a refracted visual representation mediating religious ideas and emotions is being processed for a desired practical purpose. The practice of translation is represented here by the simple, repeatable procedures: borrowings and calques. Borrowing is a direct transfer of a visual representation introducing it into a new context and adapting it to a desired purpose as a fetish and a mark of religious status of both: an object and a believer. The best example would be a direct transfer of a photograph of pope John Paul II onto such objects as a bottle opener of a cigarette lighter.

A calque is a specific type of borrowing whereby a successful visual representation is not "borrowed" directly but processed in its form to meet the needs of a target object; e.g. the same photograph of John Paul II is translated into a painting and glued onto a bottle opener. In both cases the resulting aesthetic is typical for religious kitsch objects. Borrowings and calques may be further developed by transposing the source visual element in a target work in order to imply its desired reading, e.g. a portrait of John Paul II or a figure of blessed sister Faustine are jiggled in the target image creating new semiotic relations.

For the second type of practices, altering initial semiotic indexation of religious kitsch while retaining its visual form I use the term transcoding. Transcoding introduces kitsch aesthetics into aesthetic contexts that are foreign to it resulting in distanced optics, i.e. those of high art. The term transcoding is constructed here in reference to the second of Lefevere’s notions, namely rewriting understood as bridging two different systems while altering the purpose of a translated element. Translation is again produced on the basis of an original text with the intention of adapting the original to the needs and expectations of a different audience, but it is an activity performed under certain constraints i.e., poetics or ideology initiated by the target system (Lefevere, cited in: Gentzler, 137).

Transcoding practices are usually represented here by the procedures of direct borrowing and calque, but also transposing or modulating the source visual element seen as a message carrying certain information and connotations. Another typical example is the incongruence of the “calqued” monumental renaissance composition of the painting and mannerist representations included in the picture of figures from contemporary Polish clergy in Łagiewniki.

Here transposition involves a change in positioning of a kitsch element within a target work, e.g. a figure of Jesus Christ is introduced into a high art object - in this case a painting of Julia Curyło (Sulek, 2016/17), taking a new role in its composition and urging the viewer to investigate an altered context-oriented evaluation of its significance. Modulation involves a change in the point of view and altered usage of kitsch aesthetics; a good example would be the aesthetics of camp. These operations allow us to translate the specific aesthetic quality of kitsch into the language - or, rather, languages - of contemporary art.

In reference to works using kitsch deliberately, Maria Poprążcka employs the well-justified term post-kitsch, which might be considered as a kind of refraction of the practice of intentional kitsch or camp. Interestingly, for Poprążcka the basic reason for the creation of kitschy works is transpositioning: she writes about transpositioning a work from one means of expression to another, from one medium to another (1998, 220-243) which is in line with the notion of translational aesthetics proposed here.

In the age of mass culture, despite historical prevalence of opinions critical of kitsch, we have no choice but to accept Jonathan Jones’s opinion, stating that almost everything Clement Greenberg considered kitsch has been reclaimed as art (Jones, 2013). The flow of data and its proportion has been reversed; what, until recently, we considered as the synonym of bad taste, as ersatz culture or even "the evil within the value-system of art (McBride, 2005)" has been elevated by critics and viewers to the status of art and kitsch now quite happily borrows or calques motifs or formal means of the so-called high art, appropriating them again by incorporating them into its own bloodstream. It is worth recalling here the so-called "Kitsch movement" initiated in 1998 by Odd Nerdrum who was followed by artists who proudly accepted the label of kitsch artists, liberating kitsch. A radical criticism of kitsch was carried out first and foremost in the modernist circles. However, as Patrizia McBride writes "already in the 1960s, the term came to be seen as symptomatic of a conservative elite that was suspicious of mass culture and mass society and endeavored to resurrect the bourgeois discourse of autonomous, "pure" art as a privileged moral perspective on culture and society." Patrizia McBride, The Value of Kitsch. Hermann Broch and Robert Musil on Art and Morality, Studies in Twentieth and Twentieth first Century Literature, Vol. 29, 2, 2005, p. 282.
4. THE ISSUE OF INNER LIE OF KITSCH

Roman Jakobson suggested that in intersemiotic translation only creative transpositions are possible (118).” However, “kitsch does not analyze culture but repackages and stylizes it (Rugg, 2004).” In the dynamics of translational practices and procedures of Polish Catholic kitsch the creativity is limited to the search for new contexts or new functions for the chosen visual elements; consequently, translated motifs might be frequently seen as false friends of their source equivalents. The consequences of this policy influence significantly the religious awareness of individuals and communities altering the perception of the holy and the sacred. Rodziński, a painter with a profound interest in iconographic motifs of Christianity, stresses that Polish religious art language is fabricated for the use of the faithful and the clergy. It is the chosen kitsch costume that allows it to preserve communicative properties, while the absence of spiritual tension and private fervour maintains a decent emotional tepidity and aesthetic level (Rodziński, 2007, 178-183).

The semiotic system of Polish Catholic kitsch constructing the sentimental “cheap” refraction of kalos kagathos and religious truths produces a multi-layered “inner lie.” It is grounded in a striking contradiction within the aesthetic object itself: discontinuity or forced false continuity of aesthetic or potentially aesthetic qualities and pragmatic qualities best represented by an image and a function, which I have earlier presented as synergic elements in weakened functionalist aesthetics. Examples include “ugly” plaster figures of the Pope, placed in private gardens as calques of the function of plaster gnomes and deer, or “borrowed” visual elements of representations of Virgin Mary: the delicate bright blue colour of the robe of her – empty inside – figure, and the cap in her crown, allowing any liquid to be poured inside, endowing it with a function of a bottle.

The other dimension of the inner lie is the evaluation of kitsch in reference to the notion of truth perceived as the cognitive foundation of art, as I have already mentioned. In this respect, kitsch “using as raw material debased simulacra of genuine culture (Greenberg, 1991, 32),” fulfils the requirements of a specific type of contemporary academicism, which – distant from museum halls, and in fact actually immersed in the everyday reality of religious communities – is equipped with incredibly effective means of affecting its viewers. Following this line of thought, Denys Riout draws attention to questionable – to say the least – aesthetic qualifications of kitsch: “The term [kitsch] designates a category of taste, certainly linked to an aesthetics, but even more so to an ethics whose [...] consequences are obvious (2004, 538).”

Religious kitsch as an aesthetic phenomenon plays with the viewer’s emotions abolishing the Kantian dogmas of disinterestedness and distance, and in this respect it might be perceived from the perspective of Arnold Berleant’s engaged aesthetics, but on the other hand its appreciation appears to be again “a false friend” of aesthetic engagement, basing on stable passive emotive response and static, idealized versions of religious concepts. This inner lie, paradoxically, protects the autonomy and integrity of kitsch’s semiotic system (Niklas, 1981, 273-279) mimicking depths of religious emotionality. Thus most critics express their deep concern evaluating Catholic kitsch as a representation of “a massive crisis not only of Christian taste, but Christian confidence” in a real sense (Nowakowski, 2015). The “translational” aesthetics appears to be not only the underlying principle of popularity of religious kitsch but also the source of its manipulative power. As David Morgan notes:

These images and many like them have served as powerful symbols (...) because believers have learned from childhood to regard them as illustrations, as untrammelled visualizations of what they profess. Understanding why this is so and how it occurs requires that we see popular religious imagery as a part of visual piety, by which I mean the visual formation and practice of religious belief (1998, 1).

The appreciation of the popular religious aesthetic and its investigation opens a path into the very construction of visual “structure of a believer’s world (ibid.)” as image and imagination strengthening the bond with the idolized elements of common tradition (Eco, 1983, 19). Far from being isolated illustrations of religious notions and cult figures the popular images articulate the social pattersnings of religious practices, they shape personal narratives and approaches becoming “prayers in plaster and plastic (Westerfelhaus, 2007, 99-111),” they
also build the sacred of the home space.

5. FINAL REMARKS

Summing up this short reflection on religious kitsch, it might be worth trying to refer to Stanley Fish’s criticised but still influential concept of interpretive communities (1980) and to the idea of “a work of art through appropriation” used by a British art anthropologist Alfred Gell in reference to a dynamics of interpretative processes forming the totality of reading of a given work of art (1998). In the case of Polish religious kitsch these cognitive interpretative processes are double-bound; on the one hand, governed by universal rules of mass culture, on the other – caught in the trap of ritualistic practices of centuries old Polish magical religious tradition. As Ewa Klekot writes, “some of these meanings (features) are ascribed to them (”given”) during the production process, while other appear during the process of their use or reception (2015).” However, the translational aesthetics of kitsch visual representations acting as intersemiotic interpretive use offers them an open space once they enter the realm of autonomous art. In this dimension “kitsch remains an open term (Attfield, 2006, 201).”

6. REFERENCES

Are we condemned to mass culture?: problems of today’s art and their reflection in theories of art

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Abstract

Contemporary forms of art and the artworld (fifty years after its definition) always place art in the zone of non-disposability. This seemingly paradoxical formulation against contemporary art – the really global art, disposable regardless of its space-time situation, instantly available not only by the way of technical transmission but, all the more, thanks to the universality of coding and supranational topics by the communicability of contents – is yet legitimate. However, the artworld, in its birth generated by A. C. Danto’s problem of undifferentiability between art and non-art, and extrapolated into institutionalized theory of art by G. Dickie and others, has noticed several tendencies that are not graspable, not even by the turns made by aesthetics and theories of art in the past decades. Multiplication or maybe even exponential growth of mass culture and also mass art, their inclination to be consumed and their schematic forms puzzle the answer to the repetitive question: “what is art?” There is no guaranteed notion of art at our disposal. The latest answers to this key question that have attracted more significant attention are meant to be confronted in the paper with characteristics of contemporary mass art (its forms, manifestations and consequences) in the context of mass culture. The subsequently mentioned loss of autonomy, originality and authenticity, the acceptance of the loss of Heideggerianly understood world in artwork and an appeal for its re-thinking.

As stated in abstract, the issue of non-disposability of art may seem at least weird in the context of contemporary forms of art, and of course, in the context of topic of the whole congress – Aesthetics and Mass Culture – culture that is constituted or influenced by mass art. The reflection of mass culture and its art refers repeatedly since McDonald to its accessibility, broad comprehensibility and other necessary conditions that were summarized by Noel Carroll (1997) in the well-known definition: “x is a mass artwork if and only if 1) x is a multiple instance or type artwork, 2) produced and distributed by a mass technology, 3) which artwork is intentionally designed to gravitate in its structural choices (e.g., its narrative forms, symbolism, intended affect, and even its content) toward those choices that promise accessibility with minimum effort, virtually on first contact, for the largest number of relatively untutored audiences” (p. 190). These conditions strengthened in the 1990s with appearance of new distribution channels in the form of Internet. It resulted in a situation when the zone of disposability expanded on everyone who had access to medium that united the world, including the world of art, into the web. The fundamental change in accessibility of artistic production and of artworks for broad audience has, however, resulted in a paradox situation. The shorter time the “journey” to art takes, the less we, often, “care”. More of us would say that the change of art in the last century has signalled its dehumanization, as stated by José Ortega y Gasset (1972), and that the movement from the domain of exclusive high culture towards mass art and mass culture has surely also meant a positive step with an ambition to cultivate taste of an era and society when art of communicable contents was again introduced. More of us would, however, admit that mass art has very quickly lead to politically motivated form, that art has been, in Adorno’s words (2001) fetishized,
that the regression of our ability to hear, see, perceive – which could be described as a change of aesthetic experience evoked by mass art – has progressed in the last twenty years. This regression, compared to a whole of aesthetic experience of an individual, has grown to such forms that in the flood of impulses it is not only that the man has lost their basic orientation in the world of art, but even art itself cannot be distinguished from non-art anymore. Arthur Danto (1964) named it much earlier when he asked: “Or has the whole distinction between art and reality broken down?” (p. 581). This indiscernibility has embedded in our discourse and has firmly rooted in it. In theory of mass art it has overgrown into a problem to redefine or distinguish mass, popular art from what Carroll (2009) called genuine art, as “[g]enuine art abides the modernist imperative to “make it new.” Thus, if certain alleged artworks traffic in the formulaic, they are not truly artworks. Mass artworks are formulaic. Therefore, mass artworks are not truly art-works. They are kitsch” (p. 417). Fortunately, not all mass artworks are kitsch. Fortunately, Carroll (2009) says: “two of the most frequent arguments against the proposal that mass artworks can be art are the formulaic argument and the passivity argument. Neither carries the day. Thus, although there may be some putative examples of mass artworks that are not genuine artworks, there are others that are not only artworks but great artworks.” (p. 418). There is no art at our disposal, we are overwhelmed by what pretends to be art, we are recipients with a limited choice to browse the world of mass media with an ambition to find art, not entertainment. If we want to find art, we repeatedly find ourselves wandering around unlimited space of data and their traps, and we become indifferent and unnoticed at the same time.

Carroll (1997) prognoses the future of mass art in the following way: “Mass art is on the way out. The evolutionary trajectory of communication technology is away from mass art and toward customized art. The consumer of art in the future will not be part of mass audience. Consumers in the near future will be empowered by new information technologies such that they will be able to personalize their artistic menus, often interactively. Indeed, perhaps we will all become artists in the coming cyber-utopia.” (p. 197). His prognoses have not fulfilled. Carroll (1997) speaks about “an era of personalized art consumption which will create a demand for the production of technological artworks that are of an incredibly diverse variety. When the mass audience disappears, that is, mass art will disappear with it. And that eventuality is just around the corner.” (p. 197). Despite his expectations, this era has not come. Or am I wrong? In the era of universal disposability, there is no art at our disposal or, in other words, aesthetic need of masses is not saturated by art. Matthew Kieran (2005) claims that “art can deepen or expand the horizons of our minds in ways we would not otherwise have realised” (p. 102). Nothing has changed about the basic purpose of art, it remains unaffected. Kieran (2005) states that “[t]he purpose of art, freed from the shackles of naturalism, was to change things. Art should sear, shock, unsettle, disturb, disconcert and enrage. It should awaken people from the dull slumbers of conventionality and confront them with the real world, themselves and the possibilities of change – something which modern society made them otherwise too desensitised to see.” (p. 49). There surely are mass artworks as described here. But is it really what people want? And do they know about it that they might want it?

We see that due to, or paradoxically thanks to, continuous problems we are in a situation in which the “perpetual” question of aesthetics and philosophy of art: What is Art? has changed into a leitmotif of various (and also interdisciplinary) debates. Of course there exists a contrary view: Robert Stecker (2000) asked Is It Reasonable to Attempt to Define Art? or a recent conference, organized by Ghent University in Belgium in 2014, was called ‘I know what art is when I see it.’ Reasons (not) to define art. But is it really so? There is no secure notion of art at the disposal. We have taken several turns in the recent decades – a linguistic turn, pictorial turn, non art focus turn, practical turn or, eventually, somatical turn – that have changed the character of philosophy of art as well as of contemporary aesthetics. Some of these turns, sometimes understood as returns to Baumgartner’s roots of aesthetics as science (as, e.g., Shusterman (1999) calls it), actually represent direct answers to the forms of art with which we are confronted and against which the previous types of answers appear to be (sometimes perhaps only seemingly) insufficient. Multiplication, or even exponential growth, of mass culture and mass art, their inclination towards consumption and their schematic forms puzzle our answers. I claim that the tendency of mass art and the whole of the aesthetic world in general, which was before (in Wolfgang Welsch’s aesthetic theory (2010)) called anaesthetisation, has not tired, on the contrary, it continues and also participates in shaping contemporary forms of art and it widens the gap between authentic, independent, original and standardized, produced art under which cover the simulation by simulacra takes place. Hagberg (2002) states that institutional theory of art, “one of the most influential conceptions of art in recent decades […] is very much what it sounds like: it is a theory of art, centrally concerned with the definition of art, that focuses on the institutional contexts in which the arts are created, exhib-
ured, interpreted, taught, acquired, and so forth” (p. 487) and it undergoes a series of critical “doubts” like many other concepts. It is not my aim to present a history of its criticism or its reasons, but rather to point out its limited validity towards mass culture production. The artworld has not stopped fulfilling its functions, it has the same roles, but we have stopped understanding many of its decisions and acts.

Almost parallel to Dickie’s elaboration of institutional theory of art (1969), there appears a provocative publication of Jean Dubuffet that is very critical to indoctrination of culture. Dubuffet (1988) is not afraid to call the culture asphyxiating, according to him, culture works as antibiotics and it poses itself in the role of an arbiter. Defining culture (motivated philosophically, sociologically or in any other way) demarcates the limits and we may be legitimately interested in what behind those limits (of knowledge and creation “in the light” of culture) is. Defining culture means defining the centre – always anew (even though the novelty is often dubious), repeatedly, with a merciless intention to demarcate the area. The movement beyond the borders, the movement on the periphery leads culture to two seemingly paradoxical steps we know: it either absorbs the peripheral because “[c]ulture is now a bit perturbed, engaged in a path that could soon very lead to its demise. Aware of the devaluation of its ridiculously conservative attitude, it has chosen to renew itself, cover itself in eclecticism, judging it wise to make innovation its ally, to seduce it and annex it.” (p. 20), or it absolutely rejects the peripheral in a case of a really subversive production that is so far behind the semipermeable membrane of culture that culture loses its centripetal force by which it could bind and annex the production. The productions containing really subversive material were, however, “always completely discredited and never received the slightest place in culture” (Dubuffet, 1988, p. 20). The appellative defence from the point of view of peripheral manifestations, which are excommunicated by culture and its institutions, leads Dubuffet (1988) to a determined resistance to the dictate of institutions and to the request to create such a work of art that not its value but its valence “is in a relationship: a relationship (of contestation) with the culture of the moment” (p. 81).

A half-century after the initiative steps of Dickie and Dubuffet, we questioningly look at today’s mass culture and mass art with an attribute of being global. What do we have? A global culture, a spinning fibre of the multicultural, a strengthening doubt that we know what art is, when it is and where it is. The transformation of culture and its art has been turbulent. The centre of culture has widely opened its arms. It celebrates manifestations of periphery, manifestations of subculture and changes them into goods, into products and devalues the original to become global. Paraphrasing Foucault (1997), we ask today: is it necessary to defend culture and its art? We probably answer: Yes! All right, and which culture and which art? Do we want to realize Dubuffet’s project or are we, again, back on the old track? We will say nothing new stating that the field of “art” suffers overproduction. Every centre creates secondary products of high culture. As in every sphere, overproduction produces derivatives, eclectic resemblances, but mainly by its quantity in society, it strengthens helplessness rising from the loss of orientation, loss of perspective, misunderstanding, and cultural or artistic illiteracy. A fatal fixation about charts, cultural vignettes of awards of cultural industry end in bitter disappointment of “culture fraud”. We have found a cure-all for this illness, too. It is the globalised culture with globalised art. Sošková (2009) states that “globalised products have specific features, they all look the same, typically, they intrude, direct emotional and mental states, manipulate human behaviour, enforce expected behaviour and expected decision choices” (p. 291). However, art has remained an individual utterance, “it is a highly subjective utterance of an artist [...] it cannot be totally and absolutely understood, decoded or revealed by the recipients” (p. 291). Global art in its prefabricated form is transcultural, focused on encompassing transitive components because intransitiveness prevents entertainment. Are we not going to lose cultural identity for good? Are we not going to lose art in the floods of its derivatives?

It seems that mass art bears the signs of losing autonomy, originality and authenticity in its genetic code and manifestations. Mass art is a tool for entertainment, not an end as art is. It misses Heideggerianly explained world of artwork. Let us ask with Heidegger (1975): “What does the work, as work, set up? Towering up within itself, the work opens a world and keeps it abidingly in force. [...] The world worlds, and is more fully in being than the tangible and perceptible realm in which we believe ourselves to be at home. World is never an object that stands before us and can be seen.” (p. 44). Such artworks let us think and truth about the world and about us takes place in them. They are not obvious, they do not meet accessibility condition, they are not consumable, they are not an equipment, and they are autonomous because, as stated by Heidegger (1975), “to gain access to the work, it would be necessary to remove it from all relations to something other than itself, in order to let it stand on its own for itself alone” (p. 40). However, most of mass art is not so independent and it stands and falls on the schemes and patterns. It does not have the world that would be possible to uncover in various forms. Mass art is “poor”, foreseeable, shallow
and not ambitious enough. It does not aim for a change but, on the contrary, it preserves the same state. If we do not want to be condemned to mass art that would flood and blind us with its short-term forms, we necessarily have to make a turn from an apathetic state of consumers towards vital recipients of art who not only see and hear but who also live, think, associatively participate in the game of the artwork, and are its partners in a non-trivial dialogue. This is, I think, a challenge for salvation of the meaning of art addressed to us all. We should not close our eyes in front of art of the world but at the same time we should not forget what is happening on the peripheries of mass culture to resist the pressure of its schematism. The end of art has not happened. Not yet.

REFERENCES
Abstract

This paper concerns Remoteness and Compensation as poetic and aesthetic factors in today’s electroacoustic music. Remoteness is generally defined to be the situation in which two or more objects and senses of human beings are separated from each other, and, of which people would like to recover or for which people wants to compensate by other situation or tools. This presentation discusses how these two concepts function as a new representational factors for today’s electroacoustic music.

1. PRELIMINARY THINKING OF REMOTENESS

1.1 Remoteness as Psychological and Technical Concept

As the starting point of discussion, I use this term remoteness in the general and ordinary context. The term remoteness, or, being remote, indicates the situation in which several objects or things are separated from each other. In Latin remotus, that is the past participle of removere, means move back in time or in space. Remoteness is different from <distance> or <separation> in two points.

1. The word remoteness has stronger connection with motion or the sense of dividing in time and space than the synonyms like <distance> or <separation>.

2. We can use the word for a human-machine relationship. For example, we are using the phrase like <a remote telephone answering machine> or <remote control of the video game>. In the technological progress the term has been applied to the new situation of the relationship between human body and machine in the context of music.

In the following chapters, I discuss remoteness and compensation by referring to three categories of electroacoustic music; acousmatic music, live-electronic music and telematic music.

1.2 Categories of Electroacoustic Music

As for representative style of electroacoustic music, the discussions in EMS and EARS can be I referential. EMS (Electronic Music Studies) was founded, as a part of IRCAM’s Résonances in 2008 and since then EMS has been international initiative for the research of electroacoustic music.

Marc Battier, French musicologist/composer and the founder of EMS, proposed two categories of electroacoustic music; fixed media music, that is acousmatic music, and the mixed music. Leigh Landy, also the founder of EMS and the founder of EARS (Electroacoustic Research Site) has presented the glossary including more than thirty items concerning categories of electroacoustic music.

It may be easy to find more categories than the three in today’s situation of electroacoustic music even by referring only some institutions or research center like IMEB or IRCAM, but here the discussion is to be limited to the three because these three can be discussed apart form the technological precision and can be discussed in the framework of music in ordinary sense, that is, in the existential triangle of composing-performing-hearing.

[Table 1] shows the three categories with regards to the advanced technology in each generation and to their aesthetic situation.

Tape music, for example, indicated the music which is fixed on the media of magnetic tape, even though the creation had started from recording sounds or had started through tone generator.

In Ircam, categorization has been changing along with the tendency of informatics. In 1996, when IRCAM was opened not only for the professional persons but for more broader music lovers with the small letters Ircam, it offered three categories of their researches for musical representation; CAC(Composition assistée par ordinateur), son numerique and interaction en temps reel. Now with the pervasion of the real-time interaction and with the high speed of computer operation, the technologi-
Table 1. Three categories with regards to the advanced technology

<table>
<thead>
<tr>
<th>Category</th>
<th>Focus of development in technology</th>
<th>Discussion topics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acousmatic</td>
<td>recorded sounds, objet sonore, spatialization</td>
<td>sounds separated from the original sounding context, remote (=abstracted) structure = indirect to the original sounding context</td>
</tr>
<tr>
<td>Live-electronics</td>
<td>real-time signal processing</td>
<td>score-following as performing ensemble, instrument-making design or interactive system as instrument</td>
</tr>
<tr>
<td>Telematic music</td>
<td>less latency in the peer-to-peer networking</td>
<td>people in the distant places, musical time in a different dimension from sounding space</td>
</tr>
</tbody>
</table>

For electroacoustic music, the term remoteness is different from distance. As the starting point of discussion, I use this term as a new representative factor for today’s electroacoustic music.

As Schaeffer said with his earliest experiments, musique concrète is a unique way of new music, which he introduced a very unique way of new music, augmented with noise like Italian futurist or American experimental music. He introduced a very unique way of new music, augmented with noise like Italian futurist or American experimental music, which has made it singular compared to the other music categories.

1. PRELIMINARY THINKING OF REMOTENESS

2. REMOTENESS AND SPACE CONCEPT IN MUSIC

2.1 Remoteness in Acousmatic Music

Acousmatic music is performed with fixed media like CD or digital sound data like .wav, mp3 and so on. And the process of creating acousmatic music is based on the way of musique concrète.

When Pierre Schaeffer started to use the term musique concrète, he introduced a very unique way of new music, which has made it singular compared to the other music with noise like Italian futurist or American experimental music by John Cage.

« Le qualificatif d’abstrait est appliqué à la musique habituelle du fait qu’elle est d’abord conçue par l’esprit, puis notée théoriquement, enfin réalisée dans une exécution instrumentale. La musique concrète, elle, est constituée à partir d’éléments préréexistants, empruntés à n’importe quel matériel sonore, bruit ou son musical, puis composée expérimentalement par un montage direct... » Pierre SCHAEFFER, Esquiss d’un solfège concrète. 1952, p. 35.

It should be notified that in Schaeffer’s context, <execution of instrument> means <by way of> tools which are not only the musical instruments but also machines originally fabricated by Schaeffer and his colleagues; phonogène, morphophone, relief sonore.

Based on l’esprit and neither on physical theory nor on acoustic science, Schaeffer led the new hearing of musical objects, that is, solfège sonore.

As well known, the term acousmatic was introduced by the French poet Jérôme Peignot to Pierre Schaeffer by citing Pythagorean episode. That term was used in place of musique concrète.

« La situation acousmatique, d’une façon générale, nous interdit symboliquement tout rapport avec ce qui est visible, touchable, mesurable. Par ailleurs, entre l’expérience de Pythagore et celle que nous font faire la radio et l’enregistrement, les différences séparant l’écoute directe (à travers une tenture) et l’écoute indirecte (par haut-parleur) deviennent, à la limite, négligeables. » Pierre SCHAEFFER Traité des objets musicaux, 1966 p.93

Schaeffer used sometimes <isolé> for the word emphasizing the sounds separated in way of recording from the contexts of generation.

« Tant que prédomine la signification, et qu’on joue sur elle, il y a littérature et non musique. Mais comment est-il possible d’oublier la signification, d’isoler l’en-soi du phénomène sonore? » Pierre SCHAEFFER, premier journal 10 mai p.21.

The exterior sounds materials separated from the sounding context and those separated fragments, in Schaeffer’s term, isolated sounds are re-designed into a new structure of immanent sounds and output again into the exterior space.

It can be said that it is in the process of creating music that remoteness be the essential factor of representation. Separating the sounds from the sounding context should be the motivation to make another context of sounding, which is to be creative work for composers.

2.2 Remoteness as Abstracted Space

As Schaeffer said with his earliest experiments, mi-
crophone separates the sounds from the space and the contexts where the sounds are generated.

Schaeffer described the process of creation from hearing to time design should be traced from monophonic, group, cellule, note complex, gross note and to structure. This process is not to combine the context each sound was produced but to re-design the sounding process by separating each sound from the context, which is analogous to the situation of classical music with musical motive development in various different harmonic contexts.

The sounds, which originated from the context of space where the sounds are generated, now come to another space, that is, a diffusion space. In this creation process, we can find a kind of remoteness; composers create a piece from sound objects which are separated (in remoteness) from the original sounding context and compensate the remoteness with the composers’ original hearing (solfège) as a re-designed structure.

In 1971 Kurt Blaukopf discussed both technological and aesthetical meaning of the space manipulation in electroacoustic music. François Bayle wrote in 1998 when sound field and the elastic diffusion has already accomplished a special style of paysage morphogénétique and composers have got their own space representation. Bayle mentioned several parameters for space representation and said that the more sophisticated elements of representing space were based on three levels of remoteness of hearing.

«The first is cognition and comprehension of sounds related with the causality. The second is music formation, and the last is the emergence of sense of formation which makes colors immediately the auditive memory.» François BAYLE; ODYSSEE DE L’ESPACE

Sound diffusion in the real space is the last phase of creation of electroacoustic music and the remoteness from the original sound context is to be compensated by creative diffusion in a real space. This concept led Bayle to the presentation form of acousmonium.

3. REMOTENESS IN LIVE-ELECTRONICS

3.1 Score-following and Ensemble

The term <live-electronic> was stressed in 1960’s in appealing the opposite form of performance to tape music or acousmatic music. The glossary of EARS describes simply that the term has been used in the sense that performance involving electronic devices or instruments who can be performed in real-time. If we apply the description to the performance by John Cage or Takehisa Kosugi in 1960’s, the term stresses aesthetical meaning of live-performance and that doesn’t focus any technological developments concerning the hardware. But in 1990’s <live-electronics> (with the plural s) was rooted on the advanced technology of real-time signal processing of sounds.

<Real time> means in this case directly along with the time of human performance. In other words there are two independent time strands which should be technologically combined and integrated. The way of the integration is itself artistic representation of a piece. Philippe Manoury’s La Partition de ciel et de l’enfer realizes the integration by the Max programs developed by Miller Puckett. The programs of <score following> compensate the remoteness between the performer and the electronic part.

Time structure of the electronic part is physically remote from the time of the performer, and the technology of real-time signal processing, that is tracking the pitch, changing to midi note number, counting the notes etc. realizes integration of the two time strands. The structure of this piece is divided into thirteen parts, each of which starts with trigger from the performer. The trigger functions as pivot of the integration of two time strands.

Concerning this situation of music ensemble, <accompaniment> has been discussed as key musical concept along with the score following by Antescofo programs. According to Arshia Cont, Antescofo was realized in 2007 in order for the computer part to have dialogue with the musician on the stage. Electronic sounds generated or edited in live-electronic system with the trigger controlled by the performer(s) can be compared to accompaniment but in metaphoric sense. The accompaniment in musical piece proceeds along with the melody or the main part like Hauptstimme, and it has close relation named harmony or harmonic dimension. In mixed music, solo part, that is, the human performer and the electronic sounds are in remote situation in the sense that the two are in different and separated time strands. And the harmony is sometimes replaced noise or modulated instrument sound, that is, harmony itself is deprived of the traditional sense. Each piece of live-electronics has to have unique compensation for the material-form relation which can be analogous to traditional accompaniment.

French musicologist Elsa Filipe indicated <augmented sounds with ISPW> in Manoury’s early pieces by discussing the relation between the sound material and the form. If we focus only on the sounding phenomena of
the piece, her framework is pretty effective and important musicological finding.

I propose here that visual information on stage must be discussed in order for communicating with the audience.

In effect, several concepts both of music formalization and of music performance have been discussed concerning interactivity and the ensemble which have been different from that in traditional music.

Human players follow the score and they communicate in performance. Topic of ensemble in live-electronics has led to discussion of musical structure and formation based on algorithms and real-time signal processing like Takayuki Rai and Robert Rowe. Row described the function of objects named score-follow, which is even today the advanced system concept and is made of compound musical process; pitch tracking, detecting tempo and dynamic change, etc.

3.2 Interactive System as Instrument

In twenty years history of real-time interaction, performing has become the objects to be analyzed and detected by computer before sound generating. Detected and analyzed performing data proceed to be mapped onto another type of data for sound generation, that is, <parameters of sound generator>, <opening the sound file>, <midi parameter> etc.

Todd Winkler also discussed that the system of analyzing and storing the performing data is the core components of interactive music programming (1998).

The indirect relationship between performing musician and sound generating machine can be said remote ensemble, because it is a connection by way of detecting, analyzing or mapping before sound generation.

The main technical purpose to compensate the direct relation should be visualized on stage, because the interactive system is sometimes similar to the situation of musical instrument. The audience who are accustomed to the traditional instruments and ensemble see and hear the performance of live-electronics. They know how different the performance of live-electronics is by comparing with that of the audio-visual relation in traditional music performance. Audience sometimes is astonished by the unexpected relationship between performing action and the resulting sounds.

In these situation interactive systems has compensated the causality between performing action and the resulting sounds.

4. REMOTENESS IN TELEMATIC MUSIC

Telematic music technically presupposes today’s network environment and is supposed to develop a new type of performance with communication both of technology and of human relation. It requires new musical strategies of audio-visual interactions. The use of incompatible networking address protocols to the synchronization of performers is technically the third phase of interaction, following to performer/audience interaction as the first and audio-visual systematic interaction as the second.

Network performance has been known as a style of digital music ensemble since 1990’s. It started before the pervasion of Internet. As the word network signifies more general communicative situation, or at most, communication through the omni-present internet, musicians prefer the term telematic music for their new style of pieces.

Ken Fields, American composer, focuses on the idea of ‘tele-presence’; how we can accentuate the feeling of presence between performers and audiences who aren’t in the same room. The realizations of a piece may be performed simultaneously, and the image of the separated places is crucial to show that the multiple time is running.

I propose here meanings of <tele-presence> along with three phases of remoteness of the musical communication.

1. Remoteness existing in the real space between the audience and the players. Tele-presence in the occasion of a concert place can be perceived as the relation in which the stage players present in a remote place, that is, on the stage. Practically saying, <He/She/They is/are not the person with whom the audience can communicate directly>, and/or <The audience cannot know which sound comes through network if all the sounds come from the speakers>.

2. Remoteness to be perceived through sound effect or rhythm. Different scale of time can simultaneously exist because of the latency. If the time differences are to be set up in one place, time should be perceived as sound effect(echoing) or rhythm.

3. Remoteness can be perceived in interactive design with pseudo-real-time system. The aesthetic value of live-interactive music can be discussed in the point of system, sound and performance. Interactions in several phases can be compiled in the situation of telematic performance, because interaction can show clearly the remoteness between the performers.

5. CONCLUSION

Tomonobu Imamichi indicated ethics of time as a result of today’s technology. Because of the change of ordinary life and the universalization of the informatic
tools, we are obliged to compensate the ethics of time for lessening of the ethics of space. Imamichi exemplifies this statement with the extremely articulated of time in urban life; subdivision of occupations, expiration of foods, and invasion of communication tools like digital watch, cell phone, e-mail etc.

If we can apply his framework of ethics of time to the situation of electroacoustic music, we find a common base to the three type of electroacoustic music. In the process of creating and performing electroacoustic music, musicians encounter some tools or materials which have much different function from traditional music instrument. How to use the new tools for music communication, or how to compensate the isolated sound are today's crucial composition problems.

6. REFERENCES

Mass culture is killing beauty: the case of Nairobi’s #mydressmychoice

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Abstract

This article considers Nairobi society, feminine dress and mass culture. Because the main socialization tool for mass culture is media images, the discussion centres on the generic online beauty. And, the issues involved are analyzed through a specific conversation #mydressmychoice. The online beauty image is considered quizzical of traditional assumptions of femininity; quizzical of embedding womanhood in familial relations.

So while pointing out that beauty in women is important, the article highlights the crucial task of understanding the imaging of beauty itself. This is seen as an important task because it affects perceptions of family and of society.

Womanhood is beautiful, the article concludes, but mass culture is killing beauty. Mass culture is reducing beauty to an advertisement. It is treating it as one more consumer good. Femininity/beauty as consumer goods! –despicable! Society is called upon to stop trivializing feminine dress.

Introduction

While contemporary Nairobi accords masculinity the official role of heading a family, the responsibility of reflecting that family’s honour, through a sense of beauty as displayed in dress, has been reserved for the woman. This article explores Nairobi’s expectations of a woman’s personal appearance - grooming and general attire. It teases out the underlying assumptions asking whether appearing beautiful (well groomed) connotes intangible goodness.

Nairobi, like many urban centres, is immersed in mass culture which culture circulates through an abundance of visual images; these constitute the prevalent mode of communication and socialization. A discussion about beauty or representation of beauty, in Kenyan women, would have to be located in images found in the media – both mass and social – because the city is heavily dependent on the internet, with almost all its 4 million citizens with access to online communication. The mass culture image is no stranger to Nairobi.

It is difficult to call these mass images art but they comprise the main diet; they are the daily ‘artistic fare’ fed to people’s inner mechanisms through the eyes. And by their sheer frequency, have become ubiquitous, a constant expected sight. Surely they must form part and parcel of the community that consumes them, what part precisely, is the question being investigated.

Womanhood embedded in family relations

The traditional image of womanhood, is often constructed within the family set up. Nairobi sees femininity in relational terms: as daughter, sister, mother, wife, aunt or grandmother – according to her place in a family. And it is from this point of view that artists analyze womanhood, both in real life and as artistic image. The perspective may sound subservient to some, especially feminist scholars who pin their arguments on gender parity. But studies springing from Nairobi, be they fictional or not, have not used gender equity as their point of departure. They begin, instead, with the defining relationship of woman within the family, and subsequently in wider society. It is no offense, in Kenyan culture, to see womanhood as embedded in the family set up. Thus far it has not been a problem.

Even when her role is depicted as morally reprehensible, for instance in Louise White’s study of women in Nairobi’s Eastlands, the woman is considered a home/family maker. White’s title, Comforts of Home (2002), gives away her perspective: her subjects are supposed to create a home although they do so unlawfully and at times in an immoral manner. Meja Mwangi in his early novel, Going Down River Road (1976), also set in Nairobi’s downtown, views the woman as wife and mother, though a failed wife and a failed mother. The significance here, is the judging standard: how does woman perform, how is she understood in her familial relations? In yet another study, about the beginnings of
African Nairobi, set in what started as the ‘native location,’ Bodil Frederiksson (2002) uses a similar standard of judgment. Frederiksson points out the crucial role played by the runaway wives and daughters; by running away from the rural areas –from their familial roles– they started urban families and as a consequence created the beginnings of African property ownership within the segregated colonial regime. Embedding womanhood in family relations is an image that is taken for granted. Perhaps that is why Margaret Ogola’s novel The River and the Source (1994) is often included as a set book i.e. compulsory, examinable reading for all school going teenagers in Kenya.

Social media’s #mydressmychoice

This article offers a commentary on the relation of the mass produced internet image (of the generic beautiful woman) and the values held by Nairobi society. It is a generalization drawn from a particular event that provoked public reaction and debate via the social and mass media.

An assumption that the prevalence of this online image indicates approval from Nairobi’s society, is difficult to accept especially in the face of #mydressmychoice, an open online conversation carried out in response to the public beating of a woman, skimpily dressed like today’s girlish supermodel, in body hugging clothes. She was like many a cover model that appears in women’s magazines all over the city.


One source, for instance, writes: “Last week, hundreds of angry women marched through the streets of Nairobi, Kenya in protest against the harsh treatment of a woman who was said to have worn a miniskirt on 7th November this year (2014). According to reports, the woman was stripped naked and the clip went viral online and thus caused for the anger among protesters (sic)… This protest witnessed an anti-protest by a group of men calling on women to dress appropriately. But what constitutes appropriate dress code for the African woman? Why is it acceptable to dress in a particular way at a particular place and unacceptable in another?” (www.worldpulse.com)

As Henry Thoreau (1982) wrote, “it is something to be able to paint a picture, or to carve a statue... but it is far more glorious to carve and paint the very medium through which we look.” And if I may plagiarize, ‘it is something to view beautiful women online but it is far more important to understand the true imaging of feminine beauty’. The online image of womanhood appears free of kinship. It assumes other values by which womanhood is to be appreciated. It does not embed the woman in family relations.

And this is what precipitated that public beating: the woman dressed indecently, she dressed like the online beauty icon. Given Nairobi’s familial understanding of womanhood, this clash was inevitable. The online image is seen as a question, posed as aggressively as it is frequent: it quizzes the assumptions of femininity, requiring disengaging womanhood from her familial relationships. And the question is of no mean import, since by sheer frequency, it has flooded Nairobi screens, be they large or small. It is also important because understanding family, kinship and society at large, is pegged on the perception of womanhood and her role.

Beauty and the prototype online image

Public perception and consequent reactions –even about beauty– are now being shaped, significantly, by social and mass media. And the result is that mass culture is killing beauty. It is said to erode our capacity to respond to beauty as a transcendental value. It limits our response to art, making us treat art as mere advertisement (Scruton, 2009). Yet beauty (or art) requires, from its viewer, an engagement that transcends materiality. After all, a painting is beautiful, not because of the canvas or oils smeared on its surface; neither is womanhood beautiful, because of her body’s nakedness; but, like a Chinese ceramic vase that is appreciated for more than its clay and glaze, both –the painting and womanhood– are indeed valued for their composite beauty. In all three, this value, though dependent on the fabricating material, goes beyond –it transcends. Transcendental aesthetic value is what defines an art object and in its absence the supposed art object becomes one more consumer good. Can consumer goods be considered beautiful? Or to phrase the question differently: is beauty still a value, in Nairobi’s mass culture, a value like truth and goodness?

It is in this context that the debate #mydressmychoice is examined. Why was the woman beaten up? Because she dressed like the prototype online beauty: the young, thin girl, of perfect complexion, in body hugging clothes (Mladinich, 2015). This image is beamed from smart phone screens, from the computer and from the television. It proclaims the global beauty standard in this age of technology.

While Nairobi men have not protested publicly (in any known way) about this online image, they turned violent, the minute it was realized in their womenfolk. They called her “Jezebel,” we are told by Aljazeera (www.
Images and kinship

#mydressmychoice suggests that Nairobi’s public expectation of feminine beauty is not choreographed to the dominant cultural image, carried by the media. Some men appear to tolerate the online image while violently disagreeing with its realization in their womenfolk, raising a question about public images and their relation (or lack of it) to everyday life.

The public beating exposed the ambivalence in local reaction: acceptance of the image on technological gadgets; rejection of the same image in flesh-and-blood. This is further articulated by assigning varied value: one to the image on the screen and another, to the same image, in ‘live’ Nairobi women –the irony! The media image is to be confined, to remain static and dead, to be viewed only on the platform of technology. And from this platform, it must not rise to life in mothers, aunties, daughters or wives.

There is a palpable distance created by assigning differing value: on the one hand to media images and on the other, to true life images. The technology platform is held apart from family relations. Besides, the generic online image we are discussing is drawn from another culture, a far away foreign culture. So perhaps, cultural distance accounts for this ambivalence. The male Nairobi viewer appears undisturbed by skimpy feminine dress, if the woman belongs to a distant culture and therefore not his kin. But, let the woman be local, defined by familial relations; his reaction runs violent! Local women are perhaps too embedded in the viewer’s kinship circle. They do not get away with incorrect dressing since this reflects on the honour of the male viewers.

Cultural distance is used to skew the value assigned so that women depicted by internet images, lacking a possible family relation, are allowed to be represented by indecent images. However, values decoded from these online images are not allowed actual local women, begging the question: is the aesthetic of the media image at variance with that of actual living women. And if this is so, then to what purpose is the media image?

Family honour versus online advertisement

The conversation #mydressmychoice suggests that there are different expectations of feminine beauty; one for real local women and another for mass (or media) culture. Male Nairobi viewers distance this latter image from reality; they distance the picture-of-mass-culture from the real women they interact with; they differentiate the value of media images from the value reserved for art, for beauty, for true aesthetics.

This value differentiation demotes the mass culture image, from the position of art, to that of an advertisement. The internet supermodel is seen, not as a work of art (requiring the viewer’s admiration) but as a mere utilitarian advertisement. And adverts have little room in family relations. Art, on the other hand, has the ingredients of depicting the ideal within the world of the real; of creating hope; of arousing wonder, even in the face of life’s imperfections (Sruton, 2011). All of which can belong to the realm of familial relations. Conversely, advertisements lack the capacity to transcend materiality. They cannot point out bounty of goodness, of perfection and of beauty, making it impossible to love them.

At first glance this substitution –of art with advertisement– appears negligible. But on closer examination the swap is significant. An advertisement proclaims a product to be bought, to be possessed in a material way; it appeals to the viewer’s appetite. Contrariwise art proclaims beauty to be contemplated (to be admired, appreciated, wondered at and not necessarily possessed); it appeals to the viewer’s spiritual faculty. So reducing art to an advertisement reduces the viewer’s level of engagement as well. He uses, primarily, his animal appetite to consume the advertising image. Something similar to the ‘like’ and ‘unlike’ of facebook, requiring him to ‘like’ in order to consume and probably ‘unlike’ once he is done with it. This is the modus operandi of mass culture trading, as it does, in material/tangible possessions. Mass culture requires only the engagement of the appetites and not that of the whole person –body and soul.

The problem –of #mydressmychoice– is that the object to be ‘liked’ and ‘unliked,’ in facebook fashion, is a woman with possible familial relationships. A mere response of the appetites therefore, is not adequate. It is unspeakable to approach kith and kin as consumer goods! Yet the modus operandi of mass culture, is to so habituate the viewer, that his automatic response is that of the appetites. It therefore kills beauty. It is eroding the habit of an aesthetic response to genuine works of art. And, womanhood is verily a work of art.

Conclusion

Because all women are somebody’s kith and kin; either as mothers, daughters, spouses, aunties or grandmothers, their dress is not a matter of indifference.
In fact #mydressmychoice is not about an individual woman’s choice but about the consensus of that woman’s family, about her society. So while contemporary Nairobi accords masculinity the official role of heading a family, he exercises, as part of this role, the overseeing of feminine dress. It is not a triviality to him as has been adeptly demonstrated by #mydressmychoice. This is because the image of womanhood is understood in relation to family; all women are somebody’s kith and kin, they are part and parcel of the human family.

References

www.#mydressmychoice
Could criticism be the Achilles’ heel of post-historical art?

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Abstract

The paper seeks to discuss, in the light of the cultural commodities concept, of Noël Carroll’s thesis of a second definition of art in Danto’s thought, moreover, based on the example of the productions of the Brazilian artist Marcos Maria Branquinho, as the theory of Danto’s art criticism addresses the questioning of the concepts of the art world and post-historical art to the speculative universe of the Institutional Theory of Art. Whereas in the preface of “Unnatural Wonders: Essays from the gap between art and life”, the North American philosopher says to agree with Hegel’s thesis that the role of criticism is merely to examine whether the incorporation of meaning in the proposed object as artwork is well done, a set of questions is made present from this premise, mainly because this conception of criticism ignores elements of institutionalization of artworks in the creation of artworks, when on the other hand the thesis of essentialism and historicism would make them emergent. After all, to what extent factors inherent in the concept of post-historical art, like multiculturalism and pluralism, would not be much subsumed by trends in the art market than the claim to a full freedom of creation by the artists? Under the principle of art criticism that is limited to assessing the embodied meaning, does not post-historical art tend to replace the art world by the world of cultural commodities converting the master narratives to the art market trends? Finally, to what extent a world of artworks converted into cultural commodities, added to the art critic limit as a mediator between the artist and the viewer, do not serve to resume controversial conception of Arthur Danto art world as an Institutional Theory of Art? To reflect these elements is the purpose of this paper. DEPARTAMENTO DE CIÊNCIAS HUMANAS E FILOSOFIA, UNIVERSIDADE ESTADUAL DE FEIRA DE SANTANA, BAHIA, BRAZIL.

Keywords: Post-historical art, Criticism, Cultural commodities

Introduction

Marcos Maria Branquinho is a Brazilian artist whose performances, photographs, drawings and writings inspired the proposal of this communication. Influenced by the concept of “poetic vehicles” present in the Art of French Jean Cocteau, Maria seeks to create artworks that inhabits the boundaries between different types of art, to dialogue with the deities, heroes and idols, sometimes ironically, and other in almost ritualistic manner. Even its own name asserts the presence of masculinity, in Marcus, the femininity in Maria, and finally the irony in the adopted surname, Branquinho, whose meaning relates to the use of the color white to symbolize himself, when, in fact its origin is African descent. However, the artworks of Marcos still remain non-or-little institutionalized by the art world or, indeed, by the institutions of the art world. His works, which to some extent point to a conceptual complexity, are presented more in your profile on social networks than actually in galleries and museums. The Facebook, which are not properly part of the institutional art world, is the habitat of most of his artworks. And precisely for this reason I dedicate this communication to their work, whose justification I will return at the end of this paper. However, I will first address the fundamental philosophical problem it sets my talk.

Marcos Maria Branquinho, 2015, “Hapiness”. This work is a theatrical performance made in an art gallery.
artworks. And precisely for this reason I dedicate this communication to their work, whose justification I will return at the end of this paper. However, I will first address the fundamental philosophical problem it sets my talk.

The concepts of “end of art” and “post-historical art” represent the two most famous aspects from the philosophy of art of the American thinker Arthur Danto. With the first concept, Danto asserts the constraint of art to the history of the philosophy of art and its master narratives - notably, the mimesis as a history of progress, and the manifest in modern art representing the crisis of this progress – and, coming to its end when in the discussion of master narratives the problem of defining “what is art” was presented on the Andy Warhol’s “Brillo Boxes” and the problem of distinguishing between ordinary objects and artworks when they are perceptually indiscernible.

The second concept, the “post-historical art,” Danto brings to the philosophical debate of art the judgment that following the presentation of the problem of indiscernibility between object and artwork, was followed in nineteen seventy an era of radical pluralism in the art world, so that the artistic propositions, now no longer benefiting from a legitimating master narrative could either validate the finding of the history of art further understood as a narrative of a stylistic progress.

The aforementioned concepts of end of art and post-historical art have in this talk a purely illustrative role of a problem, which is: that although the philosophy of art of the American thinker addresses the issues related to the art world in a historical perspective, as can be seen in the propositions of a historic end of art, if so art history as a history of master narratives, or even in the judgment that the subsequent art to the seventies would be a post-historical art on the other hand, the assessment of his philosophy of art and its historical character may prove problematic if seized just by a historical perspective, since his art philosophy is also essentialist and, we should note, it comes from a critique of theories that propose bequeath a skeptical reading to the role of aesthetics in defining the nature of art.

Thus, in Danto we found in the historical essentialism a double definition of art, and consecutively is in this light that at first glance might appear paradoxical theoretical formulation, an investigation around his philosophy of art should be aware of, avoiding falling into a reductionist or distorted reading of his thought, since this is neither just historicist nor just essentialist. We consider that conjunctive reading essential, especially if we observe that it is recurring in Danto’s thought in his essay The Art World (1964), his titled search for an ontology of artwork in Transfiguration of the Commonplace (1980), taken over paper such as The End of Art (1984) and ‘The art world revisited: comedies of similarities’ (1992) and reiterated in its connective character in After the End of Art (1997). The design of his philosophy of art as having an essentialist connective character and history is, moreover, noted by Danto as a key element in not a few responses to critics of his theory.

For the American thinker, the essentialist character of art is presented as intentional predicate of art involving the conceptual representation contained by the art world, so that the object must meet two necessary requirements for so being elected: a) be about something, and b) incorporate its meaning. Thus, one can understand that the intentional character of his theory states that for something to be elected art, regardless of culture or time in which it was produced the artifact, it must, in principle, it can contemplate the two requirements also condensed by the author under the concept of incorporation of meaning (embodied meaning). In this scope of his theory, what makes an object a artwork, therefore, is the incorporation of meaning on the object, that is, transfiguring a metaphor on the object. However, for Danto, the art is also historic, but in extensional meaning, i.e. in relation to the objects to which the term art is applied. The author seeks to claim with the use of this character the works produced in different stages or cultures that do not necessarily resemble stylistically with each other. Therefore, the argument that the scope of the term artwork is historical, not denies essentialist intentional character, or the latter does not substantiate


pluralism and multiculturalism as extensional features of art. Such concepts rather are complementary to the definition of art and the understanding of its historical dynamics. I quote him: "The concept of art, as essentialist, is timeless. But the extension of the term is historically indexed – it really is as if the essence reveals itself through history, which is part of what Wölfflin may be taken to have implied in saying, ‘Not everything is possible at all times, and certain thoughts can only be thought at certain stages of development’. History belongs to the extension rather than the intensity of the concept of art, and, again with the notable exception of Hegel, virtually no philosophers have taken seriously the historical dimension of art).

Within such double theoretical principle of the art exposed above, so that other concepts of Danto’s thought need to be observed, since such overlapping take part and underpin other concepts such as “end of art”, “post-historical art”, “art world” and that the case of this communication proposes to problematize also the criticism.

1. Danto and criticism as embodied meaning

Some contemporary aesthetic thinkers point out that the question of art criticism in the last half of the twentieth century came to be replaced within the universe of the philosophy of art and of art criticism by the problem of definition either. In fact, we note that the question of what art is seems to have often precedence over criticism, or, on the other hand make it as a smaller issue. The American thinker Noel Carroll, who in two thousand two published a work devoted entirely to the problem of critical and emergency to address it before the plural and multicultural context of contemporary art, exemplifies this context in the introduction of his work. According to Carroll, in the US, the critical philosophy peak extended from the fifties to the sixties, mainly due to the advent of the theories that sought to deny the non-validity of an essentialist argument of art definition, a current case among the Neo Wittgensteinians. After all, if you could not define art, how could you prepare the construction of a philosophy of criticism? On the other hand, to the American thinker, from the nineteen sixty, the definitions of art began to appear more frequently, along with art philosophies, such as Arthur Danto, thus justifying the need for the resumption of their problem.

Although this assertion of Carroll can lead us to the understanding of a philosophical thought of art, as Danto’s one, it probably would resume the issue of criticism as a central element of his philosophical problem, contrary to what happened with the concepts of the art world, post-historical art, end of art and the problematic of art criticism during the historical validity of the master narratives, and although the own Arthur Danto has become an art critic since nineteen eight four, this seems to have addressed the issue of criticism as a minor philosophical problem of his philosophical framework, or at least, he did not offer to this theme a questioning of merit as other issues of art. The subject of criticism appears in rare passages of Danto’s most emblematic writings, as “Transfiguration” and “After the end of art”; or they received attention of rare papers, in which, in all these, tried to keep the same time the consistency of his thesis about the criticism, but on the other, without enlarging the problems that his thesis would entail.

A first presentation of the problem appears in the introduction of “Unnatural Wonders: Essays from the Gap Between Art and Life”, entitled “Art criticism after the end of art,” Danto presents a number of relevant considerations to address our problem, deserving here being quickly found. 1) the author asserts himself as the first critical post-historical art, emphasizing that the end of art does not concern the end of criticism, since that concept only rule out the kind of practice to praise a work showing what would be the next phase of the history of art, that is, depriving the critical paradigms of historical master narratives. According to Danto, the post-historical critical is liberationist and he releases the artist’s art history burden; 2) the American thinker makes clear that the two conditions contained in intentional predication of art, developed in The Transfiguration of the Commonplace: the philosophy of art and represented by the concept of embodied meaning, are paradigms not only for the definition of art but also for art criticism; 3) drawing upon the essentialist conception of the intentional character of art, Danto believes that the critical post-historical art and historical art criticism does not differ, and in both cases the role of the critic is merely in making a kind mediation between the artist and the viewer, that is, the critic is someone who is asked merely to explain what is being seen in the work, interpret the incorporation of meaning in the proposed object as a work of art and if this incorporation was well fulfilled. “In general what I undertake to do in these reviews is to describe what the work is about – what it means – and how this meaning is embodied in the work. What it fails to rec-

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ognize is that the being of a work of art is its meaning. Art is a mode of thought, and experiencing art consists of thought engaging with thought. [...] The great works of art are those which express the deepest thoughts, and treating them as mere aesthetic objects cuts one off entirely from what makes art so central to the needs of the human spirit. [...] The distinction between meaning and being is a good place to start in working toward a critical assessment: one has to ask how the meaning is embodied in the material being of the object. [...] The thoughts with which I endeavor to equip my readers are themselves pieces of disguised philosophy. Each piece of philosophy is designed specifically for the work of art at hand.6

We note that the considerations outlined above also find a similar concern in a passage from the preface of The Madonna of the Future: Essays in a pluralistic art world, this work consists of a selection of art criticism essays whose point of interest to the problem of critical are quoted below. At a first glance, the author states the essentialist character of meaning and of incorporation of the meaning as principles necessary for an object to be transfigured into art. Later, as own condition of freedom of contemporary art, the passage presents the pluralism as possibility of every object be chosen as work of art. Finally, thirdly, it brings to the debate the understanding that philosophical thinking coincides with the beginning for art criticism, grasping this as an assessment of the incorporation of meaning and the role of philosophy in this case, how to interpret the meaning of work in its incorporation of the object.

We note that it is in the passage quoted from the Preface of The Madonna of the Future: Essays in a pluralistic art world, or from the introduction of Unnatural Wonders: Essays from the Gap Between Art and Life, we have a set of considerations that underlie the relevance of the concept of criticism within Danto’s theoretical body, especially because a) on the one hand the thesis of criticism focuses on checking if the direction was incorporated into the proposed object as a artwork, that is, to ascertain whether there was the adaptation that the essentialist character requires that something is artwork: be about something and embody its meaning; b) fitting to criticism only attest how and if the object proposed as artwork was finished well, moreover, according to Danto a mere role of interpreter the artwork to the public; and c) being critical activity as only assess the embody of meaning, and which is the role of post-historical criticism and also historical, such Danto’s affirmative seems at the same time removing the critical role of rooted art criticism in the master narratives over art history (so that these would not be the correct criterion for the criticism), but also, and above all, it is so only to address the criticism that Danto’s historical essentialism thesis becomes ignored in his main character: the need for conjunctive approach of terms. Regarding the criticism, Danto only addresses under the intentional scope of his theoretical conception, ignoring how this measure would ask himself a broader approach to the problem, in order to clarify why in this particular case, the historical character is not part of essentialism and, second, to ignore the set of considerations that such a conception, reduced to essentialism, implies against his own theory. We note, moreover, that similar apprehension however focused on the problem of the relationship between narratives and theories of art, was observed with regard to the definition of art by Carroll in his essay Danto’s new definition of art and the problem of art theories.6

2. Problematization

Noël Carroll aforementioned has pointed out some considerations concerning to the problem of Danto’s way of criticism. He asserts Danto is himself a critic of visual arts, but for anyone who is not his job to evaluate the works about which he writes. Instead, institutions such as museums, galleries, art fairs, biennials should take to select certain works for the attention and thus evaluate them implicitly. For Carroll, the thought of Danto is implied that the curator is the real evaluator. This is who displays the pieces of art to our attention and to the attention of the art critic. Then the art critic digs, contextualizes, analyzes, interprets, etc. “The education of the public, it can be said, is in the main task of the critic.” I quote Carroll: “Danto’s view is also connected to his philosophy of art. Like Hegel, Danto Thinks that something is an artwork only if 1) it is about something and 2) it embodies whatever it is about in a form appropriate or fitting to its content. This supplies Danto with his critical agenda. First establish what the work is about by means of description, classification, contextualization, and interpretation and then analyze the ways in which the form in which the content is embodied is suitable or appropriate. Putatively, for example, the gallery elects the work as valuable and then the critic explains why. Explanation, not evaluation, is the critic’s job. The critic explains how the work works.” Moreover, Danto’s conception of the institutional structure of the art world

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runs into some problems that are not unrelated to the selection-as-evaluation idea. It is not self-evident that in merely selecting certain paintings for the exhibition, the curator or gallery owner is evaluating them positively... it may be that the art on display is work of questionable value by an influential artist or patron which must be shown for economic or even political reasons [...] a producer may release movies in a certain genre not because he evaluates than positively, but because he needs product for a hungry market.\(^7\)

Marcos Maria Branquinho, 2016, “The song my mother taught me”. This artwork is a dance show in an empty lot.

What such clarified position by Carroll leads us to? In a first scope, it points us the limit of the critic as a mere servant of institutional means of art, powerless of showing the legitimacy of value allocation at the institutional means (what, in certain extent puts in doubt their own freedom longed for the artist in the post history period, constrain him much more to a trend servant of interests of other, like a market interest; then, it expresses the resumption of a longer issue discussed by other critics of Danto’s work and that lead the American philosopher to write the “Art world revisited” as a kind of evaluation of the art world article from nineteen sixty for, which is a response if the institutional character of his theory of art would not be again conditioned upon the institutional theory which the author himself sought to dissociate.

Of course, says Carroll, “it can be said in defense of Danto’s view that usually when a gallery or museum, or when it is not a publisher or film producer presents a work of art to the public, the standard assumption is that it is recommending it as a candidate for evaluation”. Moreover, I think, if the gallery or museum present a work, brings in itself implicitly an institutionalization from a critical criterion? This task, moreover, would not continue to be or should not be the task of the critic?

Danto refrain this act of testifying about the work its artistic value, to assess him a kind of seal of approval, since its statement of adequacy of the way is a way in which he implicitly indicates his belief about the artistic value of work. However, does not this restrictive taken of his role as critical conduct his own art theory to a resumption of the principles of Institutional Theory of Art? After all, for Danto, his conception of art world has in theories historically ordered the emancipator criteria to make an object worthy of being elected as a artwork and to the appreciation, removing the critical this evaluative role and resigning him to a mere interpreter, would it not condition the work again, to the scrutiny of galleries and museums experts as subjects endowed with the ability to transfigure the object work?

Marcos Maria Branquinho, 2016, “Bathroom theater n.2: Turner Thunder”

Moreover, it is worth noting, reduced critical activity to a mere mediator and interpretive role of embody meaning in the proposed object as a artwork, and understanding that the institutional means involving the productions, exhibitions, promotions and sales of works of art are not moved as only by theoretical interests around the arts, that is, by embodying meaning, but differently, move the trends of the art market, the fetishism of cultural goods, among others, one of the basic aspects of Danto’s post-historical art thesis, that is, the full freedom of artistic work by the artist (i.e. pluralism), it goes on to become a kind of hostage to institutional dictates, and therefore may be such freedom, before the symptom of an era in which art has ceased to be guided by master narratives to be guided by momentary market trends - and of course, the multiple product (art) opportunities that the market would allow as characteristics not of a

creative autonomy, but an entrepreneurial autonomy in the market world. Such apprehension, noted previously by the Brazilian Debora Pazetto Ferreira: “the art world is a broad concept enough to cover all of these dimensions, of the most outsider to the most massificated. However, it should not be used as a miraculous concept, disregarding the ever-present risk of institutionalization and massification of art in the art world”.

We realize, therefore, that the question of criticism in Danto brings us to the dilemma: on the one hand their post-historical art theory leads to a thesis of full freedom of the artist, the stylistic pluralism, the multiculturalism, and the possibility of every object can be elected artwork; on the other hand its reduction of criticism to the concept of embodied meaning risks condition the autonomy and freedom of the post-historical art to the precepts of the art world institutions and their interests.

It is in view of this prospect, and to finish my talk, I would like to return to the example of the work of Brazilian artist Marcos Maria Branquinho. In his works, we can identify a consistent dealing with the world of post-historical art asserted by Danto, for example, when the artist tries not to be restricted to a single style, to make use of the most diverse styles with a particular poetic goal, or so when synthesizing in the same work the lyrical and anti-art perspective. On the other hand, also, his work and the way the artist tries to present it to the test of criticism is both a warning and a dialogue about the risks of submission of the art world to institutional means. In reviewing the political clashes of some artistic movements of the 1970s, which sought to break the boundaries of galleries and museums (for example, Hans Haacke, Smithson and Dennis Oppenheim), Branquinho discusses in his work just the fundamentals of institutional spaces, basement abuse humor come from such means, is trying to break away from their spaces to play and reorder its functions, or simply ignore them. It is what we can learn, for example, of the use the artist makes of theatrical spaces for visual arts exhibitions or performances, the use of empty streets and roads as public space for their theatrical or dance performances, employment art galleries for the exhibition of plays and, finally, the use of social networks as prime institutional space. By deconstructing the institutional spaces, and at the same time reaffirm the autonomy of production and exhibition of his works, Marcos Maria Branquinho leads us to think the emergence of art criticism at the same time understand and extend full freedom yearned for a post-historical art.

Bibliography


Communicative trend of contemporary aesthetics: problem of the glossary

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Annotation: the article considers the important media features of contemporary aesthetics that significantly affect the change in its status and position in this regard; a significant outcome of the proposed project was the thought of creating an electronic international dictionary of philosophy of artistry and contemporary art.

Keywords: contemporary aesthetics, electronic mass-media, international dictionary of philosophy of the artistic and contemporary art, artistry.

At the present time aesthetics, as well as all the other intellectual phenomena of contemporary culture, not only demands for reconsideration of its status and potential, but, what is more, cannot develop further without taking into consideration other realities of “everyday” subsistence in the contemporaneity, without paying attention to its trend features, i.e. without being synchronous to it. In slightly other words, stagnating and lagging behind “the time of human being” in its asynchrony to it inevitably lead, as it were, to “the death of aesthetics”.

Being a philosophical discipline with the centuries-old history, aesthetics, as it seems, can still stand aside from contemporary culture and “inconvenient” everyday life, as it used to be before, – stay traditional, non-topical and low-demanded in this connection, continuing its existence within habitual historical and aesthetic limits that it has set by itself, avoiding the challenges of today’s world, peculiarities of fundamentally new culture and its “inconveniences”, not hearing the voices and not understanding the language of contemporary art, not seeing the “marginal” Homo Aestheticus, etc., that is, not savoring modernity – the Taste of New which is very unfamiliar to aesthetics.

However, regardless of what we want, the imperative of time is that aesthetics should not only take into account new rules of the game in order to be in the game and at least stay an institutionally significant player retaining its own cultural value. The matter is that it can also gain new vital strengths and communicate new meanings to what is happening here-and-now, enriching and guiding it philosophically – spiritually, theoretically and methodologically potentiating its adequate “aesthesis-and-arthesis”, so significant for a very promising future.

“How Can It Be Done?” – this is indeed a fundamental question of contemporary aesthetics.

It goes without saying that, first of all, new conceptual ideas are necessary and important, but in our information age a media-communicational trend, perhaps, becomes the main and “formal” one: «Media are the Messages» & «Connecting the Aestheticians».

It is not so much a question of what can and should be opposed to the commonplace of daily routine and even the “transfiguration of the commonplace” (A. Danto) but rather of what really creative and significant can and should be suggested in this connection – i.e., of changing not only the “horizon of understanding”, but also of shifting the understanding of this very “horizon of aesthetics” (in prospect for the foreseeable future, of course, without an unwarranted futurism, especially on basis of shocks).

If we try to think about that in terms of media, then how is it possible to manage without new digital technologies in the communicativeness of contemporary aesthetics? The question seems to be rhetorical in the age of iPads, iPhones and SMS, as well as other gadgets, but it turns out that this question is not rhetorical at all for aesthetics, if by aesthetics we still basically mean philosophical aesthetics. Everyone still “think their own thought” mostly by themselves positioning themselves as a conditional “lonely Rodin’s Thinker”.

The communicational trend of contemporary aesthetics implies a sort of "schizo-aesthetics" (Deleuze – Guattari) when, in accordance with a slogan from their manifesto “Rhizome”, one should be active even remaining in the same place.

However, the mobility of reaction is just one matter, as it is possible to be mobile and nevertheless stay in place (let us recall shocking cell phone conversations – talks on mobiles – in the underground, in trams, for example, or (for some reason, especially) – in route taxicabs (“marshrutkas” as if in Russian)). The talks seem to be
topical and mobile, but mostly they are extremely idle, though it is not the fault of media – in this case, media does not produce any messages, it just transmits them. And, of course, the matter is not in mobiles, but in those who use them and what potential a mobile phone has (here I do not imply the choice of its colour).

Let us come closer to the “mobile talks” in aesthetics. First of all, it is necessary to pay attention to the fundamental principle of contemporary communication, i.e., to the “rhizome” (“rootstock”) itself. If the “rhizome” is not only an image of interweaving of all and everything in contemporary culture but a principle of media mentality (which is no more paradigmatic, as it used to be traditionally, but syntagmatic) illustratively represented by virtual reality of the Internet in the first place, then how does it correlate with aesthetics that interest us, for the most part, media-wise (and not only professionally, but also from the point of humanities and even humanitaristics) and with what is connected with aesthetics in other contexts?

It is necessary to rhizomatize contemporary aesthetics by means of media in order to be as much closer to the rhizome of contemporary being as possible. Moreover, it is necessary to intertwine with everyday life, for example, with a very conditional “mass culture” not accepting the above-mentioned “elitist pose of the Thinker”. In this case, a new discourse can be built around “communicational marginal aesthetics” when “communication without borders” becomes the main issue. It includes trans-marginality, trans-communicativity, and transculturality as well.

Of course, in the utmost extent a phenomenon of “transgressivity” is implied, which, if not only post-structural-wise, suggests an existential, notably contemporary and existential aspect of human being with an evident trend towards the future – “through the borders”, overcoming them and, what is more important, transforming the being, as the informational age and information have been already almost replaced by “the transformational age”. Thus, the task is not just to be in the trend, a supreme task is to perform, as Socrates said about philosophy, “obstetrics” – over and over again. “A midwife on the Internet” – that’s cool!

So, rhizomatism, marginality, transculturality ensure the communicative trend of contemporary aesthetics (and not only that). What else then, if we focus on peculiarities?

The experience of familiarization with contemporary aesthetics in its local and global form (among other things, it includes congresses and international conferences, magazines, international and national communities, etc.) shows, and also linguistically, that there is a profound deficiency and even lapse of understanding, communication – to the utmost extent – the absence of an invariant “Esperanto-like” language for talking with each other. Everyone speaks their “own language”, both literally and metaphorically: own well-measured, area-based paradigms of language and understanding are still important (the English language, of course, is universal and convenient, but only functionally). Therefore, a Russian still better understands another Russian, a Chinese – another Chinese, an American – another American, and etc. Of course, this phrase is not about linguistics, but about philosophy in the first place, let alone aesthetics which is understood in its extensive version of “bodysophy” (the world’s most popular “som-aesthetics”). “The building of the Tower of Babel” is still not finished. “Lord, forgive us our sins and forget what we have previously done…”

However, there is a hope for something what has not been done yet but what is already germinating and ripening in the contemporaneity – for new technologies and new mentality initiated towards the Communication-Media-Virtual-Transformational Future.

As a specific action I suggest the dictionary project of “communicational and marginal aesthetics”, a sort of aesthetics that apparently can most adequately exist in the trend of contemporaneity.

The project of multimedia dictionary of aesthetics: “The International Electronic Glossary of Philosophy of the Artistic and Contemporary Art”

1. The dictionary has a conceptivistic nature – it is based on principal, key concepts, the topical old ones as well as the principally new ones, by the sole means of which the authentic peculiarity of the contemporary artistic can be seized nowadays.

2. By its genre and style the philosophical dictionary is, first of all, – a glossary, i.e. a set of principal terms provided with a minimalistic laconic explanation (within one concise phrase, maximum two or three; see further for the attached link “The Instructions for the Authors of Glossary”). The dictionary is personified – is of the author – and suggests its own “statement” as own “solution” of the specification problem of the contemporary artistic.

3. The dictionary is suggested to be arranged not alphabetically or thematically (excluding separate sections and general final list of authors and terms) but on the branch-wise principle, i.e. by the author’s preemptive positioning as a professional in one institution or another which is connected with the artistic world or acts as an agent of this world. The initial structure, or rather the context of positioning and representing of own concepts can be as follows: aesthetics and philosophy of art; philosophy of culture and culturology; art history and other sciences related to art (and those not
related as well); criticism; arts management and exhibition “exhibitionism”; artists (professionals as well as “Sunday painters”, amateurs); recipients; “passers-by”, etc. NB: the dictionary structure is open!

4. Various conventions are suggested. Most significant is, first of all, an “internal convention” – with yourself as the author and with your other self (alter ego) – for gaining more precision in production (generation, creation) of senses against the backdrop of “own” terms and, actually, new concepts. There is also an “external convention”, within the nearest society of authors of a section (sections): discussion with like-minded people – optionally – and possible corrections in this connection as well as in the context of the dictionary in general with participation of the expert committee (authoritative editorial board). And “hyperconvention”, as it were, will be of much importance. It would be right to create a website on the Internet for the realization of the dictionary project and organize a forum with a certain degree of access and user authorities including other services as well. Besides editing “articles” by means of such tools it will result in the creation of a permanent dictionary and thus will allow synchronizing the dictionary and contemporary art to the utmost extent. The fact that the dictionary will be available on the Internet will allow solving technically the problem of multimedia and actually turn it into an electronic resource (the communicational and educational one as well. In this connection particularly important is an actual possibility of providing links to electronic sources of all kind of information and to presentation of “pure cases” of the artistic from the author’s viewpoint, visually, straight through the art itself, the cases that represent a certain concept.

5. The authors of the dictionary who form the team are “accumulated”, first of all, at the expense of the Russian Society for Aesthetics and the International Association for Aesthetics (IAA), and of all those who are interested in the realization of this project – considering all the sections. Since the project is communicatively open (of non finito nature) and everyone can become a potential author, any person who already is or who wants to be in this “trans-traditional” reality of contemporary aesthetics can join a currently implemented version of the project.

Useful links regarding the dictionary: “The Message”, “The Project”, “The Explanation of the Conception”, “The Instructions for the Authors of Glossary”, “The List of Personal Data”, “Slogans and the Image of the Project” – can be received by our site: www.glossaryaesthetics.com or directly from me as the Project Coordinator on personal request (bvo51@rambler.ru or BorisOrlov51@gmail.com).
Abstract

Slavoj Žižek does not need to be introduced. A Slovenian philosopher and cultural critic, he is well known around the world. With a sharp mind, brilliant style, prolific production levels, and an assimilation of high and low culture, he has earned a worldwide influence inside and outside of academia.

Since his work moves at the intersection of a range of disciplines such as philosophy, psychoanalysis, cultural studies, political theory, just to mention few, his raids on the ground of mass culture are regular and crucial. It is surprising that his talent to combine lucidly Lacanian analysis with mass culture, imaginary philosophical reflection and socio-political investigation, while pointing out the obscure, hidden aspects of society and of the ideologies that pass through it, can be so comprehensive.

This paper, as a result, aims to examine the special relationship between Žižek and mass culture, the way he uses it and takes account of the popular culture and the way his thought can help us (or not) to understand better our current relationship with cultural industry, art, power, and society.

WHO IS SLAVOJ?

Can the psychoanalytic theories of Lacan, some Marxist categories, the cinema of Hitchcock, Hegel’s thought, with the humorous interaction of the history of literature, music, virtual reality, popular imagery, and other political and sociological theories, all combine to help us understand some of the dominant forms of culture and contemporary society, while trying to avoid simplification and trivialization? That is what Žižek tries to do, albeit controversially.

Today everyone has heard of this Slovenian thinker, and he has become a veritable philo-star, we could say, well known across the world, whose sharp mind, brilliant style, prolific production, and the assimilation of high and low cultures have gained him a worldwide influence, inside and outside of academic circles. The main feature of his rich and various reflection is his ability to combine trenchant Lacanian analysis with mass culture, and philosophical consideration with socio-political investigation, all the while pointing out the obscure, hidden aspects of Western societies.

In one of his first books entitled *Everything You Always Wanted to Know About Lacan... But Were Afraid to Ask Hitchcock* (London: Verso 1993), Žižek immediately reveals his intellectual debt, never to be abandoned, to Lacanian thought and its complex system of categories, alongside his uncontrollable passion for the English film director. From this point on, Lacanian terms such as “symbolic,” “imaginary” or “enjoyment” (jouissance) become more and more the key terms for Žižek, whose subsequent books gradually take into consideration the theory of ideology, mass culture, nationalism, ethnic conflicts, Hollywood and the world of cinema, Lenin and Christianity, Schelling and Hegel, cyberspace and virtual reality, sexual fantasies, and so on.

“I’M THE IDIOT”

What begins to appear increasingly evident in his literary production is the meaning and influence carried out by mass culture, that is to say, by popular culture imbued with cinema, advertising, media images, fiction, which stands for both the symbolic and the imaginary and, as such, the main object of his analysis. The reason why he uses examples taken from mass culture to explain Lacan is clearly explained by Žižek himself in an interesting self-interview, where he says that he chooses these examples to avoid pseudo-Lacanian jargon and to reach greater clarity not only for his readers but also for himself. And he adds that the idiot for whom he strives to make everything as clear as possible is he himself. And he continues by saying that he is sure of truly understanding some concept when he is able to translate it into the intrinsic stupidity of popular culture (see Žižek 1999a: 171).

That is how Lacan helps to explain Hitchcock, Spiel-
berg, or David Lynch, but also conversely, how Hitchcock, Spielberg, or Lynch help to understand, exemplify and update Lacan himself (the subheading, indeed, of his book reads: *An Introduction to Jacques Lacan through Popular Culture*).

As a result, mass culture is not for Žižek only the test bed of Lacanian theories, the privileged setting where those theories can be confirmed and legitimated, but it stands for the actual ideology of late capitalist society. But not the ideology as understood as collective unconscious, or the unconscious expression of the repressed forces of society, or the “collective imaginary,” or even the representation of the anxieties and expectations of society; rather, in the sense of the imaginary of the “Big Other,” as Žižek calls it with regard to Lacan, which is the way in which the subjects are structured within a symbolic order, the symbolic order of power. Indeed, power is always itself and simultaneously its opposite, a double symbolic force able to duplicate itself phantasmatically. Its task takes place always on two levels, as with the examples of ‘obey/rebel’ or ‘work/enjoy.’ Its behavior is intimately self-contradictory, always oscillating between two opposite poles, two extreme attitudes. Thus, its logic is that of an “impossible choice”.

The Big Other embodies the way-of-being of power in all its forms, complex and ambiguous, clear and implicit, paradoxic and obscene. It is the totality of labels, unwritten conventions, undefined but already known and experienced by a group. And since it is in mass culture that the Big Other reveals one of its faces, the most immediate and representative, idiotic and accessible, it is exactly there where we have to start, lingering in it and taking it quite seriously, as it does the Hegelian spirit that reaches its own truth only by “tarring with the negative” (as the book’s title of 1993 proclaims), and so making of it the main object of study and reflection. By means of a kind of short circuit, the inverted truth of the Big Other’s symbolic order comes to light especially in the most consumed of expressions, in the trash/kitsch phenomenon. In this way, we could say that in its lower, poor, emulative forms, mass culture reveals its inversion, that is, its truth. We then need to become involved in the symptom, *enjoy your symptom!,* Žižek (1992) says, enjoying it completely, that is, identifying with it ourselves and identifying with it until attaining a state that allows us to read “high” culture as if it were “low,” and the “elitist” Mozart as “massified” Michael Jackson. But if the symptom is the way in which society organizes its own enjoyment, one cannot hide the enjoyment caused by mass culture; it then becomes clear, writes Žižek, that “the Lacanian theory serves as excuse for indulging in the idiotic enjoyment of mass culture.”

Now, it is not a coincidence that mass culture and the reaction to it produces what we mean when we use the term “enjoyment” (*jouissance*) and not “pleasure” (*Lust*) for, following Lacan, Žižek believes that enjoyment is “beyond the pleasure principle.” It comes from a conflicting and painful encounter with the object. It is an unusual pleasure, a kind of satisfaction never resolved, paradoxical, aroused by something that breaks the balance of a pleasant thing, and breaks the correspondence between subject and object while introducing another dimension, different and not conciliated: the enjoyment is “*Lust im Unlust*” says Lacan (1992). Enjoyment, as is well known, for Lacan is never my enjoyment, as it is always the enjoyment of the other. The same happens with desire (see Lacan 1966). We get a sense of this statement when we consider, for example, a social phenomenon like fashion, where it is possible that an object becomes more desirable because we perceive that others desire it, and it loses its allure when others’ desires change.

So the desire that we find at the center of the imaginary – what Žižek calls fantasy – is never my own desire, but rather the relationship with the desire of the other, because the imaginary is properly what we seem to others’ eyes, what our position is in the desire of the other. But we could ask: Why do both enjoyment and desire have anything to do with the other? The reason is, primarily, that following the Lacanian tenets (see for example “the mirror stage” in Lacan 1966, vol. I) and going also beyond him, Žižek strongly believes in the intersubjective constitution of human desire. The Other is already in the Ego, and thus the Ego is already already Other. The subject from which he starts is, indeed, the “barred” subject, the S, as Lacan calls it, that is the subject as correlative to a lack of being (as is known, Lacan separates between the ego or “moi”/“me” and the subject intimated by the shifter “je”/“I”). So the subject is always a split subject, that is, a purely formal sign without any positive content, an original vacuum filled only by an imaginary content and imaginary presence. But this object that seeks to fill the void of the subject, is not a thing, a common material object, but is what Lacan calls the “*object petit a,*” the “object little a,” that is, the object without properties, the sublime object of desire, “a bundle of properties devoid of existence,” Žižek writes, that corresponds to the object of the imaginary itself. It is something intangible but deeply inside me, something always under my eyes but – because of the radical otherness that constitutes the human being – which I can experience only through the mediation of the other’s gaze.

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Now, to understand better all these issues we should perhaps clarify that for Žižek the real does not exist prior to the symbolic. There is not indeed a primum real which is then symbolized. The real only exists at the same time in which it is the symbolic. Its existence is only formal, in itself it is immaterial, so the reality is not the “thing-in-itself,” but it is always already symbolized, that is, organized and structured by means of the symbolic mechanism. Žižek’s conclusion then is that reality is never directly itself. It is a kind of symbolic fiction that appears only through its symbolization, which, however, will never be complete because the symbolization often fails to cover the real whole.

In this general perspective we can say that the thought of Žižek is strictly linked to, and interested in, the relationship between the barred subject and object petit a, and his reformulation of the Lacanian dimension of symbolic and imaginary in terms, respectively, of fiction and fantasy, is thus the main conceptual framework supporting his reflections on mass culture.

THE CYNIC, THE VICTIM, AND FORREST GUMP

Now, without being afraid to “tarry with the negative” of contemporary ideology, to quote again Hegel, looking at it openly as regards mass culture and its symptomatic forms, we can glimpse one of its dominant traits in the cultural position of cynicism. The cynical attitude is typical of those people who know exactly what they do and yet nevertheless continue to do it in any case, such as people who know precisely the coercive mechanisms of power, but who adapt themselves to it very easily. According to Žižek, the “cynical distance” is the dominant form of the ideological attitude of the late capitalist subject; a sort of cynicism that insul.ts the public law from the position of its obscene substratum, and ends up leaving intact its power (Žižek 1999a: 34).

An emblematic example of how today the ideology works cynically can be provided by Robert Zemeckis’ influential movie entitled Forrest Gump, where for the first time the new role of ideology is clearly seen. In our post-ideological age, ideology does not worry about hiding itself, but rather shows its face openly, and reveals all the secrets of its operation. By doing so, it can continue to work undisturbed. The condition of its existence is paradoxically showing itself openly. The character of Forrest Gump, Žižek writes, interprets the ideology in its highest purity; he embodies “the impossible pure subject of ideology, the ideal of a subject in which the ideology works without imperfections.” The message of the movie is indeed simple and very clear: stop understanding, obey, and you will succeed! The idiot who carries out the orders finally becomes rich, while his girlfriend, with a critical sensibility and being politically engaged, gets AIDS and dies. Forrest Gump reveals the true secret of ideology that implies the stupidity of his subjects: “today in the cynical era, the ideology can allow to reveal the secret of its operation […] without even affect its efficiency” (Žižek 1999a: 56).

Defining the present ideological scene as the age of cynicism, Žižek wants to point out how the true enemy today is exactly the post-ideological attitude of the “cynical distance,” which he identifies with the postmodern position and with its neo-liberal ethics, whose prophet would be the American philosopher Richard Rorty. Although this ideology is generally based on the principles of tolerance and difference, it encounters its limit when it collides with a real difference. This position coincides also with the liberal ideology of victimism, where the other is worthy of being recognized as such only insofar as he remains in the condition of victim, that is, in the condition of not harming anyone. Delimiting the authenticity of the other to the condition of the victim, is also one of the most violent and authoritarian forms of suppressing his identity. So, with the consideration of politics as a program for avoiding the worst, the liberal ideology of victimism ends up rejecting the action, giving up all positive projects and following the only option of the lesser evil.

Thus, in general, the cynical attitude is certainly less naive than the transgression, than the simple reversal of the Big Other, that is, the mere inversion of its symbolic order supporting it unconsciously. However, the cynical awareness is far too integrated to power itself, too inserted in its games for not being ultimately functional in its very strategy of survival. Even when he is able to keep clear of the Big Other, the cynic ends up being unable to take it seriously and consequently it stops being a problem for him: so his distance is at least harmless.

THE CYNICISM AND THE “INTRINSIC TRANSGRESSION”

Confronting today’s cynicism – whose features have been sharply analyzed some years ago by the German philosopher Peter Sloterdijk in his book Critique of Cynical Reason (1988; orig. 1983), where he discussed the contemporary cynical man as an “integrated asocial,” in the grip of tactical thinking, pragmatic operations, and an economic strategy aimed at maximizing profit, against which he intended to rediscover the ancient natural and ethical values practiced by the ancient Greek school of Kynism (with a big K as Sloterdijk terms it) with its ironic and irreverent attitude – the question becomes: What kind of attitude do we have to assume to
avoid providing support to the Big Other and its power? To disallow it to become stronger? The new cynical solution is not Žižek’s position. Sometimes, he writes, “the most subversive thing to do when you are face to face with the discourse of power, is simply to take it literally” (Žižek 1999a: 118). But what does it mean to take power literally, especially when it has already begun to falter, to collapse? According to Žižek, the collapse of the Big Other has indeed already happened, especially in the former communist countries of Eastern Europe, where suddenly something happened, something of a purely symbolic nature which caused a shift in the symbolic fabric that constitutes the social link (see Žižek 1993: 231-237). If so, in the face of these manifestations of power’s powerlessness, we must continue this work of demolition, bringing it up at the bottom and arriving at a point that weakens our unconscious trust in the Big Other of power. That is because power, writes Žižek (1999a: 117), “is based on the fact that we do not believe in our own unconscious belief of the omnipotence of power”. Hence the necessity of taking it literally, that means destroying the unconscious belief in the Big Other of power. That means counting on its efficiency, but not trusting it.

Now, it is this set of moves that constitutes what Žižek calls “intrinsic transgression,” the only real alternative both to simple transgression and to cynical distance. Overall, this is the way in which Žižek understands our times, by which we realize that in order to understand what happens before our eyes, usually we do not need to stare at the real. One cannot do it, considering it in its supposed purity, getting closer to it, but rather we need to filter it, looking at it sideways, or better looking awry, as Žižek says (1991), perhaps through the grainy lenses of a narrative fiction, a movie, a novel, by which are able to return to the general meaning, whose nature is basically phantasmal.

Thus, contrary to what happened in Critical Theory, including its most recent branch of the Frankfurt School, where the abstract comes from the concrete, thinking comes from the real, Žižek believes that today we should proceed in the opposite direction, that is to say, starting from a pseudo-concrete imaginary to try to identify the abstract devices that are at the basis of our existence. And here arises what Žižek, taking inspiration from a verse of the Italian poet Francesco Petrarca, calls The Plague of Fantasies (1997). In this book he discusses what is produced by the conflict between the increasing abstraction of our lives and the pounding force of pseudo-concrete images to which we are constantly exposed.

And that is how we should, in general, understand the way in which Žižek looks at mass culture and lingers in it, while reversing the traditional academic approach and its snobbish and ineffective “cynical distance.” In short, avec Lacan, Žižek demonstrates great confidence in psychoanalysis and its ability to transform the “real,” to produce effects through words, to “undo things (symptoms) with words.”

CONCLUSION

In conclusion, as is well known, Žižek has been at the receiving end of many criticisms, especially concerning his lack of rigor and clearness in argumentation, along with the accusations of misreading other philosophers, in particular Lacan and Hegel, of general ambiguity and theoretical confusion, and of recycling old political ideas, to mention a few (see Patella 2005). Critics say he is always brilliant and entertaining, but at the same time he is frustratingly obscure, self-contradictory, and intellectually worthless. All true! But, while acknowledging some of his critics as being accurate in calling him ambiguous and multilateral in his positions, in his book Living in the End Times (2010) Žižek writes: “I am attacked for being anti-Semitic and for spreading Zionist lies, for being a covert Slovene nationalist and unpatriotic traitor to my nation, for being a crypto-Stalinist defending terror and for spreading Bourgeois lies about Communism […] so maybe, just maybe, I am on the right path, the path of fidelity to freedom.”

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Keywords: Aesthetics, museum, art, contemplation, entertainment, pleasure, senses, emotions

In theoretical studies the difference between high and popular art, including entertainment, is frequently given prominence in order to either demonstrate how disparate their bases are or, on the contrary, to prove that they have practically merged to become hardly distinguishable. Both the essentialist perspective, which highlights the distinction between the two fields, and such approaches as neopragmatism, which downplay their autonomies, tend to disregard the context of exhibition, which seems to play a crucial role in determining to what extent entertainment becomes a component of the reception of an artwork. I focus on the museum of art, since it constitutes the space of negotiations between exhibition, art and entertainment, while at the same time it provides the space where aesthetic theories can be put into practice. Major museums in their permanent exhibitions use the arrangement of the works as well as the sensual parameters of an exhibition environment in order to communicate aesthetic theories in physical space. I examine museum exhibition from the perspective of an aesthetician rather than a museologist, for whom it is more important that a museum functions, in Goodman’s words (Goodman: 1984: 172-178). However, if we look on an exhibition as the space putting an aesthetic theory into practice, the link between art and entertainment can be seen in new light.

The museum is a specific environment in which neither artworks nor aesthetic theories are autonomous, but deeply involved in a number of explicit and implicit relations with the museum’s other objectives, such as economy, politics, prestige or education. That is why the museum of art is often the subject of heated debates and disputes as a place within which hierarchies of values are established, a national and cultural identity is forged and viewpoints concerning the past, knowledge and education are formed. Aesthetics has a prominent place in these disputes, both in the form of the theory of art and in its expanded formula encompassing an exhibition regarded as a work of art – an artefact. It comprises the message conveyed by the architecture as well as the interiors, which in a coherent way determine sensual conditions for the reception of artworks. Apart from legitimizing the works on display aesthetic theories employed by museums help to achieve their other goals, like reinforcing a national identity or the authority of the museum itself as an institution. With three models of the museum – the first galleries and cabinets of curiosities of the Renaissance, the modernist museum, whose dominant feature was disinterested contemplation and reflection, and the pluralistic museums of the late twentieth century, which follow the ideal of an open and global museum – we can see three distinct configurations formed by an exhibition and artworks, aesthetic theories and entertainment. In each of them entertainment assumes different senses and forms, as each of them represents a different approach to entertainment. Therefore, my aim is not to determine the extent to which art (whether traditional or popular) is linked with entertainment, but to demonstrate how the application of aesthetics within an exhibition of artworks alters the attitude towards entertainment. It has to be noted at this point that what I propose is a model situation, which works with regard to national museums attaching great importance to their prestige and standing as well as political objectives. I am not concerned with theme parks or ecomuseums, where entertainment constitutes an integral component.

1. It seems appropriate to start with the Renaissance forms of collecting, not only because it is where the origins of museums can be traced, as large collections became museums, like the Louvre, but, more importantly, the museums of the late twentieth century are often compared to those very first ones. Victoria Newhouse in her discussion on the shift in the museum architecture, among a wide range of new museums, mentions the museum as entertainment and argues that to think of art in terms of entertainment is simply a return to the astonishment and delight associated with the first private Renaissance museum: a sensuous, thought provoking dis-
and plants holding within their stems the secrets that ing the sky, faces seeing themselves reflected in the stars, principles underlying the sixteenth century collections: tory or natural history. Michel Foucault writes about the or natural specimens, in order to write treatises on his-
particular care to the aesthetic, that is visual, contact eigns, people of the court displayed works of art with study, to differentiate viewing from touching. Sover-
deristinguish between a court collection and a scholar’s interested and inquisitive manner a person can easily 
Newhouse understands pleasure and entertainment as a multisensory experience of art with reflection being less important than the experience itself.

Indeed the key factor leading to the establishment of private collections was curiosity. Medieval theology condemned curiosity in the name of salvation, but the Renaissance elevated its status and allowing people to become curious it gave rise to modern science (Mar-
quard, 1994: 909-920). At the same time, curiosity could also be a source of pleasure derived from a sensual contact with the past given in the material form as well as with nature in artefactual form. People of the time were convinced that the objects they had collected gave them access to the mysteries of the natural world as well as proud of the prestige accorded to them by a valu-
able and precious collection in their possession. Daston points out that the curiosity resulting in the desire to observe and study new things became a sort of consum-

erist behaviour and its dynamics reflects the dynamics of the trade in luxury goods (Daston, 1994: 43). Finally, the world of collectors constituted a community, where viewing objects, reflecting on them and trading them took place in a relaxed sociable atmosphere provided by private residences of upper-class society.

However, this type of entertainment and pleasure was seen as distinct from carnal pleasures and from the-
saurus-like collecting which involved storing valuable objects, the distinction which corresponds to the one between the pleasures of people with taste and the plea-
ures of common people. This is the time when, accord-
ing to Greenblatt, a special kind of disinterested viewing emerged within the Mediterranean culture, which en-
abled the viewer to admire objects which were no longer in use, no longer part of everyday life. Greenblatt cites Dürer’s admiration of the objects brought from the New World (Greenblatt, 1992: 177).

With a well-developed ability to view objects in a dis-
interested and inquisitive manner a person can easily distinguish between a court collection and a scholar’s study, to differentiate viewing from touching. Sover-
eigns, people of the court displayed works of art with particular care to the aesthetic, that is visual, contact with exhibits, while scholars touched objects, medals or natural specimens, in order to write treatises on his-
ory or natural history. Michel Foucault writes about the principles underlying the sixteenth century collections:

The universe was folded in upon itself: the earth echoing the sky, faces seeing themselves reflected in the stars, and plants holding within their stems the secrets that were of use to man. Painting imitated space. And repre-

sentation – whether in the service of pleasure or of knowl-
dge – was posited as a form of repetition: the theatre of life, or the mirror of nature [...][Foucault, 2002: 19].

The flexibility of rules governing private exhibitions results from the qualities of art itself and from the specially designed architectural setting, but individual tastes of a collector has also left their imprint on such exhibitions, which form a part of the history of a family. Although various cabinets existed, each of them combined the desire to learn with viewpoints on beauty. In cabinets of curiosities the viewer had access to the cosmos in its entirety, as the representation of components of the world epitomized the whole universe. Sensual experience constituted a vehicle transporting the viewer towards the metaphysical beauty of the natural world as a whole. From the time of the first cabinet established by the Medici we can see how the aesthetics of claritas was accomplished (Hooper-Greenhill, 1992: 34-38). In the galleries where the artefacts of the Antiquity were displayed, viewers admired and studied the ideals of classical proportions considered to be perfect. The desire to learn, from which modern science originated, the contemplation of metaphysical beauty as well as activities which could be seen as entertainment coexisted on an equal basis rather than a hierarchical one. Arcim-
bold’s portraits illustrate this close link of art and learning through building a collection, since, as Umberto Eco claims, they are collections, they are catalogues, but at the same time this collection assumes an artistic form.

2.

Wolfgang Goethe left us the first description of the in-
terior of the Dresden Gallery, which aptly illustrates the shifts in attitudes towards art and its museum surround-
ings. He marvels at well-waxed parquetry, gilded picture frames and ample space where one could admire objects of adoration in that place consecrated to the holy ends of art (Goethe’s in Bazin, 1967: 160).

The atmosphere of the museum interior sacralizes art, distances viewers from the trivial business of everyday life and directs them towards disinterested contempla-
tion, but also towards learning. In the modernist mu-
seum one can observe the effects of the rationalization of both art and nature; here the conviction that reality, including art, could be arranged in order acquires a ma-
terial form. The exhibition space became divided with natural history specimens separated from works of art. The museum as the temple of science and the museum as the temple of art were established. It was also when learning and education became radically set apart from entertainment. In the space of the city, museums repre-
sented the areas of order, while world fairs became the places of entertainment (Bennett, 1995: 18-21); in both cases the achievements in the spheres of science and technology were displayed in the form of exhibitions, but what determined the character of a given place was the arrangement of its context. The museum exhibition isolates art from its surroundings through architecture and the arrangement of a display, it creates a place of concentration, silence and solemnity, whereas world fairs create no distance from everyday affairs (Greenhalgh 1989: 82-87)\(^3\), they are places full of distraction, noise and playfulness.

The modernist exhibition atomizes a work by means of the organization of the sensual and emotive environment: the architecture of the museum, the formal and ideological message which it conveys, constitutes paraergon for exhibition space, which in turn embodies the hegemony of sight, prevailing until the mid-twentieth century. It enacts the ideals of the Cartesian space, which Jean-François Lyotard (Lyotard, 1985: 47-54) called timeless and disembodied. The exhibition builds the proscenium-like distance relying on spatial and light qualities, minimizes the need for movement, eliminates touch and hearing, and in doing this it establishes an unequivocal position for the viewer who is reduced to the organ of sight (O’Doherty, 1986: 12-13, 17)\(^2\). Goethe’s admiration is the admiration for the atmosphere of the interior, which gives one the impression of being in an exceptional place. The environment is purposely designed in such a manner as to deprive the works of the intimate air of private space and, in exchange, to accord them an institutional context underpinned by the achievements of the new research spheres: aesthetics and the history of art. Works of art are components of a historical narrative, they give testimony to the historical character of art and its progress and, at the same time, they have value in their own right and they attract attention to themselves\(^3\). Although they are hardly autonomous from the pre-imposed idea behind the exhibition, they can also be contemplated as self-contained conduits of beauty\(^4\). This dual reference which a work of art acquires in the museum strictly determines two types of the reception of a work as well as two distinct types of aesthetics in which it participates, the situation which I call double coding. I have altered the meaning of Charles Jencks’s term: each and every work of art exhibited in the modernist museum as well as after the 1970s is subject to double coding. By no means limited to visual features of the interior, double coding goes deeper, it is intrinsic to the very structure of the device, or perhaps the machinery, that an exhibition is. A work of art, an artefact, belongs to two realities. It forms a whole with its surroundings, the exhibition, to whose aesthetical principles it is subordinated. At the same time, however, it points to its own value, independent, as it were, from the exhibition. Thus it belongs to two types of aesthetics: the aesthetics of an exhibition where it is subservient to the overriding principle which determines its place in the structure of the narrative and to the aesthetics focused on an attempt to grasp the essence of a work in its autonomy.

In the case of the nineteenth century museum the historical arrangement of works is grounded in Hegel’s aesthetics, while individual aesthetic experience corresponds to Immanuel Kant’s aesthetics of disinterestedness. Two distinct types of aesthetics, incomparable from the philosophical standpoint, when employed as tools to arrange an exhibition, and applied in practice in the form of physical parameters of exhibition space, become a decisive factor in the aesthetic evaluation of both the exhibition and the works. Thus Hegel’s historicosophy provided philosophical grounds for transforming a multitude of various histories which works gathered in various places (temples, palaces) refer to into one rational and teleological history. Aesthetical sensibility was to be directed towards freedom to enjoy and recognize great works of art which have long been available, whether those of the modern world or the Middle Ages, or even of wholly foreign peoples in the past\(^6\). Reflection was given priority over experience as such, while the moment when one grasped the inner life of art as beauty manifesting itself over the ages became the culminating point of experiencing art. The exhibition as a whole was to offer the panoramic view of history like a kind of viewing platform from which one could observe the progress of art.

A work, however, could also become the sole focus of attention. Its historical context put aside, it was to be viewed not through some notion or idea but in a disinterested manner, as Kant prescribed. All types of aesthetics sharing the Kantian notion of disinterestedness,\(^7\)

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\(^2\) Donald Preziosi claims that the museum is one of the optical inventions of the nineteenth century and sees it as an instrument for concentration. (Preziosi, 1996: 107).

\(^3\) Bennett, following Foucault’s thinking, underlines the political character of the sight-centred exhibition. Rather than with aesthetics he is concerned with the political education aimed at developing civic seeing and resulting in imposing an unequivocal observational position, regulated in an authoritative way according to hierarchical principles. (Bennett, 2011: 267-278).

\(^4\) Jacques Rancière discusses the autonomous and non-autonomous status of a work of art in the space of an exhibition from the perspective of forming a community. (Rancière, 2009: 26-28).

\(^5\) Hegel https://monoskop.org/images/0/05/Hegel_GWF_Aesthetics_Lectures_on_Fine_Art_Vol_1_1975.pdf p.42
as exemplified by Roman Ingarden’s phenomenological theory of a work of art, have considered a work as autonomous, always and without exception, regardless of the place where it is displayed, with the viewer granted access to its immanent value. Such a belief is expressly stated in Clemens Greenberg’s thought.

The critics of the modernist museum have likened it to a temple, a school, a graveyard or a prison (Valéry, 1960: 1290). They have interpreted the space of highly-organized viewing as a way to discipline the viewing public, which does not alter the fact that people use this space in their own ways. Research has shown that that it is impossible to determine to what extend the public actually follow the ideas behind an exhibition or grasp a message intended by a curator. The spaces of a museum initiate an art world community, who fill them with their own activities: amateur copyists, art lovers sharing their opinions and those who just enjoy spending time in a museum, they all can find place for themselves there, as we can see on Moors’s painting (Samuel Morse, Gallery of The Louvre, 1831-1833). They all derive pleasure from just being in a museum.

And although the museum certainly is an institution, museums function most successfully when, as Joseph Margolis points out, their functions remain somewhat vague, undefined\(^6\), which means that none of them should be absolutized and art and its various aesthetics become elements of practice.

3.

Since the second half of the twentieth century museums have been undergoing deep transformations. Museums have opened their space to the public (educational programmes, nights of museums), commercial enterprises (fashion shows) have been allowed inside their walls, new media have been introduced and new architecture created. Various events (interventions, ballet or acrobatic performances) are occasionally held in museum rooms and museums have gained new commercial spaces (cafes, bookshops).

A qualitatively new exhibition environment has emerged. It is multisensory, with the sight combined with sound, touch, or smell, depending on the idea behind an exhibition, while the viewer has become an active participant of an exhibition, often responsible for making a work or even a part of the exhibition come to life. These transformations are directly linked to a new way of teaching: knowledge is no longer authoritatively presented in the form of the universal message but gradually built up from fragments; museologists stress the relationships between learning, education and entertainment (Kelly: 2007, 282-284). Exhibits acquire their own individualized meanings, often linked to everyday life, to memory, recollections, oral tradition and a whole range of emotions. In place of the structure of homogenous and timeless space of the modernist museum viewing planes appear and the viewer is expected to move; we can see a myriad of various spaces and temporalities, more often than not brought about by new media (video, interactive installations, interactive guidebooks). Apart from the physical space the viewer, through scanning QC codes, is granted access to virtual space commenting on what he or she can see, alternative to the exhibition itself. The environment of an exhibition constitutes a dynamically fluid and mediated sphere with interwoven threads. The image and sensuality are accorded greater importance while enabling the viewing public to be more active results in the change of the purpose of theatricalization: performative teaching emerges in place of the staging of a secular ritual (Fraser 2007: 299-301).

Thus now the museum is likened to a supermarket of culture (Clark, 209: 7), which gives no room for attentive contemplation or reflection. Theoreticians argue that the Disneyfication of the museum called postmodern leads to its focussing on the postmodern corporatization and the notion of museum as ritual entertainment, Consequently, we find the interesting situation of an audience expecting both value for its entertainment dollar and some form of sedated pleasure and spiritual nourishment (Sayre, King: 2010, 43). Kalin maintains that the museum of art has adopted the modes of participations from theme parks and employs them in its educational practices (Kalin, 2016: 174). The notes of criticism and irony sounding in such comments are meant to discredit the position of the museum of art. A number of theoreticians, however, assert that major national museums of art have remained modernist institutions (Bal, 1992: 135-137), and the initiatives they undertake in order to activate the public by no means undermine the authority of the museum, which, despite the Disneyfication, still expresses its position on the ideals of art, social identity and so forth, and is political in the sense of the term employed by Jacques Rancière. The principle of double coding still holds, only aesthetic codes are changing: works of art partake in the code of contemplation as far as their own value is concerned and in the code of entertainment, where the Disneyfication comes into play. Nevertheless, not every exhibition of art meets

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\(^6\)Margolis writes: ‘There is surely no way to answer the question, “What is a museum?” or “What is a museum for?” if one intends to get the answer right. Or, perhaps the best answer – the slyest – is that museum function best ... if they preserve a certain indeterminacy of function at the same time they convey a sense of function or purpose. One may as well ask, “What is a living room for?”’ (Margolis, 1988: 171)
the requirements for contemplation; in the museums where new media (video, interactive art) dominate, interaction has replaced contemplation, and, as a consequence, entertainment has also assumed a different character. Owing to the individualization and diversity of museums, the principle of double coding of various aesthetics, their manifestations and the degree of entertainment aesthetics contribution, must be examined separately in each individual case.

In the case of the Upper Silesian Museum in Katowice the double coding is most evident in the division into the space of the painting exhibition and the exhibition of the history of Silesia. Whereas the aesthetics of contemplation dominates the former, the latter is ruled by the aesthetics of entertainment. The new building housing the Upper Silesian Museum, erected on the site of a disused mine, has adapted the post-industrial space for art. The Museum, situated on the hill, some distance from the city centre, makes up a closed-off building complex. The layout, combing light colour cubes and the buildings of the disused mine, arouses curiosity rather than deference. The entrance to the Museum from the car park resembles a supermarket entrance, which makes for the smooth passage from the world of everyday life to the world of art. The museum foyer, however, opens vast monumental space with ramps in front of the viewer, giving an impression of grandeur, a sort of visual persuasion to convince the public of the high standing of the place. The exhibition of Polish painting is meandering in its arrangement, and the passage from the display of traditional art to contemporary art culminates in the exhibition of the works of the amateur artists, miners from Silesia. In spite of spatial diversification of viewing planes, the freedom of movement and the images projected on the walls, the exhibition is governed by the code of contemplation due to the fact that works deprived of their original context encourage attentive perception and reflection. Nonetheless, the code is considerably weakened by the democratic ideals of art, which allow for the presentation of the amateur artists (who established their own artistic group) as equal alongside the works of academic art.

Going down to the lower level - the concept of floors descending underground refers to the practice of miners going down the mine - the viewer is transported to the territory of ludic activities. The exhibition dedicated to the history of Upper Silesia in particular resembles a stage production with viewers, with their perceptions, knowledge and emotions, constituting its integral part. Each room has its own dramatic sound landscape which corresponds to its setting. Contrary to the aesthetics of contemplation, which has its basis in classical aesthetic theories, the aesthetics of entertainment has no solid philosophical grounding and as such needs to be situated in a social, cultural as well as technological context. It can be seen as a multisensory experience augmented by new media applied in the space of an exhibition, as distraction, playfulness, a casual approach to an object, as a conviction that one is neither controlled nor disciplined. Jean Baudrillard calls the museum (with reference to the Pompidou Centre) an entertainment machine, which sells art deprived of depth to the masses (Baudrillard 2005: 61), but I am more inclined to agree with Mike Fatherstone, who argues that the museum is being transformed into the space of spectacles, impressions, illusions and montage under the supervision of the experts in symbols, who are investing new experiences and cultural signs with meaning and intellectual expression while at the same time preserving the superior status of culture (Featherstone 1992: 267).

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General Session

Mass culture or cultural industry today:
from the margins of art theory to the center of economic, social and cultural theory

Sevänen, Erkki Tapio (University of Eastern Finland, Finland)

Introduction

This article deals with mass culture or cultural industry, i.e., with the phenomenon that is close to the so-called creative industries or creative economy. The structure of this article is as follows. After having described its own basic concepts, the article asks what sort of position mass culture had in classical theories of modernity. In the 19th and 20th centuries, there existed at least two classical conceptions of modernity, namely a liberal-democratic conception and a Marxist or a socialist conception. At that time, liberal democracy or Western capitalism as well as socialism were seen as two different versions of modern society. Both of these versions made a sharp contrast between genuine art and commercial mass culture. In Western countries, it was thought that genuine art is largely autonomous in relation to economy and daily politics, and in contrast to genuine art, mass culture, as a commercial phenomenon, was seen as aesthetically and ideologically suspicious. Likewise, former socialist countries (China, the Soviet Union) differentiated art from economic goals, but they laid stress on art’s political-ideological function and even made of art a means of class struggle and political propaganda. Hence, in former socialist countries art tended to change into political mass culture or into a non-commercial form of mass culture. The more official name for this kind of art was socialist realism. In this article, I will largely pass over it and, instead of it, concentrate on commercial mass culture.

Already in the 1960s and 1970s, the contrast between art and commercial mass culture began to be lightened in Western countries. And after the emerging of the current or neoliberal world order in the 1980s and 1990s, it has, in part, been replaced by a new political-cultural constellation. Thus, after classical modernity we have the current world order that, primarily, follows the operation principles of market capitalism. In this world order, the spheres of market economy and art have increasingly merged with each other. The central questions in this article are, therefore, these: Has art today changed into commercial mass culture? Has the difference between them disappeared entirely? I can preliminarily answer to these questions by saying that this is not what has happened. The difference between art and mass culture has not disappeared entirely. But this difference can no longer be equated with the contrast autonomous versus non-autonomous or non-commercial versus commercial. Today commercialism is our new normality or, to borrow an expression from André Malraux’ novel La condition humaine (The Condition of Man, 1933), our new global human condition. In this new world order, the non-economic or non-commercial area forms a shrinking sphere in society. If aesthetics wishes to catch this new constellation, it should integrate economic and sociological concepts more systematically into its own vocabulary.

Basic Concepts

Usually the concept mass culture refers to a certain sub-area of modern culture. The production and media¬tion of mass culture is based on modern technology. In the first instance, mass culture strives for a big and immediate economic profit – and, therefore, also for popularity and mass audience which are a means to attain economic profits. Representatives of the Frankfurt school, among others Max Horkheimer and Theodor W. Adorno in their Dialektik der Aufklärung (Dialectics of the Enlightenment, 1947), emphasized mass culture’s industrial and stereotyped character, wherefore they called it also cultural industry (see Horkheimer & Adorno 1987, 144-196). It includes phenomena such as modern popular literature, popular readers, popular music, film industry, certain part of radio and television culture, and advertising.

The concepts creative industries and creative economy have emerged during the neoliberal world order in the
1990s. Unlike the concept of mass culture, they have a positive connotation. Classical theories of mass culture, presented, for example, by Ortega y Gasset, Horkheimer and Adorno, F.R. Leavis and Clement Greenberg had a critical overtone. They regarded mass culture as aesthetically or artistically worthless and as ideologically suspicious. Basically, they presumed that high culture should be relatively independent of economy, in particular, of capitalism. Capitalism means a danger for high culture, they went on, for in this area a straightforward economic profit-seeking and surplus value production tend to decrease the quality of artistic works in a radical way. In addition, capitalism was seen to endanger art’s civilizing function in society. (Cf. Carroll 1998, 15-109, 291-418.) In contrast, the concepts of creative industries and creative economy see mass culture positively. They are not critical of capitalism, for their developers have sought to extend the laws of capitalist economy into the area of art and culture. Besides traditional mass culture, creative industries or creative economy comprises sub-areas such as game industry, trade of copyrights, digital media, design, market-based or commercial practices of art, tourism and sports (McGuigan 2009, 149-165).

### Classical Macro-Sociological Theories of (Western) Modernity

What sort of position mass culture has had in modern society? Classical macro-sociological theories of modernity – formulated, in particular, by Max Weber, Émile Durkheim, Talcott Parsons, Niklas Luhmann and Jürgen Habermas – did not usually take into account mass culture, whereas art had a proper place in these theories. According to them, modern society is a functionally differentiated wholeness that consists of relatively independent sub-systems or sub-spheres. Each of these sub-systems has its own function in society, as well as its own principles of operation or codes. In the 1980s and 1990s, Luhmann described modern society in a way that comes up in Table 1. As several other classics of sociology, Luhmann presented his own theory of modern society as a general model that should be applicable to non-Western societies, as well. Nevertheless, in the first instance he constructed this theory on the basis of Western societies.

Table 1 is not an exhaustive list of modern functional sub-systems. Certain sub-systems, in particular, society’s security system and the sub-system of entertainment are missing from this table, because Luhmann did not deal with them. Society’s security system comprises institutions such as the military forces and the army. Mass culture is included in modern society’s entertainment system. It is the function of this sub-system to offer amusement and entertainment to modern society’s population. In this way, the institutions of entertainment would constitute their own functional sub-system in modern society. Or alternatively, the Frankfurt school regarded mass culture as a special branch of modern

<table>
<thead>
<tr>
<th>Functional Sub-System</th>
<th>Its Function in Society</th>
<th>Its Medium</th>
<th>Its Medium Code</th>
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<tbody>
<tr>
<td>(Capitalist) economy</td>
<td>Production...of goods</td>
<td>Money</td>
<td>Payment/Non-Payment</td>
</tr>
<tr>
<td>Politics</td>
<td>...of collective decisions</td>
<td>Power</td>
<td>Owner/Object of Power</td>
</tr>
<tr>
<td>Law</td>
<td>...of social order</td>
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<tr>
<td>Science</td>
<td>...of new knowledge</td>
<td>Truth</td>
<td>True/Untrue</td>
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<tr>
<td>Education</td>
<td>...of qualified actors</td>
<td>Qualification</td>
<td>Qualified/Non-Qualified</td>
</tr>
<tr>
<td>Art</td>
<td>...of world contingency</td>
<td>Beauty</td>
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<td>Religion</td>
<td>...of existential security</td>
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<tr>
<td>Intimate relationships</td>
<td>...of emotional affection</td>
<td>Love or Intimacy</td>
<td>Beloved/Non-Beloved</td>
</tr>
<tr>
<td>Health care</td>
<td>...of health</td>
<td>Illness</td>
<td>Healthy/Ill</td>
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<tr>
<td>Mass Media</td>
<td>Dissemination</td>
<td>Information or attention</td>
<td>Information/Non-Information</td>
</tr>
<tr>
<td>Sports</td>
<td>Physical exercise</td>
<td>Match</td>
<td>Win/Loss</td>
</tr>
</tbody>
</table>

Sources: Luhmann presented his own macro-sociological theory of modern society above all in his magnum opus *Die Gesellschaft der Gesellschaft* (Society’s Society, 1997). In addition, in the 1980s and 1990s he published several studies of single modern functional sub-systems, for example, of the modern sub-system of art (see Luhmann 1995).
capitalist economy.

As for the sub-system of art, Luhmann (1995) held that it is the function of modern art to make us aware of society’s contingent nature: modern art teaches us to understand that everything that exists in the social world could also exist in a different way or it could be organized differently. Therefore modern art includes critical potentialities. It has taught us to structure the world in fresh and even radical ways. Beauty and imagination, in turn, have been the most important means in the production of this sort of consciousness. To be sure, Luhmann thought that since the beginning of the 20th century beauty has gradually lost its central position in art. He was uncertain about what has taken its place as art’s new medium.

Thus, classical modernity made a rather sharp difference between art and commercial mass culture. Classical Western modernity’s last phase, i.e., the period of the welfare state after the decades of the Second World War was a continuation to this sort of politics. During the period of the welfare state, public or official politics in Western countries tended to regard commercial mass culture as a serious threat to high culture and national cultures. In socialist countries, in turn, it was seen as a threat to the existing social order, and therefore it was subordinated to a strict censorship.

It should be noticed that in classical modernity the whole economic system did not orient to mass culture. There was, in classical modernity, a sub-branch of cultural production that was situated in an overlapping area between economy and art – or in in a common area between economy and art. Pierre Bourdieu has considered this sub-branch in his Les règles de l’art (The Rules of Art, 1992). There he makes a difference between cultural enterprises and commercial enterprises. In part, these enterprises follow a different type of economic logic. The economic logic of cultural enterprises strives for a long-term rationality. Instead of quick profits, they collect symbolic capital and cultural status, and love for art is an important motive behind their activities, as well. In the beginning, the audience and the markets of their products are usually limited, but often these products prove to be artistically and economically successful in several decades. In this sense, they are able to produce works that become classics. As examples of cultural enterprises such as these, Bourdieu (1992, 204-205) mentions Gallimard, Le Seuil and Les Éditions de Minuit, i.e., three appreciated French publishing houses that have been patient in their publishing operations. For example, in 1957 Les Éditions de Minuit brought out Alain Robbe-Grillet’s avant-gardist novel La Jalousie (Jealousy, 1957), sales of which began slowly. In the first year, it was sold only 746 copies, after which its international reputation and commercial success grew evenly and by the year 1968 it had sold nearly 30 000 copies. In eleven years, it had proved to be a valuable work both in the artistic and economic sense.

In Bourdieu’s typology, successful cultural enterprises are able to create a balance between the rules of art and the rules of capitalist economy. At the same time their principles of operation digress from the dominant principles of operation of capitalist economy. In contrast to this, “commercial enterprises” use to neglect the rules of art and to concentrate on a short-term profit-seeking, wherefore they are, first and foremost, situated in the economic system. Accordingly, their operations follow a short-term economic rationality and, in them, cultural production has a low degree of autonomy with regard to the dominant rules of capitalist economy. These kinds of enterprises produce cultural artifacts for expansive or large markets, and, in the area of literature, typical products in their supply are best-sellers. Best-sellers are characterized as products whose sale numbers are high in the first years or months but whose demand begins to decrease rapidly after this. Bourdieu (1992, 202-221) remarks that scholars of art tend to ignore such products, and only seldom do their publishers take new editions of them.

Bourdieu complements his typology by saying that there have, in the area of cultural production, also been enterprises that have functioned on the basis of a mixed logic; in other words, in their operations enterprises such as these have realized principles that they have adopted form both of the above-mentioned types of enterprise. To this we may add that in the age of classical modernity high-cultural art’s relative autonomy with regard to capitalism’s dominant principles of operation was not based solely on the specificity of cultural enterprises. There were, in art worlds, also non-profit associations and institutions, besides which the states could own and/or finance institutions whose maintenance was too expensive for the private sector; “national” art museums, theaters, opera houses and orchestras in different countries often belonged to this latter category. And in classical modernity’s last phase, i.e., in the decades after the Second World War, the state and the rest of the public sector became central actors in art worlds. Both in socialist countries and in several Western countries it was just the state and the rest of the public sector that, in this phase, mainly safeguarded art worlds’ financial and administrative preconditions.

Due to its relative autonomy with regard to economy, high-cultural art was able to reflect on society critically. This critique was understood in a positive way – at least in Western countries –, for it was presumed that without critique societal progress would not be possible.
Consequently, it was the task of art to affect people’s attitudes and minds and to prepare them mentally for social changes. This was not an insignificant thing, since constant changes have been characteristic of modern society. In this sense, art relative autonomy and its critical spirit were largely compatible with the dynamics of classical modernity. In their *Le nouvel esprit du capitalisme* (The New Spirit of Capitalism, 1999), Luc Boltanski and Ève Chiapello (1999, 33-92, 501-640) do not even hesitate to claim that, in the last instance, also the traditional artistic critique on capitalism strengthened capitalism’s working order, for due to it capitalism was able to reflect on its own weaknesses and to elaborate upon its own practices and principles of operation.

**Economy, Mass Culture and Art in the Neoliberal Era**

The era of classical modernity and two different world systems came to its end in the 1980s and 1990s. At the same time there emerged a new world system or world order that is, primarily, based on neoliberalist ideology. American and British governments, the European Union and its sub-organizations, Organization for Economic Co-Operation and Development (OECD), International Monetary Fund (IMF), the World Bank, World Trade Organization (WTO), as well as recent meetings of the world’s economic leaders have been the central maintainers of this new world order. (See Schmidt & Thatcher 2013.) Today nearly all of the individual countries are a part of this new economic-political order. This does not mean that their national economic systems would be entirely similar with each other. For example, Australia, Canada, Ireland, New Zealand, the United Kingdom and, especially, the United States are market-centric societies in which the role of the state in economy has been minimized; they represent, therefore, the so-called “free market economy” or “liberal market capitalism.” They are based on the belief that capitalist markets can, within established legislation, form a self-regulating and self-correcting system that does not need a wide public regulation. On the other hand, there are, in the current world order, also state-centric societies. In particular, China, France and India, as well as contemporary Argentina, Brazil, Russia and Turkey stand for a state-led capitalist economy or for a state-led capitalist society. In addition, somewhere between these two different types of society we have countries like Japan, South-Korea and most of the Western European countries (Germany, the Netherlands, Sweden) that have combined market capitalism with the state’s active economic-political role in society. (See also Crouch 2005.) Yet, at a global level all of these societies must obey the rules of the current economic-political world order. In the first instance, these global rules imitate the rules of free market economy or liberal market capitalism.

Neoliberalist ideology has affected nearly all of the individual societies and pressed its trace on them, albeit its position has been strongest in Northern America and Western Europe. This comes up, for example, in that since the 1980s and 1990s individual societies have undergone a two-stage process of change. Through this, they have adapted themselves to the current world order.

It was chiefly in the 1980s and 1990s that individual societies developed towards the neoliberal or market-based model of society. Consequently, they were organized, as far as possible, on the basis of the capitalist market logic. Thus, in this stage several public institutions, including cultural institutions, were privatized and changed into market-based or commercial enterprises. And the institutions that are still owned by the public sector have, since the 1980s and 1990s, increasingly functioned like commercial enterprises and acquired donations and sponsorship money from the private sector. This concerns also the public institutions of art that seem now to be in continual financial difficulties.

Gradually the role of the state has, however, become stronger again. This comes up, for example, in that it is just during the last two decades that certain countries, above all, Argentina, Brazil, Russia and Turkey have developed towards state capitalism or towards a state-led capitalist economy. At a more general level we may say that today the states have changed into competitive units. In this new role, they try to raise the competitiveness of domestic enterprises in world markets and to become attractive sites of operation for foreign capital and investors. (See nearer Fougner 2006.) This politics aims, therefore, at adjusting the entire society to serve the needs of national economic competitiveness. The sub-area of culture, i.e., science, technology, art and mass culture has a double function in this constellation. On the one hand, this sub-area should produce positive images of domestic economic life and its “dynamics” and, in this way, contribute to national brand-constructing. But at the same time the sub-area of culture has more demanding tasks, since the politics in question regards it also as an important source of innovation, economic growth and national competitiveness. Through this, “creative industries” or “creative economy” has obtained a high social status. First the sphere of culture was handled in this way in France, Great Britain and the United States, but later also several other countries, among others, China, Japan and South-Korea have adjusted the sphere of culture to contribute to the raising of national
economic competitiveness.

As Philip G. Cerny (2010) have pointed out, this new active role of the state does not mean that a single state could widely influence the global economic-political world order and global economic flows. In all, in the current world order the states have had to give up a part of their former power and sovereignty to transnational actors and units of power. Their new active role can, in part, be seen as a reaction to this changed economic-political power constellation. At any rate, due to the above-presented two-stage process, current societies are characterized by a far-going process of de-differentiation. In current societies, the differences between sub-systems have become unclear and the sub-systems use to borrow codes from other sub-systems. These codes are not, however, equal, since the codes of economy have spread nearly into all of the other sub-systems. The codes of economy are, therefore, dominant in current societies.

What has happened to art worlds in this process of de-differentiation? Certain scholars have presumed that the system of capitalist economy would now have entirely swallowed up or bolted down the system of art. For this reason, they speak now about the end of art. To my mind, they are exaggerating. It would be better to say that today capitalist economy and art worlds have increasingly merged or fused with each other. (Cf. Lash & Urry 1994.) Creative economy or creative industries is a clear-cut manifestation of this fusion. We can conceptualize its position in current society in different ways. First, we could say that it is a special branch of economy: it is a branch that utilizes the codes of economy, art and entertainment. Or, secondly and alternatively we could say that it is an overlapping area or a common area between the sub-systems of economy, art and entertainment. This implies that current art worlds are not entirely market-based. In particular, in France the state and the rest of the public sector are still central maintainers of art worlds. French art worlds have, therefore, fused with economy only to a limited extent, whereas in the United States and the United Kingdom this sort of fusion has been much more far-going.

Next I take another example of the fusion between art and economy. This example is design. Current design belongs to the factors that has changed the economic value formation. According to Karl Marx’ classical value theory, in capitalist economy the exchange value of a commodity is determined by the working hours that the production of this commodity require in normal circumstances. Already in the 19th century, luxury goods caused problems for this value theory, as their exchange value does not necessarily stand in a direct relation to the working hours that are needed for their manufacturing. Scott Lash (2010, 99) adds to this that in current economy the exchange value of a commodity is not determined only by the manual work but also by a complicated research and development process and design work. Through this, also design or the aesthetic dimension is today an omnipresent element in economic production and marketing. It is the task of this dimension to induce us to buy and consume commodities. Current society has, therefore, even been called cultural capitalism (Rifkin 2000) or artistic capitalism (Lipovetsky & Serroy 2013).

What has, in this new situation, happened to the distinction between art and mass culture? This distinction is still, to some extent, present in academic circles and art worlds, but its meaning is, in them, on the increase. More clearly it has lost a part of its importance in official economic politics and cultural politics. Current society’s economic-political order and cultural politics give priority to the distinction market-based cultural production versus non-market-based cultural production, and they aim to productize the sphere of culture, as far as it is possible. Consequently, they tend to regard the distinction art versus commercial mass culture as partly old-fashioned. This distinction has not, however, disappeared from official cultural politics. As Jim MacGuigan points out in his Rethinking Cultural Policy (2004), in several European countries the state and the rest of the public sector still finance certain art forms that would not get along by means of mere cultural markets. In particular, this concerns France and the Nordic countries (Denmark, Finland, Iceland, Norway and Sweden).

Even if French society nowadays largely functions according to neo-liberalist principles as, for example, Boltanski and Chiapello (1999) have shown, the French state has not given up its own institutions of art. In the case of culture, authorities and politicians, as well as ordinary citizens, in France still think that it is the duty of the state to protect the sphere of art against pure market forces and private interests. Privatization tendencies have not, therefore, been characteristic of the French art world (McGuigan 2004, 65-70). Likewise, despite clear-cut marketization tendencies, in the Nordic countries the art world is still largely dependent on the state and, more generally, on the public sector. In all of these small Nordic countries, the national art markets are quite limited in size; for this reason, these Nordic art worlds cannot function properly without the expansive financial support of the state. Therefore, for example, in Finland the national opera, as well as individual orchestras and theaters may even obtain 70% of their incomes from the public sector. To be sure, during the last decades the repertoire of these Finnish art institutions has, to some extent, developed towards a more entertaining direction, but despite this they are still central maintainers of...
artistic high culture in Finnish society.

Creative Industries or Creative Economy

It is time to specify the concepts of creative industries and creative economy. As we noticed earlier, these concepts aim at overcoming the traditional contrast between art and mass culture or cultural industry. They wish to realize this goal by incorporating into themselves all kinds of market-based cultural practices and by praising these market-base practices. This implies that everything in creative industries or in creative economy is not mass culture, i.e., all of the sub-areas belonging to this commercial culture are not mass phenomena. This concerns, among other things, luxury goods and the design behind them. Consequently, the products of Armani and Vuitton are instances of creative economy, but they are only in a weak sense – or not at all – representatives of mass culture. From a global point of view we can say that companies such as these stand largely for elite culture. They manufacture products for wealthy people that can, just by means of these products, distinguish themselves from lower classes. On the other hand, the numerous illegal copies of Armani’s and Vuitton’s products all over the world belong to global mass culture.

Secondly, the market-based practices of art are included in creative economy. In principle, traditional cultural enterprises could perhaps be placed into creative economy, since they combined the rules of art and the rules of long-term economic rationality in their functioning. However, today former cultural enterprises have come closer to commercial enterprises. Because current economy’s time perspective is very limited, it is difficult, for cultural enterprises, to digress from this rule and to practice the long-term economic rationality. Therefore the distinction between cultural enterprises and commercial enterprises has lost a part of its importance in the publishing of literature and in the production of films. Today several countries are, actually, witnessing the decline of their national artistic film culture. Today the production of films seems to live in a world of endless spectacles.

Market-based practices of art and mass culture have come close to each other in current creative industries. To a growing extent, both their ways of production and their aesthetic qualities resemble each other nowadays. Because the traditional distinction between high and low culture has, in this way, become unclear, contemporary culture is full of ambiguous phenomena that cannot be classified easily. For example, Jeff Koons represents phenomena like these. In a sense, Koons seems to be close to traditional cultural industry. He has not himself concretely made all of his works. Some of them have been made by a production team that works under the command of Koons and that realizes his ideas and plans. And another part of them has even been fabricated in manufactories. Such being the case, the name “Jeff Koons” is a trademark that is owned by Jeff Koons. In addition, the topics of his works are usually popular, banal and empty of societal critique – as, for example, his Michael Jackson and Bubbles (1988) seems to be. This work does not reflect on current cultural capitalism critically; rather it praises “the current American way of life”.

On the other hand, Koons is superstar of current visual art worlds. He belongs to the same category as Andy Warhol, Damian Hirst and Richard Prince. All of these economically successful artists have stood for creative economy or creative industries. Collectors have been ready to pay astrological sums of money for their works. Only wealthy and rich persons, museums, banks and enterprises can, therefore, afford them, whereas ordinary people can get to know them chiefly only in galleries and museums. It should be mentioned that this sort of phenomenon was almost unthinkable in the first half of the 20th century. Even if Pablo Picasso was already in the 1930s a rich man, at that time the value formation of art was still usually a long-term process. At that time works of living artists were only seldom sold for high prices.

Thus, Koons has a high market status. Does he, for this reason, also stand for high culture? Not necessarily, because his professional status is not equally high. Art critics, art theorists, prize distributors and judges in matters of taste define the professional status of an artist. In Koons’ case, they have continuously been suspicious of the artistic value of his works. In this sense, there is a tension between Koons’ market status and his profes-

*Picture 1. Jeff Koons with his Michael Jackson and Bubbles (1988)*
sional status. This artist oscillates, therefore, between high culture and cultural industry.

At a more general level Koons’ case shows that current art worlds have not equated artistic quality or artistic goodness with commercial success. Current visual art markets, especially, global visual art markets tend to make an equation such as this, which turns the traditional distinction art versus cultural industry almost upside down. Namely, the traditional distinction between art and cultural industry did not regard economic profit-seeking as such as a positive or valuable thing in art, although it admitted that artistic quality and economic success do not necessarily exclude each other. In contrast to this, on current visual art markets dealers and collectors use to interpret high prices as signs of artistic quality, wherefore economic profit-seeking is a legitimate and even the dominant goal on these art markets (Velthuis 2005, 161-162, 177). Koons’ ambiguous status in current art worlds indicates that there are still, in current art worlds, actors or gatekeepers that, to a certain extent, stick to the dichotomy art versus commercialism or art versus cultural industry.

Conclusions

The traditional distinction between art and mass culture or cultural industry has lost a part of its meaning in current cultural politics and cultural practices. It has not disappeared, but the current economic-political world order favors the distinction market-based culture versus non-market-based culture. Creative industries or creative economy stand for market-based culture. Both the traditional mass culture and current market-based practices of art are included in it. Today politicians and economists are eager to raise creative economy’s share in cultural production, but they do not seem to be worried about art’s situation in current society.

Therefore it is our duty to speak for artistic culture. And therefore the distinction between art and mass culture or between art and a straightforward economic profit-seeking should belong to the philosophical, humanist and sociological study of art in the future, as well. It is the task of this study to show that art can be valuable for society and individuals in many ways, not only in economic ways. Art’s immediate economic value is only one aspect of its total value, and in the long run this immediate economic value is certainly not art’s most important contribution for society and individuals.

References

Abstract

In the age of digital media and virtual reality the process, which Benjamin indicated in early 1930s, seems to be accelerated. Mass culture, as it is defined in anthropology and sociology as well as in economy, determines the whole framework, in which any practice of art operates. Benjamin’s emphases on the effect of “mechanical reproduction” epistemologically structured the understanding of this condition. Consequently, this means that aesthetics as a complex ubiquitous agency is situated in the centre of a whole range of interconnected changes. Aesthetics instigates far reaching social transformations. Nonetheless, aesthetics itself – as theory, as artistic practice or even as some modes of life-style – is caught in a dialectics of multiplicity of these changes. A special importance of film within mass culture in Benjamin’s conceptualisation cannot be avoided as a presupposition for any thinking about effects of recent technological leaps. As Benjamin points out “/…/ for contemporary man the representation of reality by the film is incomparably more significant than that of the painter, since it offers, precisely because of the thoroughgoing permeation of reality with mechanical equipment, an aspect of reality which is free of all equipment. And that is what one is entitled to ask from a work of art” (Benjamin, 1969: 234). The notion of “reality”, which was in a similar reflexive gesture exposed in Cavell’s writing on cinema, and, for that matter also in Rancière’s recent work, marks the field of contemporary coming to terms with the digitally generated art works in a whole range of different genres. How much is the notion of “film” – whose “material being” as a celluloid tape fades away – in its increasingly metaphorical presence decisive for understanding art that represents and it is becoming now The “virtual reality”? To what extent is a “representation of virtual reality” undermined by the effect of immediacy, such as it has been inaugurated by Walter Benjamin?

1. INTRODUCTION

The efforts of early theoreticians of film like Hugo Münsterberg or Rudolf Arnheim to “prove” that cinema should be considered as a new form of art against the snobbish undervaluing of cinema as only a low form of culture or some kind of non-art, gained an unexpected settlement in Benjamin’s still controversial essay The Work of Art in the Age of Mechanical Reproduction. Not only regarding the representatives of the old theory of film, but also some authors, who belong to a much later period (for instance Béla Balázs, Marcel Martin, André Bazin, etc.), Benjamin’s conceptualisation of the mechanical reproduction from early 1930s turned relations between notions of art and cinema around. Instead of “proving” its reputation as art, film brought a far reaching consequences for very understanding of art as such and, above all, it reconfigured the whole field, in which aesthetics can operate. In the age of digital media and virtual reality the process, which Benjamin indicated in early 1930s, seems to be accelerated – not “repeated” with different means, which many of us are tempted to think. The process that I have in mind here involves the overwhelming multiplicity of interactions and interactivities, which differ from, say, pre-digital and of course, much more from the pre-mechanical epoch by being decisively powered by technology. However, mass culture as it is defined in anthropology and sociology as well as even in the so called science of economy, still determines the whole framework, in which any practice of art operates from relatively early stages of the industrial society on. An overview of all art in the 20th century points to a conclusion that the existence of mass culture and huge transformations of artistic production depended on each other. They were part of the world, within which the mass perception of reality in a mutual confluence with artistic products worked as a dispersed agency that generated a movement of constant complex changes. Benjamin’s emphases on the effect of mechanical reproduction epistemologically structured the understanding of this condition. Curiously, this structuring of and within theory didn’t happened immediately after the text was first published. “Benjamin craze” among philosophers and related theoreticians actually erupted about thirty years later in 1960s.¹ Nevertheless, a special importance of film within mass culture in
Benjamin’s conceptualisation cannot be circumvented as a presupposition for any thinking about effects of recent technological leaps. Benjamin’s at once aesthetic and epistemological breakthrough signalled a particular dialectics between technology, art and such social agency as politics. In view of this dialectics it became especially important how a work of art is produced and, even more, how it is re-produced, which includes also the mode of perception that he described as “distracted” (Benjamin, 1969: 239).

These dialectics are what concerns us most in the digital age and not just a mental construction of a repetition of a technological effect on a new “higher” stage of an imagined progress. Therefore, the effects of the digital technology on film, and indeed, on all visual representation, cannot be simply explained in an analogy of effects of the mechanical reproduction on the category of work of art in Benjamin’s times. Of course, a mode of production, containing technology, cannot be taken separately from its consequences, which imply aesthetics as well as politics. Hence, when we discuss the “digital revolution” and its meanings in and for cinema as art, we should understand it strictly dialectically - not as an “end of cinema,” but as a transcending of the art of cinema, which turns into the historical core of something yet inconceivable in the future.

2. REALITY

The context of an array of the modernist more or less avant-garde artistic movements in the decade preceding the dawn of fascism such us Neue Sachlichkeit (New Objectivity) and Dada, as well as controversies among aesthetic concepts, must have instigated Benjamin to expose the question of reality concerning art in a given social order. “Benjamin’s version of these ideas has the virtue above all of treating the category ‘art’ as itself having a history, and one continuing to be subject to drastic transformation” (Mattick, 2003: 96). However, Mattick on the other hand has a fundamental problem with Benjamin because he doesn’t accept the idea of the disappearing of aura, and he in fact insists on continuation of aura and the auratic effect in art in the industrial and post-industrial society. To put it briefly, Mattick misses the point of the notion of aura in Benjamin’s thinking about the disappearance of aura. With it he also misses the connection of “category of art, subject to drastic transformation” and the vision of reality, so much interlaced with perception that it obviously becomes folded within the construction of reality, not only as a concept but as the whole sensual sphere. As Habermas observed, it is exactly the destruction of aura that points to a “shift in the innermost structure of the works of art; the sphere once removed from and set up in opposition to the material process of life now disintegrates” (Habermas. 1979, p. 34). In other words, the destruction of aura, which “happens” through the very act of being recognised – its being is prompted by non-being – establishes a new correlation between art and reality in the space of mass culture. Without elaborating much further on this interesting and nonetheless controversial matter, it could be assumed, that the ultimate decisive consequence of the transformation of art within mass culture is created by first photography and then, above all, the cinema in which formidable aesthetic distinctive traits (for instance close-up, slow motion etc.) could be highlighted. Thus, cinema becomes the art of mass culture par excellence as it unites a complex aesthetic form with the machine of reproduction. As Benjamin points out “/…/ for contemporary man the representation of reality by the film is incomparably more significant than that of the painter, since it offers, precisely because of the thoroughgoing permeation of reality with mechanical equipment, an aspect of reality which is free of all equipment. And that is what one is entitled to ask from a work of art” (Benjamin, 1969: 234). More recent confirmation of this insight is to be found on the conceptual level in Rancièré’s work on “aisthesis”, where he almost in passing enunciates, what I would propose as a relevant new concept, in a notion of immediacy, which is demanded by “projected moving shadows” since “its instant performance must be identified with the tracing of a writing of forms” (Rancièré, 2013: Chapter 11).

Consequently, this means that aesthetics as a complex pluralistic discourse operates as ubiquitous agency; it is situated in the centre of a whole network of movements of interconnected changes, which involve the sensual world and subjective identities in a way that founds the very existence of members of a society as participants in symbolic exchanges. Aesthetics along with its own transmutation instigate far reaching social transformations. Hence, aesthetics itself - as theory, as artistic practice or even as some modes of life-style – is caught in a dialectics of multiplicity of the cultural world.

This conceptual constellation was reflected in an extensive and long lasting debate on realism in cinema. Of course, Benjamin didn’t have in mind film as a mirror of the so called real world since he built his very condensed argument on the concept of “distracted perception,” which clearly hints to a “transcendentalistic” character of film. Although the cinematic moving image is always imbued by objectivity, considering that the lens of a film camera cannot but “look” at something, and that its gaze is always marked by subjectivity. Taking into account the fact that a cinematic production further requires chemical developing and physical montage,
there is no doubt that we can only describe this production of reality with a transcendentalist metaphor in strictly Kantian sense. The (objective) reality is always viewed by the mind’s external eye of a film camera and it is further “contemplated” through the work of montage. Film itself as an art form most explicitly undermined the “realism hypotheses” especially in the so called experimental film of 1950s and 1960s, which also preceded video installations that brought moving images into art galleries, thus transgressing boundaries between art forms and genres. While discussing experimental films of Brakhage, Snow, Belson and Jacobs in conjunction with Vertov, Gilles Deleuze developed the term of the gaseous perception. Through the drugs metaphor, reminding a reader of Carlos Castañeda, Deleuze writes about the “third state of the image, the gaseous image, beyond the solid and the liquid: to reach ‘another’ perception, which is also the genetic element of all perception. Camera-consciousness raises itself to a determination, which is no longer formal or material, but genetic and differential” (Deleuze, 1986: 85). Film, therefore, modifies reality; the reality represented by film is always marked by its intervention into it. The experimental film, which equalled, say, abstract painting and cannot be described as directly a part of mass culture, produced approaches to filming, which had huge consequences also in mainstream cinema. It is more important that this special phenomenon in the history of cinema anticipated what became possible in a much more extensive form, when moving images became digital. Transcending cinema, regarding the very constitution of reality, therefore, started within the art of cinema itself, already when the technological “quantum leap” couldn’t have been imagined yet.

3. TOWARDS THE DIGITAL

When we are trying to think and/or imagine the future, which undoubtedly transcends cinema, we must keep in mind that cinema had a special position within the “aesthetic regime” in Rancère’s terms. As such it was fully recognised as an art form also outside the circles of cinema enthusiasts not much earlier than maybe in the 1960s. Alain Badiou made a crucial remark concerning a role of cinema as an art:

“It is effectively impossible to think cinema outside of something like a general space in which we could grasp its connection to the other arts. Cinema is the seventh art in a very particular sense. It does not add itself to the other six, while remaining on the same level as them. Rather, it implies them – cinema is the ‘plus-one’ of the arts. It operates on the other arts, using them as its starting point, in a movement that subtracts them from themselves” (Badiou, 2013:89).

Let us be reminded by Stanley Cavell about the mutual effects in the relationship of cinema to other arts: “.../as Robert Warshow and Walter Benjamin more or less put it, to accept film as an art will require a modification of the concept of art” (Cavell, 1979: xvi – xvii). In Cavell’s writing on cinema the notion of “reality”, which was, for that matter, in a similar reflexive gesture highlighted also in the above mentioned Rancière’s recent work, marks the field of the contemporary coming to terms with the digitally generated art works in a whole range of different genres in spite of the fact that at the time Cavell could not imagine the digital revolution. “Objects projected on a screen are inherently reflexive, they occur as self-referential, reflecting upon their physical origins” (Ibid. xvi). Further, Cavell in his unique discourse reminds the reader of one more “element,” which is indispensable and makes part of the cinematic reality. When he examines Terrence Malick’s film Days of Heaven (1978), he emphasises the notion of beauty.

Although venerable traditional aesthetic considerations on beauty seem mostly obsolete, the concept of beauty cannot be simply discarded considering that it is inscribed in the foundation of the very idea of aesthetics. The cinematic reality, always one way or the other related to a perception of beauty (or, for that matter, its contrast) of images, therefore, cannot be conceived without aesthetics, which in case of cinema transgresses the boundaries of just art. Elsaesser and Hagener ascertained and anticipated in their clarification that “.../... the cinema seems poised to leave behind its function as a ‘medium’ (for the representation of reality) in order to become a ‘life form’ (and thus a reality in its own right)” (Elsaesser and Hagener, 2010: 12). In a self-reflective turn (meaning cinema theory as the subject) they proceeded with their argument, based on the assumption that film theory “put the body and the senses at the centre” of its interest in the direction, which in the age of ubiquitous digital communication doesn’t seem far-fetched anymore. They point out that the cinema is proposing to us “.../ besides a new way of knowing the world, also a new way of ‘being in the world,’ and thus demanding from film theory, next to a new epistemology also a new ontology” (Ibid.). On a “technical” level of descriptions of what is going on, both in epistemology and ontology, film theory has to deal with vibrant changes. For instance: once the theory made up its mind and accepted DVD disc as the new medium, this “medium” or “material carrier” became much less important than video streaming through broad band internet channels to a
growing number of devices with HD screens. "Ontology", therefore, keeps having problems in its postulates on anything objective or constant in the "third nature", which follows what Adorno and Horkheimer à l'époque named the "second nature" within the industrial society. Obviously, we are living in the Lacanian reality of floating signifiers, compelled to give-up any hope to be able to construct a notion of reality, since it – in Badiouan terms – keeps being subverted by incursions of "the real". Of course, there are intellectual and simply nostalgic backlashes. Against the "growing popularity of Web and cell phone cinema" there are strong opposing opinions: "Indeed, the rise of new media has brought with it an increase in academic protection of the sacred ontology of film as something purer and healthier than all that is digital" (Murray, 2008: 87). However, transcending cinema across the boundaries of artistic practice abolishes the illusion of any representational function, causing a movement towards a process of disembodiment generating reality that we can label as "virtual". But the labelling does not destroy its attributes of reality. Briefly, welcome to the world of simulacrum in the Deleuzian version! The “historic cinema” which still renders both the terminology on the level of ordinary language as well as on the level of film theory or aesthetics, now becomes truly the embodiment of memory, which becomes increasingly accessible mainly through digital media.

4. CONCLUSION

How much is the notion of “film” – whose “material being” as a celluloid tape fades away – in its increasingly metaphorical presence decisive for understanding art, now marked by multiple signifiers of “virtual reality”? In the first move to answer such a question, one cannot but agree with the following:

“It is difficult to speak about only one cinematographic aesthetic experience, because digital demands, or allows, different kinds of perceptual experiences. Nor is it about annihilating our previous experiences, since hybrid qualities give way to flexibility and assimilation. Therefore, the mere expression ‘let’s go to see a movie’ implies a ritual or habit: to visit a movie theater and see the current film. This action remains inside us as an idea” (Gómez, 2015: 251).

Transcending cinema, therefore, at first glance runs rather smoothly. It is taking place almost exactly in a manner of the Hegelian Aufhebung. The reason for such an appearance should be sought in the fact that we still have to deal with the frame – no matter in what kind of apparatus, which could be cinema screen or a range of screens of diverse digital devices. “Theorists of new media have made much of the notion of cinema as the dominant language of culture and of the computer desktop as a cinematic space: ‘screen culture’ is posited as the hegemonic cultural interface” (Nakamura, 2008: 63). To what extent is virtual reality undermined by the effect of immediacy, such as it has been inaugurated by Walter Benjamin and in other terms just recently by Jacques Rancière? The problem now obtains the generational historicised framework, within which, curiously, history itself melts in the presence of a form of always accessible “knowledge” that abolishes “old” hierarchies of relevance of historic narratives about events, institutions, people, periods, and so forth.

Michel Serres in his cute little book Thumbelina makes this Hans Christian Andersen’s fabled name into the emblem of the generation of the millennials. “These children inhabit the virtual. The cognitive sciences have shown us that using the Internet, reading or writing messages (with one’s thumb), or consulting Wikipedia or Facebook does not stimulate the same neurons or the same cortical zones as does the use of a book, a chalkboard, or a notebook” (Serres, 2015: 6). How much the digital revolution already affected different cultures in the global dimensions remains a task of on-going research, but it is clear – not only to Michel Serres – that the reality of the millennials, who are also deemed to be “digital natives”, transcends the one of their parents. What is important for my examination here, is an evidence that what used to be cinema or film, is now enfolded by visual media. This new generation takes this for granted. Still, this change is far from any finished revolution: “The screen of a laptop computer – which itself opens like a book – mimics the page, and Thumbelina still writes on the screen with ten fingers, or with two thumbs on her smart phone” (Ibid, 23). In view of cinema as the art of the age of mass culture the screen could be related to a (painted) picture frame. We cannot imagine exactly what would be a deliverance from the screen format, but “The new technologies are forcing us to leave the spatial format implied by the book and the page” (Ibid: 24), and I would add: the “screen”. However a result, which will mean transcending displays, that “Thumbelinas” – as, for example, smart phones – carry around as if they were organs of their bodies, will depend on much more than just technology. One should bear in mind that the effect of immediacy is at work: “Thumbelinas” don’t think much about technology but they communicate with a multiplicity of “contents”, they live in a constant visually expanded intertextuality, which includes even physical objects into the field.
of subjectivity. Therefore, the above mentioned transition from epistemology to ontology is inscribed into this movement. This is reflected in the efforts to define, describe and understand what in some discourses acquires a categorisation of a “new reality”. For the time being existing technology reached the level on which it causes the effect of immediacy. The leap, which can be indicated for now, is a fundamental democratisation of, metaphorically speaking, film-making, which becomes a mode of life transforming that includes the very meaning of individuality of human subjectivity. Ontology and aesthetics merge in an inseparable assemblage.

5. NOTES

1 Actually, Benjamin’s essay became important widely cited reference not before 1960s in Germany and after 1968, when the selection of Benjamin’s essay’s (edited by Hannah Arendt under the title Illuminations) was published, in “non-German” world. Therefore, a whole range of film theorists in the period of some two decades after the Second World War, were not aware of the existence of the essay.

2 Mattick refers to “Alexander Dorner’s 1929 exhibition at the Hanover Provincial Museum, in which he matched original works with photographic reproductions” as a resource that inspired Benjamin in developing his concept of the aura (Mattick, 2003: 95).

3 The time is the year 1979, when Cavell wrote a foreword to the new edition of World Viewed..., whose first edition appeared in 1971.

6. REFERENCES


On image processing by W. G. Sebald

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Abstract

I would like to discuss a unique way of remembrance by the German author, W. G. Sebald (1944–2001). I begin my discussion by illustrating some key aspects of his works. In Section 2, I show how he transfers a visual image by a complicated process of layering images through various visual media. This process gives us a sense of greater distance to the origin. In Section 3, with reference to the “photography of fluids”, a kind of the spirit photography, I discuss that through the highly complex layering process he reveals to us a trace by something, which appears from a long abandoned past. In conclusion, I contend that such a layering represents emblematically his way to salvage memories from the historical unconscious. By this process, the image becomes a dialectical image, strained between the historical destruction and the appearance of the destructed.

INTRODUCTION

I discuss in this paper a unique way of transferring images by W. G. Sebald, by which he constructs a passage into trauma of the history. He is known as one of important authors who challenge the question of how to describe histories and memories in the post-Holocaust period. His works often deal with the problem of how to retrieve memories of survivors who suffer from trauma, and memories of the dead. He was born in 1944 in Allgäu, Germany during the Second World War. He can be regarded as one of so-called 1968 generation, or “Nachgeborene” in German. In the late 1960’s, he migrated to England, and settled in 1969 in East Anglia, where he lived until his death in 2001. His major works are written by his unique textual style, that is, by a kind of hybrid blending of novel, essay, memoir, and travel writing. He wrote four works of fiction in all: Vertigo (in German, Schwindel. Gefühle.) published in 1990, The Emigrants (Die Ausgewanderten) published in 1992, The Rings of Saturn (Die Ringe des Saturn) published in 1995, and Austerlitz published in 2001. However, one of the most distinctive characteristics of his works is that he inserts these fiction works. Almost all the images in his works have no captions, except very special cases. Therefore, in his fiction, no precise correspondence is established between the text and images. He usually uses one image per page, or sometimes, a combination of a few images. Occasionally, one finds double-page spreads.

WAY OF TRANSFERING IMAGES

In this study, I engage in his last work, Austerlitz. Just shortly, I summarize Austerlitz. Austerlitz is a story of the protagonist Jacques Austerlitz — the Jewish title-character. Austerlitz was sent from Prague to England at the age of four by “Kindertransport”, in English the “Refugee Children Movement”, which occurred shortly before the outbreak of the Second World War. In all his adult life, Austerlitz forgets his mother tongue and loses his childhood memories from his life in Prague. Past his middle ages, he travels to Prague, following a clue from a dim memory of the long abandoned past. In Prague, he reunites his old babysitter and learns the truth about his parents and his childhood in Prague. He then visits Terezin, because his mother Agáta was transported from Prague to “Theresienstadt”, in English Terezin.

Now, I detail sources of pictures used in Austerlitz. The pictures are broadly classified into two major groups: one is composed of pictures from printed matter: newspapers, magazines, books, brochures, post cards, ephemera etc.; the other is composed of private photographs, for instance, from someone’s albums or the ones Sebald (or someone he knows) has shot. He presents equally and indiscriminately old and new pictures, or originals and reproductions from a variety of printed materials. Through my investigation, I have learned that in Austerlitz he uses the former more than the latter.

His basic way of processing images is roughly as follows:

1. He chooses pictures from his stock.
2. In some cases, they are trimmed off, rescaled, photocopied repeatedly, or their tones are changed.
3. The images are photographed in black and white, in many cases, taken several times from one material, with slight deference of tone and sharpness.
4. Finally, one of these black and white pictures is selected and used for printing.

Here should be noted the third process. Before printing, he makes most of the images into black and white, whatever kind of images is. To unify various materials into black and white photograph is a primal feature in his method.

Please take a look at the Figure 1. In this picture, his reproducing becomes much more complex by various intermediates. This picture is taken originally from a Nazi’s propaganda film, Terezin: A Documentary Film from the Jewish Settlement Area, also known as The Führer Gives a City to the Jews. The director is Kurt Gerron, one of Jewish inmates in Terezin Ghetto, who was a famous actor and director in prewar Germany. After shooting the film, he and almost all the cast members, who were also inmates, were transported to Auschwitz and killed by gas. The film is notorious, because it was an ultimate staged documentary: Under the command of Nazis, its representation was staged, as if the Ghetto were a Jewish utopia. The film was destroyed in 1945 by Nazis, and today, it survives only in fragmentary form.

Sebald got one of reproduced videotapes from Federal Archive in Berlin via Imperial War Museum in London. After his research, he made several freeze-frames from the video. He converted these freeze-frames to jpeg-image data. Because of this conversion, we can see in the picture a mosaic of pixels, namely, a texture of digital image. Then, he printed out the jpeg-images on papers. Surprisingly, these printed-outs were photographed carefully in black and white, after his method as mentioned earlier. As a final stage, one of these photos was selected for the printing. Figure 1 is that one.

In short, this plate (Figure 1) was produced through a highly complex layering process from one medium to another. But, why did he convert this image in such a complicated way? What is his aim to do so? The image goes through a series of recording media: film, video, digital image, a sheet of paper, photograph and book. That is to say, this image is composed of multi-layer of all textures from those media. He left the pixel texture on purpose, so that readers can notice the multiple intermediary strata. Conversely, readers perceive an effect from the image layers unconsciously. The roughness of pixel left in the picture has an effect of giving a sense of greater distance to the original film, in other words, a sense that we can no longer see the origin, the truth of the Ghetto.

**MEANINGS OF THE “PATTERNS OF BRIGHT WHITE”**

Now, please look at the left side of Figure 1. It shows strange patterns just like cotton. But why did Sebald choose this eerie image, and process it by such a complex way?

1. Physical Aspect

These patterns of white show a process of decay on the cellulose nitrate film, the first medium of this picture. Especially, old films are very unstable: They are dangerously flammable, and by aging, decompose into a gelatinous mass and finally into powder. The patterns of white present a natural history of decay in the original film. At the same time, this corrosion communicates the destiny of this film, namely, the destruction by Nazis and a long oblivion in postwar Germany.

2. Psychical Projection

Now, I try to analyze the patterns of white in the picture, and consider how they function in the story of Austerlitz. As mentioned earlier, Austerlitz is a story of the protagonist Jacques Austerlitz, the Jewish title-character. He is one of survivors, and lost his memory from his young days in Prague. In the scene where Figure 1 is used, Austerlitz searches for his mother in the video of Terezin: A Documentary Film from the Jewish Settlement Area in slow motion, because he learned that his mother had been transported to Terezin Ghetto. This plate is inserted into the book as double-page spreads, as if it were a monitor he gazes. Austerlitz seeks women of her similar age, rewinding the videotape again and again, a little bit back and foreword a bit... But he can never identify her, because he lost the memory of her. However, only after he watches the video in slow motion, he recognizes the patterns of white. Quote:

The many damaged sections of the tape, which

![Figure 1. Sebald, 2001, pp. 350-351.](www.ica2016.org)
I had hardly noticed before, now melted the image from its center or from the edges, blotting it out and instead making patterns of bright white sprinkled with black which reminded me of aerial photographs taken in the far north, or a drop of water seen under the microscope. (Sebald, 2002, p. 348. Emphasis mine.)

Here, the Author, Sebald compares the white patterns to different types of views, created by chance in the natural world, alien to human lives, and which can be observed only by optical technology.

3. Symbolic Meanings of the “Patterns of Bright White”

1) As Destruction

The white seems to invade the human face in the picture. From the viewpoint of destruction, this white enables us to read symbolic meanings as follows:

i) The trauma of survivors such as of Austerlitz, and their destructed and lost part of memories.

ii) The violence of Nazis against Holocaust victims and against the truth of the Ghetto.

iii) The collective repression or amnesia in postwar Germany.

2) As Appearance of Something Invisible

Quite interestingly, in the very description of this film, Sebald refers to a kind of spirit photography, so-called “photography of fluids” produced in the late 19th century. This is the text located just before the one I quoted earlier. It is in the same scene that Austerlitz is watching the video Terezín in slow motion. Quote:

They [the ghetto inmates in the film] seemed to be hovering rather than walking, as if their feet no longer quite touched the ground. The contours of their bodies were blurred and, particularly in the scenes shot out of doors in broad daylight, had dissolved at the edges, resembling, as it occurred to me, said Austerlitz, the frayed outlines of the human hand in the fluidal pictures and electrographs taken by Louis Draget [Darget] in Paris around the turn of the century. The many damaged sections of the tape [...]. (Ibid., p.348. Emphasis mine and brackets added.)

What’s “the fluidal picture”, or to put it another way, the photograph of fluids? It is a variant of the spirit photograph. But, different from the old type of spirit photography, it shows not the soul of the dead, but some trace, namely, touching of invisible flow of vital energy on the photographic plate, that is, “fluids emanating from the
medium [here “medium” means human] —— the vital force, the soul, and also thoughts, feelings, and dreams —— were directly captured on the photographic plate, without the use of a camera” (Chéroux et al., 2005, p. 15. Bracket added.).

Here I present photographs of fluids produced by Louis Darget around the turn of the century [fig. 2][fig. 3]. These pictures show contours of fingers with nimbes on photographic plates. Given this historical context as well as Sebald’s reference to the photographs showing contours of fingers, it is possible to observe that by way of such a suggestion Sebald tries to induce readers to associate that white with touching of some spiritual or mystical power. The readers would associate then the white with the soul, thoughts or feeling of someone who was involved in the film, such as Nazis or such as the dead like Austerlitz’s mother. In other words, the white creates atmosphere that something touched the picture surface.

CONCLUSION

Now I come to conclusion. In sum, by Sebald’s layering process and the association, this plate becomes a dialectical image, strained between the historical destruction and the appearance of the destructed. What he presents us is not only a freeze-frame invisible in the normal flow of the movie, but also, and rather, a visual anomaly caused by the decay in it, such as scratches and dust points, which are paid no attention at the ordinary projection. He found this white from the video, chose this moment among others in the video, and then, he transferred it again and again from one recording medium to another. And finally, he reveals to us the white as a trace by something, which appears from a long abandoned past on to the surface of multi-layered texture. Indeed, the white seems just like ectoplasm emanating from a medium. Then, one might imagine that it appears to us from those recording media, not from a human medium. In short, through the complex process, he salvages the trace not only from our optical unconscious, but also from historical unconscious.

What interests Sebald is to construct a passage into trauma sunken in the history, and to bring it to the surface through layers of time. So, I assume, this plate and its process represent emblematically his creative method, how he salvages something submerged by the history. To be sure, the white can be interpreted as a trace of the destruction. He transforms, however, the trace of the destruction into a site of the appearance, in other words, a site of generating our insight into the past, by keeping their dialectical power. That’s his way of the salvation of the history.

REFERENCES


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Abstract

There are many examples of traditional stories, in which through singing a song and often in experience which involves listening through singing, a subject is healed. Such musical experiences, which might be called therapeutic or cathartic are often mentioned in myths, legends and fairy tales. The examples from ancient lore are constructed anew in literature, films of the mass culture, author argues. The literature and film portrayals often present song as something that affects whole person involved, focusing on a singing person as the one being healed. Starting with The Song of the Sea (2014) and The Tales of Earthsea (2006) author points to the captivating portrayals of such therapeutic experiences in contemporary popular culture. Arguing that presence of such portrayals in European mass culture shows continuation of a longer tradition author claims that this tradition needs rereading at least in some aspects. It is worth stressing that there are traditions, in which it is the song, that plays such monumental role in personal transformation and healing processes.

"First, the stranger played a lullaby that made the crowd fall asleep for two days. Next, he played a song so sad they all began to weep. Finally, he played a joyous song, to which they all cheered and danced."

Like the shamans, he is both healer and musician; he charms and masters wild animals; he goes down to the underworld to bring back the dead.

1. THE SONG THAT HEALS

Many legends and myths present songs as elements of ritual and thus as active and potentially powerful devices. Starting with the myth of Orpheus, song singing is seen as both aesthetic and therapeutic. Popular literature and film often present song as something that affects the whole person. The song is presented as a healing devise or an experience that can lead to transformation and have therapeutic effects. However in most of the cases the songs are said to transform, move or affect the listeners, the audiences. The cases, I would like to investigate, are different in that they do not only concern subjects of vocal performances – the listeners – but most importantly the performer. I would like to discuss the situation, in which the singing of a song initiates and allows for a deep personal transformation. I would like to focus on those, perhaps less often presented, examples, in which a singing person is also the one being healed; in which the song actively transforms the singer, allowing for the aesthetic creative experience to become both the way and the tool for the healing process within.

In this paper I would like to discuss transformational and therapeutic aspects of song singing as they are objects of presentation in popular culture. My aims are twofold. I would like to offer a brief analysis of one of such presentations in which the positive, healing effect of the song singing is somehow projected or presented on the screen and secondly I would like to suggest (1) that every song singing performance has therapeutic potential and (2) that one of the key aspects in those kinds of performances and consequently in those experiences is the listening-in. This last part doesn’t necessarily go against the grain of the tradition of describing aesthetic experience, in fact I would like to suggest that it has been included in many aesthetic theories, but it certainly hasn’t been talked about very often.
2. IT IS NOT THE SONG

Before I begin, however, I would like to provide examples of presentations, which are very similar to what I have described above and yet are not the ones I would like to talk about. The presentations of singing heroes or heroines, who undergo experiences with soothing, healing and transformational effects are often put on a screen or told in books quite often. It isn’t difficult to point to portrayals of song performances, in which, as it seems, the song shows the change deep within: a singer sings how he has changed and he isn’t afraid anymore or how she is going to do what she wants despite all difficulties. In the movie Camp rock (2008) directed by Matthew Diamond the main character Mitchie (played by Demi Lovato) sings a song at end of the movie called “This is me”, in which she establishes herself as a singer performer despite previous fears and reservations. In Frozen (2013) directed by Chris Buck and Jennifer Lee the character of Elsa sings “Let it go” as she lets go of all the inhibitions that made has life miserable, freeing herself from previously felt obligations and self appointed, strongly felt duties. A similar portrayals can be found in Raise your voice (2004), directed by Sean McNamara, where the character of Terri is presented as changed in performance of a song during concert. In all of these examples the singing is very important and it is presented as such in the movie. The song signifies the change in a person, their character or even abilities. Often the lyrics suggest or even spell out the difference and the change that occurred in the singer. However, it is also obvious, that in these and similar cases the change has occurred prior to singing a song and in fact it was the change that enabled a given character to perform the song in first place. The singing of the song was therefore a manifestation, an expression of the change that happened over time. It was not the song that was the cause or that triggered the change in questions.

3. SINGING TO CHANGE

There are nevertheless, I would like to maintain, song presented as providing deep personal experience of a change. These songs and singing performances are meant (and are presented as such) to heal, to calm or to redeem. In animated movie Godo Senki/The Tales from Earthsea (2006) directed by Gōro Miyazaki the character of Therru sings a song, which is very interestingly presented. The song seems to affect both the character of Therru and the character of Arren (Lebannon), who accidently starts to listen, and consequently establishes a strong bond between the two. This song is interesting not only because of the role it plays in the movie (enabling characters to bond) but because of the excellent presentation of the experience of listening to the song. If anything else the animation of that scene in the movie is extremely rich in detail and seems to provide an experience of both listening, feeling and hearing. Multisensual experience is suggested through a couple of devices. The presentation seems moreover to provide phenomenological account of the experience, such that can be acquired through singing, listening or fully engaging with the world around. The sensual experience comes in my opinion mainly from slow and careful depiction of moving grass leaves and moving clouds while both character are at the same almost motionless. It is not only the images (based on European painting traditions) but the persuasive simulation of the experience of being in the meadow and feeling, hearing and observing the wind, the wide open space and the lonely girl singing. This portrayal can also be seen as presenting the very experience of the singer, who is forced to “open” her heart and let the singing calm her longing. The image of those characters finding themselves in the same place, taking part in the same experience of singing, listening and being in the center of the world around them was very powerfully and sensually represented in the film. It was indeed most convincing. The song lyrics are also part of the experience, I am sure, as is the voice of the singer Teshima Aoi. They are at the same evocative of great and undiminished sadness and of poetical presentation of the depth of one’s soul (in the manner of Heracletis).

My next example comes from Swedish film Wie in Himmel/Like in Heaven (2004) directed by Key Pollack. This film tells a story of an orchestra conductor who (upon suffering from a heart condition) decides to go back to his native village. In this example it not so much the film presentation of the song singing that would be the most interesting in my opinion - as the song presentation is made with flashbacks showing the painful past of the singer - but the very context of what happens. And what happens is that the conductor turned choir master decides to help one of the members of the choir. He writes a solo song for the woman to help her regain strength and rebuilt self esteem. The song is

The song was composed by Taniyama Hiroko with arrangements by Terashima Tamiya, vocals by Teshima Aoi as Therru and lyrics by Gōro Miyazaki.


This film is loosely based on series of novels in a cycle Earthsea by Ursula K. Le Guin (1968-2001).
meant as part of the performance in front of the whole village and in this it is supposed to carry on a weight. Moreover the solo’s lyrics support individual standpoint and are meant to express the change. They provide a way to stand up to the abusive husband. The “Gabriella’s song” then may be said to provide a change in the singer precisely as it meant to do due to the fact of the public performance. Performance in front of the community is a manifestation of an individual will and at the same it is seeking approval and understanding. It also reminds the singer that it is the community that shapes your life as well and it is their support, judgment and help that is most needed for a good life. But mostly to be able to state your will in front of the community people, who may doubt, judge or pity the one takes great courage and in this the song was a source of a great change in the character – allowing for hope and joy to spring from it.

4. THE SONG OF THE SEA

The Celtic myths and legends are full of tales of the singers and harpers of the fairy hills, whose music has the power to enchant and to move the world: to make men weep, to make men sleep, and to make men laugh.

The most captivating example of song changing experience, however, comes from the film The Song of the Sea (2014) directed by Tom Moore. It is also the example most fitting within the project, which I begun with this study, as it features the presentation of the song singing experience that literary changes both the protagonist and the world around her. The story in the film revolves around a family with multiple problems. The two children and a father live a sad and unhappy life in a secluded lighthouse. They all, it seems, suffer from the death of the mother 6 years before. The older brother Ben is angry and still in pain and so is his father, while a 6-years old Saoirse is not talking. After being taken to the town by the grandmother in an attempt to be “rescued” from the lonely life as outcasts, the children decide to run away. During their escape they follow the trail of fairy creatures and forest lights and slowly start bonding. The journey quickly brings them to a point where they have to find love and courage to stand up to the fairy characters that attempt to stop them. Along the way it becomes clear that young girl’s true identity is that of a Selkie – a seal woman in Celtic mythology – and that in order to get well she would have to find her seal skin and sing an ancient song of the sea.

4.1 The Song of the Sea

In the culminating scene of the film Saoirse with the help of her brother sings the song that turns her into a white seal and in the course of the song sends all the fairy creatures to their world. Small Saoirse is healed and returns home to her father and brother. The singing of the song turns all the world of tales and myth into the whirling dance in which the petrified emotions and fears are freed and the fairy creatures get untangled from their human bonds. The mother and daughter reunion allows for reasserting the family’s feelings and shows the way to comforting their loss. Both the transformation and the deep healing occurs during the singing, with the transformation happening at the same time within the human and the fairy worlds. The ancient words of the incantation play a big part in that profoundly active experience of self realization and acceptance of life. Saoirse begins by repeating the words of a song after her brother and then slowly gains confidence while singing. She is literary lifted into the air and then the transformation of a girl into a seal is completed. After singing of the main verses of the song music continues – as the players and singers from the fairy world join in with their music - the whole world of myth and fairy tales gets awaken and all seems to be moving towards the destination, Tír na nóg - Irish name for Heavens or the Land of the young. In Polish translation of the song the words assert Saoirse’s identity as Selkie:

“Ja jestem Selkie, mój dom jest w śród morza gdzieś...”
/I am the Selkie, my home is somewhere in the sea/

In the Irish/English version the song’s lyrics they are that of the love song for the sea, which is presented as the unnamed place of change and balance, of the present and the always. The sea which is at the same time requesting and giving, demanding and loving and seems to be a metaphor for life itself.

“Between the here, Between the now
Between the North, Between the South

Between the West, Between the East
Between the time, Between the place

From the shell
The Song of the Sea
Neither quiet nor calm
Searching for love again,

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9 The Song of the Sea, dir. T. Moore, Cartoon Saloon (2014).
Mo ghrá (My love)

Between the winds, Between the waves
Between the sands, Between the shores

From the shell
The Song of the Sea
Neither quiet nor calm
Searching for love again,

Between the stones, Between the storms
Between belief, Between the seas

Tá mé i dtiúin (I am in tune)\textsuperscript{10}

The song that sounds like a prayer or a mystic incantation but works "magic" in the movie. It allows for resolving unresolved issues among the family, allows for expressing love that was hidden and shows that the family ties still strong and binding. We may wonder how could that happen. What is it about the song, this or any other, that allows for such "magical" performance. The simple answer to that question could be: that the power of the song is in the singing and in the listening through singing. That singing itself, the performance of singing as a process is complex and requires much effort, among many other things\textsuperscript{11}, it requires attentive listening-in.

4.2. Imago Mundi – Mandala

To highlight the healing aspect of the song singing experience from "The Song of the Sea" I would like to focus more on the aesthetic aspects of its presentation in the movies. The song itself seems quite simple yet it is complemented by the visual imagery that is complex and powerful. At the beginning of the song when the young Saoirse is lifted into the air the explosion of light sets swirling lines in the manner of the northern lights shutting into the darkness. The lights reach different places, where they manage to awaken fairies and heroes turned into stones. The awakening occurs with bright golden lines of light drawing circles and spirals as they move. I would like to point to the dominant presence of the oval shapes throughout the movie suggesting mandala. It is first represented on the screen very clearly in one of the first images as the opening credits are up. This presentation shows the whole family in a scene turning into a family photo. The pregnant mother, the small boy and the father. This ideal image (88) is shattered after ** minutes when the mother disappears and the story moves ahead. From that moment on the images are less circular but they remain built with oval and semi oval forms. Throughout the song singing there are many interesting developments within the background of the scene. The circling images on the screen, most certainly the one, in which the singing Saoirse is enclosed, suggest the mandala. The image of the world imago mundi is evoked through the oval and curved figures of different sizes complementing each other. As such a vision, the mandala or imago mundi, is an important element of the process of healing is usually subconsciously present in the mind of the person with problems in Jungian psychology\textsuperscript{12}, I would like to underline the fact all those circle like figures are representative of mandala and can act as a tool for focusing on the inner processes of harmonizing (also according to Jungian psychology). Situating film protagonist in the center of the universe through mandala's aesthetic qualities (symmetry, complexity, circle, square) also helps to reinforce the intertwining of the different realms presented in the film. Throughout the scene of singing circulating light lines form Celtic symbolic signs such as circles, rings, spirals and waves are visible. Perhaps the most important would be the figure of three-skelion symbolizing unity of three spheres of life: mind, body and spirit or death, birth and rebirth, which are so important for the story, which is presented a couple of times. Another popular symbol visible several times is the cross of Iona symbolizing solar energy and the source of life\textsuperscript{13}. Mandala occurs also by encircling the protagonists and bringing them together in oval shapes. I am certain that not only the wealth of symbolic images presented with subtlety, but most of all the beauty of music and the singing voices of Lucy O’Connell and Lisa Hannigan create yet another level of meaning and another aspect of concentrating and drawing closer of the characters in the movie.


\textsuperscript{11}For explanation of some of the Irish symbols see Irish Central at http://www.irishcentral.com/roots/explore-the-meanings-behind-irish-symbols-237791261.html (access on 21.03.2016).

\textsuperscript{12}C. Jung. Mandala. Symbolika człowieka doskonałego, przeł. M. Star ski, Brama Księgarnia włościgów i uczonych, Poznań 1993, p. 52-67, 80-81. „Mandalas were drawn, painted, sculpted in stone and built in all epoch and all parts of the world long before, they were discovered by my patients” (p. 67 - translation M.S.). „Mandala of this kind is known in ritual practice as jantra, a contemplative instrument. It is to help concentration by narrowing the psychic field of vision and focusing on the center(...)As I said mandala means ‘circle’. There are endless variants of the motive shown here, but all of them are based on squaring the circle. Their most basic motive is the feeling of the center of the self (character), the central point in psyche, to which everything refers, through which everything is composed and which in itself is a source of energy.” (p. 80-81, translation M.S.).

\textsuperscript{13}"A singer must concentrate on posture, on breathing, on keeping the muscles and breathing synchronized, on right intonation, on stylistic features, on sounding „well”, on performance (interpretation) and many other smaller and much more precise details.\textsuperscript{12}
The inner journey of Saoirse isn’t described or mentioned in the film but what the viewers see are the effects of what has happened while the girl was singing. The visit of the mother, the rescuing of Saoirse herself, freeing the Celtic heroes and untangling long lines of tales has been presented as closely related to the song singing ritual. What was happening in Saoirse’s mind remains, of course, unknown. Yet the portrayal suggest that she has been changed as well. She is happy now after meeting her mother and wants to stay with her brother and her father. The most profound change of all is the change towards life itself; choosing life however difficult or unpredictable it might be, is the most important choice of all. In this she shows herself changed, ready to take on life and future. The life that has been given to the characters in the film has to be accepted and welcomed; only then it can really begin.

The experience of Saoirse gets repeated in the listener, provided they are truly listening.

5. THE ANCIENT LORE

This paper is based on the premise that was built on my presumption that there is a tradition of the depiction (or description) of songs as providing change through their experience. But is it really a fact that such beliefs were shared among the peoples of different cultures? The presence of portrayals such as the one in The Song of the Sea in contemporary popular culture suggests the existence of wider and older tradition of which this is a continuation. In the example just mentioned it was the Celtic cultural heritage, in which the legends and stories use singing as means of carrying on the storytelling trade. It seems that in many other traditions this connection between the song singing and listening is made.

In many ethnic traditions, songs and poems, rather than artifact made out wood or clay, have been found in abundance and stood out to prove that their creative and artistic capabilities. It was these skills that proved social and cultural complexity of their lives in absence of other testimonials. It is also the song rather than simply put music or musical work that often plays the most important role in personal transformation and healing processes within such societies. It is the song, which can symbolically preserve the past and restore the future of a given culture, while also healing the person involved.

In the song ceremonies, singing and playing together, it is the communal aspect of singing that makes it so important and helpful. However in popular culture we see the dominant appearance of the experiences of individual singing (not absent from traditional societies to be sure), the presentations of change brought about by the song.

5.1. Catharsis

Possibly the most important question I haven’t asked throughout this paper is the questions, in what respect is this tradition, I have been trying to describe different, or how similar, from the tradition of catharsis. I would like to suggest an answer to this question now. I would like to divide the catharsis tradition into three different types: the one originated from Pythagoras, the one described by Aristotle and the one developed later on. The Pythagorean tradition is itself based on older tradition of orphism. This tradition has been developed around a firm belief in an immortal soul that is kept caged in a body but after its death moves into another body and the cycle repeats itself (methempsychosis). In Pythagorean system of though orphic dogma has been changed to include a postulate and a corresponding belief in bios theoreticos, in which the immortal soul can be freed from mortality and the ongoing rebirth cycle with moral behavior devoted to science and religion. In this context catharsis has been an important part of bios theoreticos, allowing the soul a glimpse of freedom through musical rituals, in which a trans-like state of body was developed and maintained.

6. ORPHEUS AND HIS JOURNEY

Orphic myth may very well be the paradigm of aesthetic experience with its dangerous journey, involving transgression, death and loss, it is also the myth that re-surfaces in popular culture ever so often. Like Orpheus, who was said to tame animals and move beasts, the song singer is believed to be capable of much more than musical creativity. Through singing a song, a subject can be healed or transported away from her troubles into the realm of understanding and peace or revived.

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14 „While among tribes like the Bushmen and the eastern Eskimo very few manufactured objects of artistic value are found, there same tribes produce an abundance of literary work. Volumes of Eskimo lore have been collected and if it did not require a most intimate knowledge of the people and an endless amount of patience to collect songs and poems, their number would undoubtedly equal those of tales,” E. Boas, Primitive Art, New York 1955, s. 299.

15 A similar attitude is explained in the film Songcather (2000), directed by Maggie Greenwald with music by David Masfield, when the character of musicologist dr Lily Penleric visits a small settlement in the Appalachian mountains. The protagonist realizes that despite their primitive ways, the mountain people cultivate music with loving care, the songs they sing and play are over 200 years old.

16 Ibidem, “The Celtic myths and legends are full of tales of the singers and harpers of the fairy hills, whose music has the power to enchant and to move the world: to make men weep, to make men sleep, and to make men laugh.”
and stirred with thrown back into life. I would like to return to the theme of Orphic tradition one more time with *The Book of Life* (2014) directed by Jorge Gutierrez and music by Gustavo Santaolalla. In this animated story the character of Manolo undertakes a truly heroic journey to the Land of the Forgotten in futile attempt to rescue his love Maria. In the end Manolo, who was trained as bull fighter although he never wanted to be one, is placed in corrida to fight all the bulls that ever fought with this ancestors, in a wager to see whether he can defeat his greatest fear. A fight that he can’t win. But in a twist most fitting Manolo decides to face himself instead and sings a song of apology to the beast he is fighting. This song singing experience comes on screen as the truly changing experience, the experience of finding oneself through acceptance and self sacrifice. The change however, I would like to suggest, is made visible through the other character, the character of the beast, who upon accepting the apology is changed completely and disappears.

“The change lies in a movement, within the very heart of the real, from an abstract existence to a sensuous existence, from being to appearance”17.

The singing experience, I would like to stress, is also always a listening experience. The singer is listening to herself and to the world around her. And, if I am correct, we can see the attitude of listening in many, if not all, of the portrayals I have talked about. Moreover, it seems plausible, that it is those characters, that listen, that are transformed. As Joseph Campbell reminds us in *A Hero with a Thousand Faces*, the mythic journeys takes place within three realms, through which the consciousness travels, the realm of the day experiences (waking life), the realm of dreams and fantasy and the realm of the deep sleep – the unconscious18. It is only through listening then – with attention focused on the very center (a heart in the last case) – that the hero can hear himself and attend to his consciousness and it is only than that he can change. This is why in many singing experiences we see in the movies the singer remains very calm, almost motionless. This calmness signifies the listening, inward attitude, the concentration upon the self – which at the same time is the center of the universe (the hero always fights the monster of the *status quo* – says Campbell)19.

7. THE LISTENING-IN

The song of a cicada can evoke an entire wasteland20.

The last question I would like to tackle in this paper concerns the meaning of listening in the experience of singing. Listening, I talked about and, is a process of concentrating upon something and attending to it in the most focused and at active way. We should call this process listening-in. Listening-in is in fact the crucial element of an aesthetic and artistic experience. Listening-in in singing means concentration, focus, devotion and readiness. A singer must know how is sings, otherwise the song will be spoilt. Her ability to control herself and the ability to be present are equally important. The presence, full-bodied, concentrated and assured presence is undoubtedly important. Being there, listening, singing.

CONCLUSIONS

In order to understand the meaning of such portrayals and their vital place within contemporary culture one needs to see these experiences as aesthetics first and foremost. Mikel Dufrenne insists that every performance is creative just as creative act needs performance21. Thus we can say that every experience of performance of a song is aesthetic and therefore both creative and receptive. In this creativity of the performance the listening-in plays the most important role. It is this listening-in during the singing experience that allows for a process of self realization.

But in the end the experience of listening through singing has long been considered as primarily a healing

18The philosophical formula illustrated by the cosmogonic cycle is that of the circulation of consciousness through the three planes of being. The first plane is that of waking experience: cognitive of the hard, gross, facts of an outer universe, illuminated by the light of the sun, and common to all. The second plane is that of dream experience: cognitive of the fluid, subtle, forms of a private interior world, self-luminous and of one substance with the dreamer. The third plane is that of deep sleep: dreamless, profoundly blissful”, J. Campbell, *The Hero With a Thousand Faces*, Princeton University Press, Princeton 2004, p. 246-247.
20Ibidem, p. 311.
21The song of a cicada can evoke an entire wasteland, an osseous and blazing world where the passions themselves have the flaming intensity of fire. The call of a blackbird evokes the forest-a royal forest with the high trees and great ferns of the Ile-de-France and its surrounding meadows, where life springs up and murmurs with happiness, expressing the vegetable innocence and tenderness of Rousseau. Is there a world here? There are our emotions, the affluence of memories, and pressing the vegetable innocence and tenderness of Rousseau. Is there a world here? There are our emotions, the affluence of memories, and our willingness to inflate the moment. And yet there is also something real which gives rise to the emotions and images which magnify the real? M. Dufrenne, op. cit., p. 535.
22“nothing can replace the teachings of concrete experience, and performance is for the creator both the best source of inspiration and the most effective means of supervision. But when performance coincides with creation, can we still call it “performance” [execution]?”, M. Dufrenne, op. cit., p. 30.
practice. In philosophy of art the importance of close listening and singing (understood as expressing inner feelings and letting go of fear and anger) has often merged and has been seen as part of cathartic function of art and specifically of music.
Abstract

This paper analyzes two Japanese cultural products, Taizō Yokoyama's popular comic strip, Pūsan, and its film adaptation by Kon Ichikawa, both of which were produced in the early fifties. During this period, the Japanese government succeeded in rearming the country by manipulating mass media and instigating the public fear towards a future war against Communism, given the geopolitical context of Korean War (1950-1953). These two satirical works that the paper have focused on not only present critical responses to the contemporary politics in an original manner, which can shed light upon our understanding of today's politics revolving around the Global War on Terror. Also, they can gain us insights into the affective function of satire for resistance in general.

This paper includes four sections. Section 1 explores the similarity of the politics of security between the fifties’ Japan and today’s world by referring to Brian Massumi’s inspiring analysis of the latter. Section 2 studies Kon Ichikawa’s film adaptation of Yokoyama’s cartoon. In section 3, from the perspective of the relationship between war and factory and based on influential thinkers’ thoughts about modernity and post-industrial society, we have clarified the characteristics of the postwar modernization that both works have criticized. Section 4 returns to the topic of fear as an affect and position it within the discussion of war and factory, as continued from the previous section. I have demonstrated how Yokoyama’s and Ichikawa’s works have affectively resisted the political utilization of fear. Also it is illustrated how these satires can be related to today’s global political context, wherein I have referred to Siânne Ngai’s recent arguments of affect theory.

1. BETWEEN TODAY’S WORLD AND THE FIFTIES’ JAPANESE SOCIETY

Between 2003 and 2011, the US government used the Homeland Security Advisory System, a color chart of different scales, to suggest about the alert level for potential terrorism threat. (Figure 1).

However, as Brian Massumi argues, this seemingly objective advisory system is symbolic of today’s politics of security and it “presented no form, ideological or ideational and remaining vague as to the source, nature and location of the threat” (Massumi, 2015, p. 172). Indeed, by the ubiquitous distribution of the image of the alerting sign through facades of main buildings in cities and signboards in airports and, of course, through today’s pervasive mass media, the Internet, the public mostly experience the fear of a possible attack without actually understanding it, which made it possible for George Bush to launch the “Global War on Terror.” According to Massumi, such politics, which he names “the power of preemption,” uses the futurity and potentiality

Figure 1. The image of the Homeland Security Advisory System (https://en.wikipedia.org/wiki/Homeland_Security_Advisory_System).
in a threatening, affective manner via mass media network, and it is absolutely new and contemporary (Massumi, 2015, pp. 9-15).

Intriguingly, we can observe a similar pattern of politics more than half a century ago in the fifties’ Japan. At that time, the Japanese government attempted to rearm the country under strong support from the United States within the geopolitical condition of the Cold War. Back then, to win the public support for the rearmament, the government cooperated with mass media and instigated the public’s fear for a future war against Communism. For example, Yomiuri News (Yomiuri Shinbun), one of Japan’s major news agencies, used a full page to discuss a nation-wide opinion poll on rearmament on March 26th, 1951 (Figure 2).

If we take a close look at this page of news, the keyword of “rearmament (再軍備, Saigunbi)” was strikingly highlighted. Also one headline indicating that, “more than 60 percent of the population are for the armed forces,” was emphasized in the second biggest font. It seems that the bigger the font size was, the more imminent a potential war against Communism was and the more necessary the rearmament was. Here the affect of fear is too obvious to ignore. As Japanese sociologist and media scholar, Takumi Sato, has pointed out, through such media strategies, the Japanese government succeeded in rearming Japan during the first just five years of the fifties (Satō, 2008, pp. 134-151).

If we recall Massumi’s argument about the politics of security, in the Japanese case, the discourse of a certain future, potential threat can be easily channeled into justifications for legitimating the rearmament, wherein perceptions and affects are skillfully leveraged by the mass media network, including the newspapers.

Of course, today’s worldwide geopolitical situation differed from that of the fifties’ Japan. For example, while the Global War on Terror inspired world-wide fear of extremists through the color chart, the Japanese government in the fifties instigated nation-wide fear towards Communism with the font size. But these two periods are similar to each other in their visual usages of mass media to instigate fear and in their purposes to win the public support for realizing more aggressive military policies. Therefore, the similarities between them would enable us to see today’s world in a comparative perspective, not from an absolute, singular one.

Massumi summarizes the operation of the power of preemption as such, “You leap into action on a level with the potential that frightens you.” Within this system of power, fear can be directly connected to a political action, wherein the “affective dynamics” functions, namely that “the logic of preemption operates on this affective plane” (Massumi, 2015, p. 13). The alert system mentioned above “was designed to modulate that fear” (ibid., p. 171). But he considers today’s political issues around the Global War on Terror one of the “exemplary or exceptional events that the force and orientation of the most clearly expressed tendency express themselves most powerfully” (ibid., p. 220). Today’s politics of security, arguably, has exemplified such a political tendency in an unprecedentedly clear manner, and it is something new. Here lies a serious paradox: while he argues that today’s politics “in order to better understand the potential expressed-and released-by that eventful iteration,” his discourse has already considered today’s politics as unprecedented. This assumption is problematic, because today’s discourse of security uses this unprecedentedness to heighten the public’s fear, as it assumes the unprecedented risk of terrorists’ attacks.

Therefore, I think through such historical comparison regarding the similarities between these two periods we would see today’s geopolitical situation and its “unprecedented newness” in better perspective. As I shall explore below, we could reduce the fear by showing that there is essentially no such unprecedentedness.

For this purpose, I would like to focus on the cultural products from the fifties’ Japan. My case studies would focus on the serialized cartoon work Pūsan by a cartoonist, Taizō Yokoyama, which was published from 1950 to 1953 by Mainichi News, another major Japanese newspaper company and Kon Ichikawa’s film adaptation of the same-titled cartoon in 1953. I chose these two representative satirical works, firstly because they

Figure 2. A newspaper page in Yomiuri News, 3/26/1951.
would gain us insights into the sociopolitical contexts of their production, especially in relation to the larger picture of the Korean War and the Japanese rearmament. Secondly, I would argue, their style of satire can weaken the intensity of affect by reducing something serious or grave to something small, which belongs to an aesthetic category of the “weak feeling,” according to Sianne Ngai’s discussion of affect theory, a topic that we shall explore in section 4.

2. KON ICHIKAWA’S ADAPTATION OF TAIZŌ YOKOYAMA’S CARTOON

Taizō Yokoyama’s style commanded considerable attention in the fifties because of its radical, even violent abstraction: all of his characters are rendered in lines of the same thickness, and its protagonist, Pūsan, barely has any hair (Figure 3). Yokoyama himself indicated that

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<td>rat-a-tat clean up</td>
<td>Today is Coming of Age Day</td>
<td>Tramp, tramp, tramp,,</td>
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<td>Our son is coming back!</td>
<td>How fast my son is growing before I know!</td>
<td>The sound of military shoes!</td>
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<td>Pass me my bulletproof vest! Hurry!</td>
<td>Let’s prepare for the next year!</td>
<td>Pūsan, you can’t get out of the frame.</td>
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<td>No hard feelings. (It suggests the violence of National Police Reserve build last year, 1950)</td>
<td>(So he is preparing for rearmament.)</td>
<td>Thank you for your reading! Eyes right!</td>
<td></td>
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Figure 3. a: Bald Pūsan as the protagonist of Taizō Yokoyama’s cartoon. b, c, d, e: Examples of Yokoyama’s Pūsan, 11/06/1951, 01/15/1952, 12/26/1953, 12/29/1953 (the last strip). Their translation is as follows.
he made Pūsan bald so that he can draw this cartoon only with homogenized lines (Tsurumi, 1970, p. 308). Such abstractness could be understood in paradoxical terms: on the one hand, since the protagonist, Pūsan is drawn in simple lines, then it can appear anywhere as anyone (a grandfather, a policeman, a cleaner, a salari-

... r... er worker, even a mother and son and so forth (Figure 4)). And in becoming anyone anywhere, Pūsan can accommodate and become the vehicle of criticism for various social issues. On the other hand, the abstraction also means that Pūsan, be it he or she, cannot become any specific, coherent subject. He or she does not only lack hair, but also lacks his/her own subjectivity. As Shunsuke Tsurumi, a renowned critic of that time argues, such a drawing style matched the age of the Japanese economic recovery and growth, which was stimulated by the Korean War and its special procurement boom, and it also fitted into the social context characterized with the increase of consumer goods and the growth of mass media including television where “even a prime minister or film star can be seen as someone shed light on by a lighting system called ‘society’” (ibid, p. 309).

However, with Ichikawa’s adaptation, this abstract protagonist, Pūsan becomes a specific character called “Noro,” who is not even bald (Figure 4). For a film as a medium definitely bestows this abstract cartoon character some concrete, physical characteristics, which reduces its original abstractness. Besides, as a full-length feature film, Ichikawa’s Pūsan has one main narrative line full of dark humor based on Yokoyama’s original cartoon: Noro is forced to quit his job as a cram school teacher and then he fails to get any other jobs, so he has to sell his manual labor to move boxes filled with bullets in a bogus war factory for the Korean War. These two changes in terms of characterization and narrative seemingly have lowered Pūsan’s level of abstractness and limited his/her ubiquitousness.

But Ichikawa’s adaptation is a productive interpretation of the original. The word, “noro,” in Japanese also means being laggard or stupidly slow. It literally suggests that this film protagonist cannot follow the speed of Japan’s new economic growth and modernization. And in the film his laggardness is shown through various episodes. For example, the film opens with a scene to demonstrate his laggardness, wherein he fails to catch up with a running truck and falls down (Figure 5). This motif of the running truck repetitively appears throughout the film as a symbol of a future war.

Then, the film also depicts Noro’s inability to follow the speed of ordinary people’s talking when they dialogue with each other. Often people don’t listen to what Noro tries to say (Figure 6).

When Noro walks out of the clinic he regularly visits, he accidentally encounters the march of the Japanese National Safety Forces, established in 1952. Finding the sight unbearable, he runs away (Figure 7). Such a scene shows that Noro is incapable of following the movements of the Japanese rearmament at that time.

Also, at the job interview for the bullet factory that would finally employ him, the interviewers’ pressure upon his laggardness has embarrassed Noro enough to drop a box he has just lifted. The box is broken and many bullets spill out, which discloses that in fact this

**Figure 4.** a, b: Bald Pūsan on the left is changed into hairy Noro on the right in Ichikawa’s film.

**Figure 5.** a-b: Noro falls down by the running truck.

**Figure 6.** Noro surrounded by people talking fast.

**Figure 7.** a-b-c-d
factory is connected to the war, though he was told earlier that it was a sewing machine factory (Figure 8 a-b).

Because of his peculiar characteristic of laggardness, Noro in the film is always out of sync with the moving trucks, the crowds and the then Japanese politics, that is to say, he is lagging behind the whole society. It is certain that Noro cannot be like his original Pūsan or function as the medium for as many social issues as Pūsan does. However, I would argue, through his slowness, Noro can become the vehicle for satirical episodes that criticize social issues related to the dark atmosphere of the then Japanese society which was haunted by the fear for a future war. As such, Ichikawa’s Noro shares with Yokoyama’s Pūsan the satirical tendency that helps to rethink the relationship between modernization and an imminent war in postwar Japan.

3. A POTENTIAL WAR AND THE UBIQUITOUS FEAR IN THE POST-INDUSTRIAL SOCIETY

In this section, I’ll explore how the film and cartoon approach the relationship between factory and war. As such, I would propose, it would gain us better insight into the modernization of postwar Japan in relation to industrialization.

In the last scene of Ichikawa’s Pūsan, in early morning, Noro hurries to the factory which now manufactures bullets and ammunition belts for machine guns to be used the Korean War. In the final shot, Noro disappears into the depth of the frame (Figure 9).

This dark ending suggests that in the end, he cannot find out about any way out in the modern, industrial society. It seems that because of his laggardness, he is intertwined in the postwar modern system of production more deeply, because his job has been changed from a teacher, an intellectual to a physical laborer, which is directly exposed to the modern capitalist system. The more alienated he is from the society, the more deeply he comes to touch a bare condition of the modernization, the direct relationship between factory and war. This paradox was hidden then both spatially and temporally: the actual war was waged across the sea and the future war was yet to take place.

Moreover, as I mentioned above, though the factory that Noro works for now actually produces weapons, it appears to be a sewing machine factory. In the film, not only the factory but also the bank has become the place to accumulate money to sponsor the warfare (Figure 10).

In Ichikawa’s Pūsan, the war is always something potential. There is almost no scene that shows any actual factory space or scenarios of war. Instead, the same double-time, military-march-like melody with a single bugle threads all these scenes, as if it always implied the imminence of a future war. Hence in the film, both the war and factory are always just implied, remain implicit, and there is suggestive connections between factories, banks and trucks that revolve around the unseen warfare across the sea. The war is always just imminent but not actually taking place.

These implicit representations of the war can be seen in Yokoyama’s Pūsan, as well. For example, its last cartoon strip, published on Dec. 29th in 1953, directly mocks the society full of the fear of a potential war (Figure 3 e).

In this strip, the war is implied by the sound of marching military shoes. Upon hearing it, Pūsan becomes frightened and tries to escape like Noro, but he cannot find any war out of the frame of the cartoon. Here Yokoyama’s Pūsan is haunted by the potentiality of war. As is the case of Yokoyama’s Pūsan, Ichikawa’s Noro is intertwined within the system of this potential war and weapon factory.

Thus we can see that the war and factories constitute an invisible network of the power of preemption. Against the military-march-like melody, the bank is connected to the running trucks. With the spilled out bullets, the sewing machine factory is connected to the running
trucks and to the war itself. It seems that the potential war can emerge anywhere, and there is no outside to this network, which means that at anywhere and anytime in the society, like the ubiquitous color chart of the Homeland Security Advisory System, people would be confronted with the fear of a potential war. The only exit out of it, or rather an escapist option, is to “leap into action on a level with the potential that frightens you” as Massumi suggests. This “action” is meant to support and celebrate the rearmament in Japan at that time.

This “no-outside” system, which is structured of the potential war and its invisible network, could be understood in the light of Paul Virilio’s and David Harvey’s argument about speed and “time-space compression.” To be more exact, the latter concept is proposed by Harvey, who has critically developed Virilio’s ghostly vision of the contemporary world. Virilio argues that modernization accelerates its speed and connects two distant spaces: “here” and “there.” In the end, the speed erases any difference between them and gives priority to universal time over any locality, singularity of a space (Virilio, 2005, pp. 63-84; Virilio, 2006, pp. 147-168). Harvey calls this phenomenon “time-space compression” (Harvey, 1989, pp. 284-307). What I would like to suggest here is that this concept may help us to understand Yokoyama’s Pūsan. Probably, we can imagine that Pūsan’s own hair, which was “compressed” by “time-space compression” hard enough to become just some abstract lines (Figure 11).

Therefore, Virilio’s and Harvey’s arguments can be applied to a postwar modernized subject. The postwar modernized subject doesn’t have his/her own singular space, “here,” or his/her own singular “hair.” Neither here nor hair. It means two points as follows. Firstly, there is no singular, coherent place, “here,” so we can see just “the void of outer space” (Virilio, 2005, p. 63). Hence neither boundaries between a factory and its outside nor those between a war field and its outside exist. Rather there is always a possibility for war and factory to be potentially connected to each other and to emerge everywhere. Secondly, there are no varieties of “hairstyles” but just the same shape of heads, round shape, accompanied by little differences of costumes Pūsan wears. Criticizing Virilio’s extreme conclusion regarding the total “collapse of spatial barriers,” Harvey focuses on “minute spatial differentiations to good effect” for capitalists (Harvey, 1989, pp. 293-294). As indicated by him, in this system of the potential war and its network, each person is rendered in abstract lines, and has become “bald,” manageable, various human resource within this no-outside system optimized for economic benefit. Therefore, the actual situations of labor in a factory or even on the battlefield became obscured, because there is essentially no specific realm to be recognized as “factory” or “battlefield.” We can see just various information about the diversity of human resource equated on a horizontal level like the TV show as Tsurumi argues. In this sense, we can say that both Yokoyama’s and Ichikawa’s works are suitable for such a post-industrial society.

The post-industrial transformation of the subject from a singular character to a manageable resource within the system which the two thinkers suggest about can be observed in the transformation of production system since the fifties, as well. A researcher of the history of science, Paul Erickson argues that since the fifties, under the capitalist working conditions, the “rule-bound rationality,” which means to simply follow the rules stipulated by the system, was given priority over reasons that also allow “review, endorse and criticize” the industrial and bureaucratic operations. In a factory, labor would be divided into easy job categories along the assembly line so that everyone can carry it out without understanding it or the reason behind the work. Therefore, what is needed in such a factory then is not to discipline its workers but to teach them easy rules. Though Erickson’s and his colleague researchers’ observations are based on the situations in the US and Western Europe, however, a crucial transition “from informal customs to formal rules” also took place in Japan in the latter part of the fifties. In Japan in the fifties for instance, the Ministry of International Trade and Industry started to promote policies of “industrial rationalization,” including the rationalization of the conventional manufacturing process and the large-scale introduction of industrial machines (Erickson et al., 2013, pp. 38-48; Tsūshō Sangyō Shō, 1957, pp. 6-8). Hence, under the new conditions of production, easy rules generated boredom. As such, Ichikawa’s film is really prescient, because in the film we can only see many scenes of dull labor; the worker’s counting money, the driving trucks, and Noro is also packing and carrying boxes of bullets repetitively.

Figure 11. A series of images made by the author in which Pūsan becomes bald by the time-space compression.
4. STUPLIME RESISTANCE THROUGH THE BALD AND THE LAGGARD

However, it is such dull labor that is implicitly connected to the potential war that inevitably brings about fear, especially for Noro, who is too laggard to “leap into action.” Shocking implications of a future potential war would abruptly disturb the periods of tedium.

Here, we can observe a peculiar combination of affects: exhausting and shocking, and “a concatenation of boredom and astonishment.” Sianne Ngai has named such an affect as “stuplimity,” as opposed to “sublimity.” She has coined the former by combining sublimity with “stupefaction,” in order to analyze a typical affect in art forms of the twentieth-century, which is “a response to encounters with vast but bounded artificial systems, resulting in repetitious and often mechanical acts of enumeration, permutation and combination, and taxonomic classification.” While both sublimity and stuplimity can “give rise to negative affect, “stuplimity” involves comic exhaustion rather than terror” like sublimity (Ngai, 2007, p. 36). This is one of negative, weak affects she analyzes and, as she argues, it “reveals the limits of our ability to comprehend a vastly extended form as a totality, as does Kant’s mathematical sublime, yet not through an encounter with the infinite but with finite bits and scraps of material in repetition” (ibid., p. 271).

Besides, working with Deleuze’s ideas and taking examples from Gertrude Stein’s and Samuel Beckett’s novels, she also suggests that this affect sometimes can amount to a “little resistance.” Some novels and artworks characterized with the “stupe” dare to be too much indulged in and pay “too-perfect attention to detail” of modern industrial institutions or machines (Deleuze, 1962, p. 5; Ngai, 2007, p. 297). By doing so, they constitute a critically humorous contrast between “the small subject and powerful institutions or machines” and succeed in satirizing the system and making it “not sublime or transcendent but stupe” (Ngai, 2007, p. 291).

Yokoyama’s cartoon can be grasped from such a perspective. Pūsan is too much identified with the time-space compression and is made too perfectly adjusted to the extension of the invisible network of post-industrial power, so he/she becomes bald and just lines. As a result, Pūsan succeeds in appearing anywhere and in exposing and mocking the invisible network and potential war as the last strip mentioned above has demonstrated.

Also, Noro’s laggardness poses critique about the alienating power of the postwar modern system, because as Virilio points out, the modern system pursues speed and universal time to which his laggardness is fundamentally opposing. And according to Ngai, it is just through small accidents that this laggardness can criticize the system. For example, Noro’s accidental falls, which we see at the beginning of the film, introduces the running trucks and the military-march-like music, and make clear the threat of a potential war. His accident, of falling down, although limited to his individual realm, also constitutes a critical mismatch between the small subject and the immense sociopolitical system.

But what is more important is that such a small accident is accompanied by a certain affect, fear. As Yokoyama’s last cartoon strip and Noro’s small accidents indicate, these protagonists are under the influence of the presentiment of a potential war. But in contrast with the operation of the power of preemption as Massumi argues, they cannot “leap into action,” because the former is too much confined by the line of the cartoon itself and the latter is too laggard to go forward. Then their inability to take action not only underscores the network between the society and the war nation- or world-wide, but also the essential fear of taking action.

Fear is essentially the affect an individual feels. For example each person has his/her own responses upon seeing the overwhelming display of the WTC’s falling down. In stupefaction, as not dissimilar from Pūsan or Noro, an individual could not take any further action. In the post-industrial society, nevertheless, a frightening image is distributed and circulated nation- or world-wide via mass media. Through such circulation, the fear that the image invokes extends from its original private sphere to a collective realm and creates conditions for action like the rearmament in the fifties’ Japan and the contemporary Global War on Terror.

In this respect, the two satirical works this paper has analyzed produce some sort of resistance. To take strategies of stuplimity, they attempt to defy the fear that is magnified almost to sublimity by mass media, and to introduce it back to the personal sphere, namely “here” again. It is true that compared with the magnitude of the national or the global, these are small and almost negligible efforts, “bits and scraps” as Ngai wrote. However, by learning that at such a moment each of us could not take any action, probably we can resist the landslide of fear, which might otherwise lead to a preemptive military action.

Therefore, to “weaken the intensity of affect” doesn’t mean to obliterate fear, but it means to draw such affect back to its original sphere. With Ngai’s idea of stuplimity, we could argue that these two satirical works demonstrate that we can still regain our own individual position, however it is diminished and threatened by the power of preemption.

We can grasp the humor of stuplimity as energy released through the gesture of resistance. Whereas our fear of a potential war is elevated to a more expansive realm through mass media by the suppressive power of
preemption, a satire with stuplimity would diminish the magnitude of the fear and therefore allows us to release it. The laughter or the humorous affect triggers just like the air comes out of an extremely inflated balloon.

Generating the sense of humor or the laughter, the critical strategy of stuplime satire remind us of the fact that essentially each of us is a small individual, namely a Pūsan or a Noro. Therefore, the enormously threatening image of the World Trade Center’s falling down can also be traced back to its origin. Here we could try to recall when confronted with the image of 911, how each of us has experienced a small-scale collapse in a complete stupefaction and shock. Probably our collapse at that specific moment was not unlike Noro’s falling down, which is also a small accident (Figure 12).

5. REFERENCES


Illustration Credits

4. YP; Pūsan (film) directed by Kon Ichikawa, release date: 1953, April 15. Hereafter designated IP
5. - 10. IP
11. YP
Exoticism and nostalgia: two sides of authenticity in modern aesthetics of place

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Abstract

The modern flourishing of tourism is perhaps an evidence, not only of the victory of universal commercialism but also of the universal desire for alienation. Many urban inhabitants have as their major leisure in tourism, domestic or abroad. Those who have their own home and are not obliged to move, eagerly seek to find another place. It is, in fact, the displacement that attracts them. The goal of tourism is not a Florence or a Gyeongju, or a Disneyland, but rather the "anywhere out of the world" as Poe and Baudelaire signaled. This "outness" of place can be provided by the tourism, in which we attend something extraordinaire will happen. It is just as like a museum building or a concert hall which promise by themselves an unusual experience. We could even say that the work of art is an excuse for going there. These places are more than "parerga", and what we expect to those extraordinary places is that they procure us of an authentic experience. This sense of place, of which tourism takes advantage, can be found especially in our two mental tendencies: exoticism and nostalgia. Thus a tourist is willing to discover the exotic landscape of the place he visits, as more vivid than that of his own city. On the other hand, when he dreams an authentic life in the past, it is the case of nostalgia. Suffering from the loss of homeplace, one makes a sentimental journey to a place where the past could be present, if only superficially and contradictorily. We will examine this aesthetics of place, or rather aesthetics of "placelessness", in terms of time. As Kant points that the nostalgia is caused not by the loss of place but that of younger days (Kant, 1798), this sense of place is, in fact, a matter of time.

1. TOURISM AS AESTHETIC EXPERIENCE

This study concerns the aesthetics of place. The aesthetics of place is not the same thing as the aesthetics which has for its main subject the experience provided by the work of art. Nor it is limited in an aesthetics of landscape if we define this latter as an application of the aesthetics of visual art. Unlike the work of art, the place is opened in two senses. On the one hand, it has neither a frame nor a showroom; on the other hand, it participates in the practical life of the men, who are integrated into a community. It is thus difficult to apply to it the aesthetics of pure perception. Nevertheless, it is in the place that our aesthetic experience of daily life is interested. The places as high touristic places or the amusement parks are sources of intensive perceptions and sensations. Even the museums and the theaters are such places, considered as types of equipment of leisure. We do not find necessarily an intensive experience of the work of art there. It is rather amusing atmospheres, or social feeling that we often wait for there. Especially, we cannot neglect the more and more increasing importance of the tourism in our contemporary culture. Not only the tourism as the industry is gigantic (because it counts its employees 284million, that is the number seven times as big as that of the industry of automobile (WTTC, 2015), but it supplies us many opportunities of aesthetic experience. By the way, this experience, which is also the experience of place, it is not produced purely and simply by the pondering over the landscape. It is colored with the fantasies of the commercial images. It is mixed with the desire for escape as a French word of tourism "évasion" indicates. It is an ambivalent experience, based both on the perception of actual place and on the imagination of the cultural community. What would be a very current topic, that is why we chose this touristic experience as a subject of the aesthetics in the era of mass culture.

Now, this experience causes us especially two particular mental dispositions: nostalgia and exoticism. As we shall see it later, it is these two which characterize our tourism of today. We are thus going to ask how these two mentalities, i.e., exoticism and nostalgia, have a relation between them, and what is our experience of the place which the tourism offers us. For that purpose, we are at first going to take an exemplary case of Switzerland as a tourist destination, to notice natural coexistence of the exoticism and the nostalgia. Then, on
consulting the theory of the tourism of Dean MacCannell, we consider how the authenticity of the place becomes reified by the act of its pursuit. That would finally complement the theory of Edward Said’s orientalism, by indicating that the Western look is only that of us modern (including the oriental) managed towards its desired future, but where we can not achieve for ever.

2. THE SWISS CASE

We take at first as an example the Swiss case. Switzerland is for us the privileged model because it represents in the history of the modern and industrial tourism one of the first cases where we look for, no more the antique vestiges, the magnificent view of the place. The Grand Tour made discover not only classical Italy but at the same time picturesque Switzerland. In the 19th century, Switzerland is no more an obstacle in the way of southern roses. It becomes a destination in itself. If Switzerland has few important places of literary reference, but on the other hand, she has spectacular landscapes of Lake Léman, Aiguille du Midi, the Valley of Zermatt, as well as the rural and robust life of Helvetian people. By the way, we could distinguish images attributed to Switzerland in two categories: the one is Switzerland picturesque, with her sublime mountains and her serene lakes; the other is Switzerland healing, so to speak, with her bucolic life and fresh air. Lord Byron, Sénancour, or Liszt of the Years of Pilgrimage are main promoters of the first one. But after the last half of the 19th century, Switzerland healing appears little by little and competes with Switzerland picturesque. For Switzerland healing, winter resorts and sanatoriums are representatives. It was the station of Davos that Hans Kastorp enjoyed the winter climate. Besides, her friend Clara, who lived for a long time in a wheelchair, is cured by discovering the fresh nature of the Alps (Spyri, 1881). It is little before the boom of Swiss sanatorium at the beginning of the 20th century. It is a story of return, return at home and return to what we should be by nature. As the purity of the alpine landscape is at the same time picturesque and healing, Heidi is herself a savage and at the same time a therapist. The alpine nature cured not only nostalgic Swiss people but also modern men generally.

3. IN SEARCH OF THE AUTHENTICITY

The nostalgia is no more a national disease of Switzerland. It can be found more widely in modern cities, and eventually is a commonplace symptom of melancholy. This is the way the double character of Switzerland spreads out all over the world. The tourist destination generally has its two characters, the one picturesque and the other healing. They can be in all the corners of the world, from ancient cities to tropical resorts. In other words, it is the exoticism and the nostalgia which incite us to travel.

Now the exoticism is headed towards the outside, towards what is strange and stimulating, whereas the nostalgia turns to an intimate and familiar past. They are two tendencies seemingly very different. But why these two mentalities, the exoticism, and the nostalgia, can similarly urge the tourist interest? Why can we find them side by side in the list of the tourist destinations? Perhaps, it would be a question of our modernity.

Dean MacCannell argued the already classic theory of the tourism, that is the theory of the staged authenticity, according to which it is the authentic life for which a tourist looks by going out of his everyday and modern life (MacCannell, 1976). Usually, the images create by the mass media substitute themselves for the reality. Thus while taking out of the superficial and alienated life the tourist can discover a more authentic reality. By the effect to be hidden behind a stage, a visited place takes an authentic aspect.

The notion of authenticity has been widely argued (Stewart, 1984; Cohen, 1988; Frow, 1991 etc.). But the essential point of MacCannell’s thesis is important even now. If the authenticity in the singular does not exist, it is rather authenticities, in the plural, that the tourist discovers as he penetrates into the visited place. The authenticity is only an ideal pole (MacCanell, 1976:101)
where we can never arrive. It is always the staged authentic image which we can find in a place of interest. But what matters, it is not the question if there is an authenticity in the place of interest or not, but the fact that every tourist objectifies, reifies his desire for finding an authenticity in the place of interest. Because he feels alienated in his ordinary life and lives his not so much authentic life, it is the distance or the gap between the tourist experience and his everyday life that creates the feeling of the authenticity. As Baudelaire exactly indicated, it is the "out of the world" that the desire of the tourist is satisfied (Baudelaire, 1869). The tourist destination is situated in nowhere in this modernized world where we live, where we have lost the authentic and natural life.

Yet, this conception of authenticity helps us understand why two aspects of the place of interest, the one exotic and the other nostalgic, are both attractive for us. It is not a simple pursuit of adventure, nor a mere search for the lost time. For what we look, it is the utopia, the utopia that we could find not only in our unexplored future but also in our imagined past. Because our everyday life should be commonplace and already alienated from our true "selves", we have to find ourselves in a strange place where we could enjoy our life in its plenitude.

Thus the exoticism and the nostalgia are two appearances of the same trend to look for a utopia somewhere else but one’s own home.

Let us see a Japanese example, a campaign of the National company of the railroads of Japan in the 70s, "Discover Japan". A mixture of the nostalgia and the exoticism, while showing two girls who discover the rural countries by their fresh and strange eyes. What they discover, it is not simply nostalgic Japan, but utopian Japan.

4. NOSTALGIA FOR UTOPIA: THE CASE OF THE FUTURISTIC EAST

We, moderns, we are alienated or almost. As Baudelaire sings in his poem, "this life is a hospital where every sick person is possessed by the desire to change bed" (Baudelaire, 1869). To find a place where we would be satisfied, we have to go wherever outside the world.

Now, this aspiration explains us a new oriental image, a futuristic image so to speak, Asian cities.

The argument by Edward Said concerning the Orientalism (Said, 1978) offers us a viewpoint which we cannot go round in thinking on the nature of Orientalist images created in the previous centuries. But by contrasting the modern West and the premodern East, he underlined this duality too much with the prospect of the cultural geopolitics. In reality, the duality would exist in the modern man in general, or in the innate modernity to all the people. The modernity consists in the consciousness of the temporality. This consciousness puts in perspective our being in a moment. We are divided into halves in what we are and that we have to be. If we do not content ourselves to our being, we always try to realize our imagined essence. We reify it and project it in a future experience. This is the way the oriental images are the ones where the western desire is projected. But at the same time, this desire does not limit itself to that of the western people. The Orientalist look can be appropriated also by those who have the modern consciousness. The Orientals, Arabes, Chinese, Koreans, Japanese or Africans have their desire to achieve its own nature, and they journey all around the world by looking for the authentic experience.

The case of the image of the futuristic East would serve the illustration as it. The urban landscapes of the Asian or Arabic cities are enormously changed since the last quarter of the 20th century. Tokyo, Hong-Kong, Shanghai, Seoul, Dubai have their skyscrapers with appearances Science Fiction, mixed with a little of dystopian air. These big cities have nothing common with the places of interest where the modern Europeans could find the naïve and underdeveloped world. Of course one can object that these Oriental modern cities are in fact chaotic and different from clean and ordered cities of the Occident. But this is just as like as what we see in gigantic and growing modern cities in general, such as New York or Berlin or Moscow in 1920s, or London and Paris in the 19th century. Modern cities have both utopian and dystopian aspects. In all the cases they are attractive for the tourists of today. It is because these cities are so strange and so utopian as the tourist feels away from one, and this change of scenery tells him the return to his authentic life.

CONCLUSION

Let us summarize in a few words. This return to a place where we would find the plenitude of life, we can say it as a reification of the authenticity. Being alienated from our own life, we try to find it in the journey. It is what the tourism makes us hope for, by staging or by aestheticizing the place where we visit. Even if nowhere in this world can satisfy us, and even if there are in the tourist images many forgeries, the tourism assures us that we are at least capable of hoping for a more authentic life. Indeed, it would be only this hope which makes us live our own life.
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Introduction

Europe is often seen as the ‘tragic continent’ (De Mul, 2014, pp. xiii-xv). While possessing a tragic sense of life seems to be universal, Europe is regarded as the only continent that has literally brought an awareness of the tragic to stage – in Greek theatre, the works of Shakespeare and Racine, or, for instance, in Portuguese fado music. In his influential *The Death of Tragedy* (1961), the American philosopher and novelist George Steiner thus writes that “[a]ll men are aware of tragedy in life. But tragedy as a form of drama is not universal. Oriental art knows violence, grief, and the stroke of natural or contrived disaster; the Japanese theatre is full of ferocity and ceremonial death. But that representation of personal suffering and heroism which we call tragic drama is distinctive of the western tradition. (...) This idea and the vision of man which it implies are Greek” (Steiner, 1961, p. 3).

In this paper I want to defend a different hypothesis: namely that blues music is the locus of tragedy of the North American continent; a continent that is often depicted as ‘optimistic’ and ‘pragmatic’ rather than ‘pessimistic’ yet has brought forward – with blues music – an art form and a vision of man that we might call tragic. To my knowledge this is a hypothesis that has only been marginally explored, apart from one article by American literary and cultural theorist Kimberly Benston (1975), who nonetheless focuses on text rather than context or, better still, the interplay between both.

In this paper I will demonstrate how blues music, similar to how Greek tragedy was born out of the transition from mythos to logos, emerged out of the transition from the system of slavery to relative freedom in democracy after the end of the Civil War (1861-1865). These circumstances are reflected in blues music in which the double bind between fatality and freedom is often portrayed. Secondly, I will illustrate how blues music, similar to Greek tragedy, was a cathartic art form, represented by the blues musician who aims to transcend his personal suffering into a form of universal grief and to reflect upon the cultural transition from a predestinated towards a more free world. Finally, I will argue that, similar to how Greek tragedy disappeared from the stage as soon as the ‘logos’ took over, blues music went underground when it became authenticated by the emerging 1960s counterculture. First, however, I will provide further clarification of what it meant with ‘tragedy’ and ‘the tragic’.

What is tragedy?

Given Steiner’s quotation, there appear to be three different meanings to the word ‘tragedy’:

(i) tragedy as a “form of drama”; (ii) tragedy as a “representation of personal suffering and heroism” and (iii) as “tragedy in life”. It is this differentiation that relates to the often-made distinction between ‘tragedy’ as a literary category, on the one hand, and ‘tragedy’ as an existential category, on the other (e.g., Groot, 2005). As an existential category, the word ‘tragedy’ relates to what in everyday language is commonly referred to as a ‘tragic event,’ an event - such as a car accident, a nuclear disaster, or an incurable disease - during which the human being is challenged by fate, causing in the spectator, when confronted with such tragic events presented on the theatre stage, as Aristotle once famously observed, the very powerful emotions of pity and fear (Aristotle, 1992, p. 2320). This immediately leads us to the second definition, in which the word ‘tragedy’ relates to a distinctive literary category or genre that emerged in Athens, Greece in the 6th century BC and which is based upon a set of stylistic criteria including - on the level of the narrative - the presentation of a noble protagonist who goes through a series of events ultimately boiling down to the execution of his or her fate. This results in the conceptualization of ‘tragedy’ as a form of drama in which an awareness of the tragic sense of life is expressed through the staging of tragic events. And it is this awareness of the tragic expressed in art that, according to Steiner, separates European drama from, for instance, Oriental art or Japanese theatre.
Tragedy, however, is not simply a representation of human fate or destiny. Rather, it is a representation of a very specific way of how the human being domesticates its destiny (De Mul, 2014). What separates tragedy from, for example, the melodrama is that the protagonist is both a sufferer and a hero, a hero in the sense that (s) he is not passive about his fate, but takes responsibility for it. With the strangest of ironies, nonetheless, that it is precisely in the attempt to escape fate, that the tragic hero finds its destiny - or, more accurately, that it is the escape itself that sets destiny in motion, making the protagonist blameworthy or guilty of the executing of his own fate. As in Sophocles’ King Oedipus (c. 429 BC), in which Oedipus kills his father at the crossroads and marries his mother in his new hometown Thebes precisely in his attempt to escape the curse of the oracle at Delphi, prophesizing that he would once kill his father and marry his mother. “An event can only be called tragic,” as Dutch philosopher Jos de Mul also argues, “when the action(s) that led to the catastrophe is the result of free choice. He who has no free choice cannot be called blameworthy” (2014, p. xiv). As such, Greek tragedy is seen by De Mul as a ‘reflection on [the ability] to choose freely’, and it was not by chance that the emergence and popularization of Greek tragedy happened simultaneously with the emergence of democracy (ibid.). Again in the words of De Mul, “[c]lassical tragedy can only be understood within the specific circumstances in which it arose. (...) The collision between fate and freedom mirrors the intense tension between mythos and logos” (ibid.). It is precisely the collision between fate and freedom, typical of the tragic hero’s (sense of) being in the world, which is typical of American blues music - a musical form that is exemplary for the “tragedy of the common man” who, in the words of Arthur Miller (1949), is “attempting to gain his ‘rightful’ position in his society”.

Standing at the Crossroads

American blues music is a musical genre that was carefully crafted after World War II by gatekeepers at the commercial phonograph recording industry, who constructed the genre as ‘black’ (Ennis, 1992, pp. 28-29). Besides a genre, however, the blues also is a musical form, of which the origins lie outside of the boundaries of the commercial recording industry and go back to pre-war musical forms such as the field holler, the work song, the gospel and the spiritual all merging with European folk music (Barlow, 1989). Lyrically, the blues are commonly structured around the iambic pentameter, which is accompanied by a twelve-bar (or variations such as an eight-, or sixteen-bar) chord progression as well as ‘blue note’ improvisations. Narratives generally revolve around the expression of strong emotions, such as melancholy and grief, meant to express “the more existential cries of the living poor and black” (Ennis, 1992, p. 28). As such, the blues, like Greek tragedy, refers both to a distinctive artistic category (the blues) and a more existential category, exemplified by the Blues (with capital ‘B’) as a metaphor commonly used in blues music for human destiny and suffering.

Although the exact origins of blues music are obscured in history it is a rather known fact that the blues as a distinctive musical form emerged after the American Civil War, when Abraham Lincoln (1809-1865) abolished slavery but which in practice resulted in the establishment of the so-called “sharecropping” plantation economy. This was a neo-feudal system in which the former slave exchanged his labor, and that of his wife and children, for food and equipment, as well as a small percentage of the crop, and thus became something between a tenant and a servant (Hall, 1998, pp. 555-556). The only difference with the former system of slavery was that the African-American (wo)man was now free to travel, something which in practice, however, hardly occurred: while during the Civil War ninety-two percent of the African-American population was living in the rural South, in the year 1900 this figure only dropped a few percentage points due to a slight increase of migration into southern cities (Barlow, 1989, p. 25). It was this schizophrenic socio-economic context that produced a musical form that was later - in the early 1920s - referred to as the ‘blues’, and which, similar to Greek tragedy, could be regarded as a reflection on both the ability and limits of free choice. It is epitomized by the metaphor of the ‘Delta crossroads’ at which the blues musician, according to legend (see below), ‘sold his soul to the devil’ (fatality) while traveling through the countryside by train or Greyhound bus and seeking redemption in the future (freedom). As such, it is a metaphor of the tragic figure living in a world “beyond good and evil”, grappling with the burden of social inequality, social injustice and racism (Schroeder, 2004, p. 21), and thus with the burden of which road to take, or perhaps more accurately, of which road culture will take him.

Many pre-war blues songs have produced narratives in which the protagonist challenges ‘the Blues’ - as in Big Bill Broonzy’s “Conversation With The Blues” (1941):

Now look here blues, I wanna talk to you, 
You been making me drink, gamble, and stay out all night too.
Now you got me to the place, I don’t care what I do, 
Yeah now blues, I wanna have a little talk with you.
Now I believe you’ve been drinking moonshine, Blues, cause you don’t care what you do.
As Kimberly Benston argues in his essay “Tragic Aspects of the Blues”: “like the Euripidean tragic figure grappling with the gods, the bluesman may comprise with the Blues while making his personification of the Blues responsible for his woes” (Benston, 1975, p. 165). As a representation of fate or destiny, the Blues could take many shapes: as in Big Bill Broonzy’s song, it could be gambling or drinking; it could be epidemic diseases, poverty or rivers flooding (as in Charley Patton’s 1929 song “High Water Everywhere”), or it could be having troubles in the context of love (as in Robert Johnson’s “Come On in My Kitchen” (1937) and in many, many other blues songs). All these shapes, nonetheless, seem to be just a few shades of grey of the ultimate source that causes the blues protagonist to suffer and to grief. It are representations, in other words, of the “tragic machine” (Benston, 1975) that sets in motion the protagonist’s chain of fatalistic events and which, in the context of the mostly secular blues music, is not so much initiated by the gods but by society, that is, the social structure of ‘sharecropping’ that only partly allows for human agency.

A protagonist grappling with the Blues, similar to Job defying God, however, does make the blues a tragic art form per se. As Steiner (1961, p. 4) observes, God compensated Job for his agonies, and “where there is compensation, there is justice, not tragedy”. However, what does make the bluesman’s struggle with the Blues an expression of ‘the tragic’ is that he chooses not to remain passive about his fate, but to act against it - to defy his destiny. Alongside the awareness within blues music of the multiple forces that suppress the protagonist’s ability to move and to choose freely, there is the expression of a sense of hope that in the future freedom will possibly be realized. In the words of blues music scholar William Barlow (1989, p. 5), “the blues recognized and represented independence, autonomy, a certain amount of liberation, and release from the oppression of slavery. Bluesmen acted as proselytizers of a gospel of secularization in which belief in freedom became asserted with personal mobility - freedom of movement in this world here and now, rather than salvation later on in the next”. This double bind between, on the one hand, an awareness of social injustice and, on the other, the belief in freedom of movement is probably best expressed by Robert Johnson (1911-1938) in his song “Hellhound On My Trail” (1937), in which the reference “Blues falling down like hail” is preceded by the sentence “I got to keep moving”:

I got to keep moving. I got to keep moving.
Blues falling down like hail, blues falling down like hail.
Hmmmm-mmm, blues falling down like hail.

The fact that bluesmen such as Big Bill Broonzy, Charley Patton and Robert Johnson were articulate about their position in society - as well as about their urge to act against it - inevitably leads to the instigation of a sense of guilt in the protagonist, guilt towards the fact that his effort in defying the Blues - whatever that may be - leads to failure. As Benston (1975, p. 170) reminds us, evoking Oedipus’ struggle against his prophecy, “[t]he condition of tragedy requires not only that human effort fails, but that failure lies implicit in the effort”. It is the subject of failure, emerging from a self-imposed drive to challenge destiny, which runs through American blues music. It is exemplified, for example, by Robert Johnson in his song “Cross Road Blues” (1936), referring to the protagonist - the singer himself - standing at the crossroad “trying to flag a ride”, a search for freedom that fails, nonetheless, since, as the protagonist regretfully observes, “nobody seem to know me babe, everybody pass me by”:

I went down to the crossroad,
fell down on my knees. (repeat)
Asked the lord above “Have mercy now
save poor Bob if you please”.
Yeeooo, standing at the crossroad
tried to flag a ride. (repeat)
Didn’t nobody seem to know me babe,
everybody pass me by.

Contrary to the distinction between the poet and the tragic hero in Greek tragedy, within blues music the lyrist and the tragic hero are one and the same person: the musician - in fact, the latter only existing by virtue of the art of the former. In nietzschean terms, the bluesman as tragic sufferer appears as the Dionysian hero only by means of the Apollonian art of the bluesman as lyrist. Doing so, the bluesman is able to visualize both suffering and heroism, and even to transcend his personal suffering into something more universal; therewith allowing his art to be cathartic, but failing to sublimate his own grief. “The bluesman’s whole life”, in the words of Benston (1975, p. 174), “is an effort to assert himself as a wounded individual; a member of an outraged, isolated class, he seeks restoration of personal dignity and becomes tragic by further drawing himself out of his class through his poetry”. As such, the bluesman is not only like the “baron von Münchhausen”, dragging himself out of the Mississippi Delta by reflecting upon the tragedy of
his fellowmen in his poetry. But he also is a tragic hero, like Oedipus and Orestes, setting in motion the chain of evil by acting against his fate, therewith contributing to the romantic myth of the suffering pop genius.

The Blues Authenticated, or, the emergence of a counterculture

Much more can be said, obviously, about blues music as the locus of tragedy - for example, about the rebirth of tragedy out of the spirit of music, about the fact that part of the blues' origins lie in West-African trickster mythology (and its similarity with Dionysian ritual out of which Greek tragedy was born), or about the tragic sense of life - or possibly the lack or loss of it - in blues-infused popular musics such as ‘folk,’ ‘country’ and ‘hip hop’ (see e.g., Wald, 2004; Van Poecke, 2008); all of which are beyond the scope of this paper. I would like to conclude this paper, however, with a few reflections on how blues music became both a vehicle and a resource in the emerging of the 1960s counterculture.

Two decades of blues music scholarship (see Schroeder, 2004 for an overview) have contributed to the understanding that key representations of American blues music - e.g., violence, selling your soul to (the) (D)evil, rebellion against society, the search for freedom by being on the road, love and sexuality - became resources in the process of authentication that flagged the emerging counterculture of the late 1950s through to the late 1960s; a process which, in turn, led to the “invention” of several blues myths (Schroeder, 2004). Exemplary in this respect is the case of the aforementioned blues musician Robert Johnson, who became the marker of “authentic” blues music in the early 1960s, when he was discovered by key musicians such as Eric Clapton, Mick Jagger and Keith Richards; the former referring to him as “the most important blues musician who ever lived” (LaVer, 1990, p. 26).

The life of Robert Johnson, at least what is known about it, shows similarities with the abandoned life of King Oedipus. Born Robert Leroy Johnson possibly on May 8, 1911 in Hazlehurst, Mississippi he was the son of Julia Major Dodds and Noah Johnson, who shortly engaged in an adulterous relationship. Born an illegitimate child, he traveled through the southern part of the U.S. almost his entire life to search for his biological father, but never managed to meet him. His traveling life introduced him to the music of blues pioneers such as Son House, Charley Patton and Leroy Carr, who inspired him to learn to play the guitar and to become a musician himself. It also caused him to become entangled in a complex web of love affairs, mostly with married and elderly women, which he himself spun and resulted in his death on August 16, 1938, most probably because he was poisoned by a jealous husband of one of his mistresses (see Guralnick, 1998 on the often complicated distinction between Johnson’s life and legend).

Much about the historical figure Robert Johnson is lost or still unknown. What is definite is that he once recorded 29 songs for Vocalion Records in 1936 and 1937, but even the most basic facts about his life, such as his date of birth or the cause of his death, are obscured by legend, which he - like most legends - posthumously became. The little known and often variously interpreted ‘facts’ about his life have resulted in Robert Johnson becoming “contested space”, as literary scholar Patricia Schroder (2004, p. 21) puts it “a gap that various people have filled in various ways and possibly to promote idiosyncratic agendas”. He is turned from history into an “imaginative field” (ibid.) at which various social groups have nostalgically projected their future belongings. In regards to the 1960s counterculture Robert Johnson was molded into a romantic genius, a tormented poet who ‘sold his soul to the devil’ in order to be able to play the guitar. In the words of blues music scholar Peter Guralnick (1998, p. 2), “Robert Johnson became the personification of the existential blues singer, unencumbered by corporeality or history, a fiercely incandescent spirit who had escaped the bonds of tradition by the sheer thrust of genius”. Robert Johnson, as a personification of the blues, became authenticated, meaning that he was turned into the antidote of postwar consumerist and industrial American society. As such, he also became the symbol of a racialist version of the African-American blues singer connoting pre-industrialized emotionalism and community. Whereas the ‘real’ Robert Johnson, his tragic poetry notwithstanding, is currently more close to the image of the professional musician aiming to make a career in music business (see Schroeder, 2004; Wald, 2004).

Thus, similar to how Greek tragedy for German romantics such as Schiller, Schelling and Nietzsche functioned as a mirror image of a rational society, the blues - or at least its “invented” tradition - became counterhegemonic to American and broader Western society. It is my contention that this process of authentication resulted in the fact that the tragic sense of the blues was lost. Key representations such as rebellion against society and the search for freedom were no longer sublimated in, and through, poetry but were modernized in the sense that they were brought in practice, aiming to change rather than to represent social reality. This loss of the tragic is epitomized by the organization of the 1969 Altamont Speedway Free Festival, when during the infamous Rolling Stones concert ‘Dionysos’ rose to stage and destroyed the utopian spirit of the counterculture.
It seems to represent the tragedy of tragedy, itself initiating a “tragic machine” by being a tool in reflecting upon the tension caused by cultural transition, but going subterranean once domesticated by hegemonic culture.

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Discography


Emotion, accessibility, and a theory of mass art

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ABSTRACT

In this paper, I will provide an in-depth philosophical discussion of art in mass culture (which could be called “mass art”) and try to develop previous theories of mass art. Through the examination of Noël Carroll's influential theory of mass art, I will first propose an emotion-based approach which may enrich Carroll’s account of accessibility. In his discussion of accessibility in particular, Carroll focuses on the account of the ease of understanding, but I suggest that we should also take a closer look at “emotional engagement” and “emotional accessibility.” Moreover, I will question Carroll’s ontological claim that mass art is essentially produced by mass technology and must be type-template art. While Carroll’s theory may exclude many kinds of artwork, such as paintings, musicals, and plays, from being plausible candidates for mass artworks, I will argue for a more inclusive ontological condition of mass art.

1. INTRODUCTION

Intuitively, mass art is a label which may cover diverse artworks, including most Hollywood movies, popular TV shows, bestselling novels, and pop music. Mass art seems to involve artworks that appeal to the masses and artworks that are made by mass technology, especially mechanical reproduction technology.

However, mass art is not, as some commentators usually suggest, simply identical to popular art, kitsch art, or mechanical art. Popular art can be seen as art that is liked by most people in a certain culture or society, and thus it is an ahistorical concept which can be defined without considering any technological or historical condition. Ancient Greek tragedy may be said to be popular art for Ancient Greek society, but it is certainly not mass art, since the concept of mass has not become significant until a certain modern technological condition is met. The historical condition in which kitsch art has emerged may be considered more similar to mass art.

For instance, Clement Greenberg (1939) suggests that kitsch art has emerged only after modern mass consumption was made possible. But the term “kitsch” inevitably has strong evaluative, usually pejorative, implications, while mass art seems to be a more neutral term. Mechanical art is art that is produced by a certain technology involving the use of machines. For instance, movies are instances of mechanical art, which are produced mainly through the use of machines and are essentially reproducible. Thus, mechanical art seems to also share some features of mass art, but it nevertheless fails to capture the part of the “mass” feature which is designed for mass appeal and mass popularity.

Compared to so-called “high art,” it is true that mass art is usually regarded as being designed for enormous masses and thus designed to be widely popular. Many theorists, such as Clement Greenberg or Dwight Mac-Donald (1960), suggest that mass art is easy to be comprehended or appreciated. But what does this easiness mean? How do we define the easiness of a mass artwork? Here, Noël Carroll may provide some answers.

2. CARROLL’S THEORY OF MASS ART

Noël Carroll in his book A Philosophy of Mass Art provides a comprehensive summary of previous theories of mass art. Moreover, one of Carroll’s primary goals is to offer a classificatory definition of mass art, by which he means that mass art should be defined in descriptive terms independent of any evaluative values. With the intention of refuting previous evaluative arguments for or against mass art, Carroll takes a more neutral stance toward mass art. He aims to only explore the descriptive nature of mass art without condemning it or praising it in general. Along with some previous theorists, Carroll thinks that one of the most important characterizations of mass art is that it only emerged after the rise of capitalism, urbanization, and industrialization, in which mass consumption was made possible. For this reason, he also rejects the use of the ahistorical term “popular” art. Carroll then gives his classificatory definition of mass art with three necessary conditions that are jointly sufficient:

x is a mass artwork if and only if 1. x is a multiple instance or type artwork, 2. produced or
distributed by mass technology, 3. which artwork is intentionally designed to gravitate in its structural choices (for example, its narrative forms, symbolism, intended affect, and even its content) toward those choices that promise accessibility with minimum effort, virtually on first contact, for the largest number of untutored (or relatively untutored) audiences. (Carroll, 1998, p. 196)

The first condition in Carroll’s theory indicates that mass art is a genuine kind of artwork. Carroll distinguishes mass artworks from what he calls “mass cultural production.” For instance, some mass media advertisements, network news programs, and game shows may be mass cultural productions instead of mass artworks. In this way, Carroll admits that there are some mass media products which are not mass artworks because they are not “artworks” at all. Furthermore, the characterization of type artwork in the first condition is linked to the second condition.

In the second condition, “mass technology” for Carroll refers to “technologies capable of delivering multiple ... tokens of mass artworks to widely disparate reception points” (p.188). For instance, he considers the printing press as the first mass technology since it can easily make different copies of one literary work in a mass scale and deliver it to different groups of people. Through the use of mass technology, the same mass artwork can be presented to different people in different regions simultaneously. It implies that a mass artwork is a type, which means that the artwork can be realized in multiple identical tokens and those tokens can be delivered to disparate points at the same time.

By regarding mass artworks as a certain kind of type artworks, it also stipulates the ontological status of mass art. Photography, television programs, film, sound recordings, along with literary artworks distributed by the printing press are all candidates for mass art. On the other hand, this condition excludes some artistic media from being mass media and thus an artwork created merely through those media cannot be mass art. For instance, Vaudeville in Carroll’s view can only count as popular art instead of mass art since it could only be performed before an audience of limited size in one theater at a certain time (p. 187). Later, I will discuss problems with this condition in more detail.

The third condition states that mass art is intentionally designed to guarantee accessibility, the ease of understanding, for untutored audiences. This is the condition that distinguishes mass art from other arts that also meet the first two conditions, such as avant-garde films or art house films. Avant-garde films are multiple-instance, type artworks but they are not designed for mass consumption; on the contrary, Carroll argues, they are designed to “frustrate mass consumption” and to challenge the masses (p. 189). Carroll’s examples of avant-garde art include Cocteau’s film Blood of a Poet or Salman Rushdie’s Satanic Verses. On the other hand, mass artworks are not designed to be difficult to be understood. Carroll argues that in order to appeal to enormous audiences across different cultures and societies, mass art must be understood almost on first contact without the need for tutoring. Therefore, mass art implies the ease of comprehension, and this is what Carroll calls the condition of “accessibility.”

As David Novitz (1992) summarizes, Carroll’s theory argues that mass art is “mass” in two senses. First, “mass” means that it is produced and distributed by technologies capable of delivering multiple instances of mass artworks to widely disparate sites.

Second, “mass” also implies that it is designed to be accessible to a large number of consuming populations across different social groups. Carroll intends to include both meanings of the term “mass” into his definition of mass art. The second condition develops the idea of mass delivery and the third condition that of accessibility to the general masses.

3. EMOTION AND THE CONDITION OF ACCESSIBILITY

I will first examine Carroll’s third condition and then the first two conditions. According to Carroll, accessibility refers to the ease of understanding or comprehension with minimum effort, virtually on first contact, for untutored audiences. However, this view of accessibility may ignore some basic features of mass art, though I agree that accessibility basically implies minimum effort for untutored audiences, almost on first exposure.

Accessibility for Carroll seems to presuppose that one needs to understand an artwork in the sense that one needs to involve certain cognitive process, so the account of accessibility focuses much on the cognitive reaction to a mass artwork and ignores those relatively non-cognitive ones. In this way, Carroll’s definition of accessibility privileges some structural features of mass art which require cognitive understanding. Kathleen Higgins (1999) once criticized, Carroll takes the narrative structure as the paradigm structure of mass art, but he does not properly defend this focus on the narrative. A similar criticism of Carroll’s implicit bias in favor of the narrative is made by David Novitz (2000): “... Caroll assumes an account of what it is to understand a work of mass art without properly articulating, let alone defending it.” (p. 11) In fact, Carroll himself also admits that his theory of mass art is not exhaustive. What he mainly
focuses on in his theory is representational art and narrative art, so his discussion of accessibility in this context may be incomplete. In other words, we may say that he is offering a theoretical framework of accessibility, i.e. the ease of understanding or comprehension, which should be expanded and further developed.

One of the reasons for this biased focus could be that Carroll would like to argue that receiving mass art is not as passive as previous critics, such as Greenberg (1939), suggest. Instead, according to Carroll, “active” intellectual activity also plays an important role in receiving and interpreting mass artworks. Audiences usually need to involve active cognitive activities to understand and follow certain narrative structures of mass artworks. For instance, we need to actively attend to the development of cues and conversations in a detective fiction in order to decipher a story.

However, this definition of accessibility which almost exclusively focuses on cognitive understanding may not be always faithful to our experiences in some art forms. It is true that in art forms like films or novels, we tend to focus on narrative in order to “understand” a mass artwork. However, other forms of artwork with a lack of narrative may still be mass art, such as fashion designer clothing, suggested by Higgins. Likewise, musical mass art does not usually have a narrative. It is even reasonable to suggest that to properly engage with a certain mass musical artwork, such as rock music, it does not necessarily require any actively cognitive understanding. As Carroll (1998) himself also admits, audiences usually attend not to the lyrics but to the emotions that rock music reveals (p. 203). Furthermore, when watching a film, it also seems that we may successfully engage with or immerse in the film even if we do not totally understand the plot. In this case the film may still be accessible to us as untutored audiences. Therefore, to focus too much on the comprehension or understanding in the cognitive process may in principle preclude some non-cognitive elements such as emotions or affects from playing a role in the accessibility of mass art.

Arguably, emotions or affective responses play a crucial role in our engagement with mass art. If mass art is designed to produce mass appeal, virtually on first contact for untutored audiences, it seems that appealing to emotions in art is one of the most effective tools. It is common that when a viewer receives a certain strong emotional stimulus from an artwork, affective states seem to be elicited from her, and she will in turn involuntarily or passively exhibit certain emotional responses, such as turning pale or trembling, without engaging in conscious interpretations or understanding of the artwork. For instance, the movie soundtrack is a powerful means to arouse emotion in audiences without allowing or deliberately causing them to consciously know what they are experiencing. The director John Carpenter, who usually composes movie soundtracks on his own, points out that a good soundtrack needs to implicitly affect the audience:

> you shouldn’t be aware of what I’m doing. Yeah, when it’s scary or action-filled, you’ll hear it, and it’s fine. But you shouldn’t be sitting there listening to music, or aware of it. It should be working on you... I don’t want you to be aware of the technique. I just want you to feel it. (Droney, 1995, p. 118)

This statement indicates that music soundtracks usually work on the audience without engaging cognitive activity. It seems that sometimes emotional engagement is even more fundamental than cognitive comprehension and interpretation of a mass artwork. Even Carroll himself seems to admit that having a certain kind of emotional responses may be a precondition of understanding the narrative structure of a mass artwork. Carroll (1998) states:

> Indeed, with much mass art, especially narrative fictions (including song lyrics), eliciting the appropriate emotional response from the audience is generally a condition of our comprehending and following the story successfully as it unfolds. For example, if we do not hate certain characters, then the trajectory of a narrative bent upon punishing them may not only be unsatisfying, but even unintelligible.” (p. 249)

Moreover, it is plausible that we may successfully engage in or enjoy a film due to its soundtracks or visual special effects even if we do not understand its narrative plot. In this case the film may still be accessible to us as untutored audiences. It is also reasonable to suggest that to properly engage in a certain mass musical artwork, such as rock music, it does not necessarily require actively cognitive understanding.

For instance, Novitz and Carroll disagree about whether heavy metal music is accessible and should be counted as mass art. While Novitz argues that heavy metal music is not accessible, Carroll suggests that most people understand heavy metal music but just do not enjoy it. In Carroll’s words, heavy metal music is accessible but just distasteful to most untutored audiences on first contact (1998, p. 205). The fundamental disagreement between Novitz and Carroll actually lies in their different conceptions about understanding heavy metal music. Carroll thinks that most people do “understand”...
the emotive contour of heavy metal music, but Novitz thinks that to understand heavy metal music may require something more. Here, to “understand” heavy metal music is to engage in its emotive features, which could be said to be moved or aroused affectively by an intensive drum beat, high volume, strong rhythm, or other affective features in music. We can see that this kind of “understanding” must be very different from the heavily cognitive-laden account of understanding in terms of narrative art. Therefore, I suggest that we should rather talk about the ease of “emotional engagement” instead of the ease of understanding in this context.

Contemporary philosophical discussions of emotional engagement in art usually focus on narrative art, such as films and novels. In these discussions, to be emotionally engaged in mass art, one requires a certain cognitive involvement such as beliefs, thoughts, or other propositional attitudes. However, this common contemporary approach to emotional engagement may be too narrow and ignore some other more primitive aspects of the audience’s emotional engagement in art. First, most theories in this approach mainly focus on emotional engagement in fictional characters and exclude other intrinsic features in artworks. Second, most theories solely focus on the narrative art, thereby ignoring other forms of emotional engagement in non-representational art such as music. Third, many discussions of emotional engagement in philosophy of film draw a lot of attention to the audience’s cognitive states and relevant emotional responses, so they tend to ignore other more primitive emotional responses, such as the emotional contagion responses to fictional characters that Coplan (2006) points out, or other affective responses to musical soundtracks or visual special effects.

Therefore, I suggest that we enrich our conception of emotional engagement and also include a discussion of relatively non-cognitive, preconscious emotional arousal such as the affective responses to movie soundtracks. Emotional engagement in this way includes engagement of moods and feelings, affective reflexes, and emotional contagion. Moreover, if an artwork is designed to be easy for the audience to be emotionally engaged in, we could say that this kind of emotional engagement implies “emotional accessibility,” which mainly concerns emotional or affective features of mass art designed to be easily engaged in for untutored audiences. This promised ease of consumption could also be seen as a special part of Carroll’s inclusive account of accessibility.

Although I will not give a definition of emotional accessibility in this paper, I will suggest that there are two possible ways in which we can explore the nature of emotional accessibility. First, an account of emotional accessibility can be found in Carroll’s discussion. He argues that mass art which gravitates toward accessibility will tend to elicit “universal” emotions (1998, p. 276). Universal emotions refer to emotions that can be elicited cross-culturally by similar antecedent situations. For instance, sadness elicited by irrevocable loss of a family member is universally accessible to masses. Second, emotional accessibility can also be explained by traditional discussions of emotional arousal in Expression Theories. For instance, based on R. G. Collingwood’s (1958) distinction between expressing emotion and arousing emotion, we could suggest that an artwork which promises emotional accessibility is usually designed to select and bring into existence some typical kinds of emotions and correspondingly stereotyped and quasi-formulaic emotional responses. Emotions in this arousing process are often preconceived as generalized and typical before their individualized, peculiar features are revealed as much as possible. Emotional arousal in the process is also usually passive and unconscious. One does not need to be aware of the cause and the object of emotion while being affectively aroused.

The upshot is that Carroll’s account of accessibility may need to be developed further in order to account for our more fundamental engagement in works of mass art. In particular, we need to account for emotional accessibility, understood as the ease of emotional engagement for the untutored audience, instead of merely focusing on the cognitive or intellectual understanding of the artwork. To properly explain why and how mass art implies easiness, I think that we need to explain more about emotional accessibility and in the meantime enrich Carroll’s over-intellectualistic definition of accessibility.

4. THE ONTOLOGY OF MASS ART

The first and the second condition in Carroll’s theory of mass art may also require improvement. Carroll thinks that mass art is essentially produced by mass technology. This view is interwoven with his ontological claim that a mass artwork must be a “type artwork” which requires only “templates” to have different realizations. Richard Wollheim (1980) famously argues that literary and musical works are not merely physical objects but are “types.” Each copy of a novel or each performance of a musical work is a token of the same literary or musical type work. Type artworks can be multiply realized while each token of the type remains identical. In contrast, there are artworks regarded as “individuals” or “singulars,” which cannot possess multiple tokens. Examples of singular artworks include paintings or...
sculptures.

Based on Wollheim, Carroll goes further and distinguishes “type-template” artworks from “type-interpretation” artworks. The former refers to artworks that require only templates, usually some information coded in physical medium, in order for the works to be realized, while the latter refers to artworks that require interpretation in order for the works to be realized in multiple instances. Films are type-template artworks because the different “performances” of a film are identical tokens of the same film. But stage performances such as drama or musical performances are type-interpretation artworks because the different performances of the same play are not really identical tokens of the same play; instead, each interpretation is itself a distinct “type” artwork. Based on Carroll’s distinction, a film and most photographs are type-template artworks. They are essentially capable of being mass reproduced into different tokens without being distorted or disfigured.

It is true that there are usually different artworks involved when we discuss type-interpretation artworks or reproduction of singular artworks. A particular interpretation being mass art does not imply that its original art type is necessarily mass art. Interpretations imply differences. It may be to avoid this possible confusion that Carroll tries to restrict the definition of mass artworks to type-template artworks. However, this stipulation of the ontological status of mass art by definition excludes a lot of possible candidates for mass art, such as paintings, musicals, plays, or graffiti. In this way, it seems that Carroll’s second condition of mass art is restrictive and even counterintuitive. Arguably, nowadays many stage performances, such as Rent or We Will Rock You, can only be produced in a modern urbanized, industrialized mass society. They are certainly appealing to the masses and they have been partially produced through mass technology, such as pre-recorded music, sound effects, or films. To exclude those artworks from being works of mass art may imply that Carroll’s theory does not do a very good job at tracking common usage of the term “mass.”

It is counterintuitive to say that Broadway musicals and plays are not able to be viewed as mass artworks just because they are not type-template artworks. Some paintings and sculptures may even be meant to be viewed as reproducible mass artworks. For instance, in October 2013, the pseudonymous graffiti and street artist Banksy undertook an artistic movement, Better Out Than In, which contains a series of artworks around streets in New York City, including graffiti, statues, and performance art. The places of the artworks and the works themselves were officially unveiled and advertised on a website and they were subsequently publicized and covered by the mass media.

Banksy’s artworks, such as the graffito named “Waiting in Vain” or paintings installed under the High Line, are usually designed to be accessible to the masses without the need for tutoring. Some of Banksy’s other works of art characterized by satire or dark humor also easily and immediately arouse laughter, excitement, or anger in the audience, so they promise emotional accessibility for the audience. Furthermore, those artworks are widely distributed to an enormous audience through mass media. Therefore, it seems that excluding Banksy’s works from being candidates for mass artworks is unacceptable.

Therefore, I suggest that we should aim to provide a more inclusive condition of technology for mass art. One possible inclusive condition can be tentatively provided as follows:

An artwork is designed to involve the use of mass technology, the technology capable of delivering identical tokens of the same object to enormous audiences or masses across social boundaries, in its production and distribution.

This technological condition is more inclusive because it allows type-interpretation artworks and some singular artworks to be candidates for mass art. Furthermore, it still maintains that mass art is a product in modern society where mass consumption and mass technology (such as mass media) are made possible. It excludes some traditional artworks that promises accessibility, such as Mazurkas or some religious art that arouses emotion, from being candidates for mass art, since they are not designed for mass consumption through mass technology.

It is true that a traditional artwork may be later adapted for mass consumption. For instance, a William Bouguereau painting which promises accessibility may be made into a postcard or a poster sold in some museum gift shop. In this case, I suggest that Bouguereau’s painting should not be regarded as mass art but merely “massified” art. “Massified” artworks can be seen as artworks which are reproduced or delivered by mass technology but are not designed or intended to be so. This is because the original Bouguereau work, accessible as it may be, is not designed to be reproduced or distributed by mass technology. On the other hand, Margaret Keane’s paintings and Banksy’s street artworks can be regarded as candidates for mass artworks because it could be argued that their works are made accessible and are designed to be reproduced or distributed through mass technology. I think that this new condition thus better captures our intuition about artworks in contemporary...
5. CONCLUSIONS

I have examined Carroll’s theory and proposed two ways of improving his definition of mass art. First, although I agree with Carroll that mass art is usually designed to be easy for untutored audiences with minimum effort, I disagree with his limited definition of what constitutes that easiness. I propose that we need to account for emotional accessibility, understood as the ease of emotional engagement for the audience. Second, I agree with Carroll that mass art is a modern product where mass technology is made possible, but I disagree with him on his strict ontological condition of mass art. I argue that we should aim to provide a more inclusive condition of mass technology by which we can include most forms of art as candidates for mass art.

6. REFERENCES

Mass culture as a perception

Mass culture does seem to exist. It simply seems to exist out there, independent from us as the observer, whether or not we attempt to study it from aesthetic point of view (or from any other point of view). When I think a little more carefully, however, I don’t feel so sure about if it really does. I am not sure that what I see everyday on TV or in magazines or in the internet should undoubtedly be called “mass culture.” Finally I come to feel that perhaps I don’t know what “mass culture” exactly mean. In this brief presentation I try to examine the idea of “mass culture” itself, which is the main theme of our present congress.

Is mass culture a “fact”? Of course it is possible to understand it as a fact, i.e. as a group of certain cultural phenomena, products or activities. We can understand mass culture as a certain kind of culture which occupies some area in culture in total. We can perhaps start with a definition of mass culture, agree what is mass culture and what is not, and start classifying different kinds or types of mass culture.

From aesthetic point of view, however, there will be another approach to the question of mass culture, a subjective approach in which I am more interested in this study. It is to understand mass culture not as a fact but as a kind of perception, as an attitude, or as a way of looking at or thinking about the world. Here I would like to probe a little bit into the question of mass culture in this sense.

What does it mean that mass culture is not a fact but a perception? Let’s take a look at the illustration drawn for promoting this congress of ICA in Seoul 2016. It shows several famous cultural heroes such as Nam June Paik, Immanuel Kant, Plato and Aristotle, Andy Warhol, Audrey Hepburn, Michael Jackson and Bruce Lee. It is important to understand that this whole picture does not tell that Hepburn Michael and Bruce are part of mass culture while Paik, Warhol, Kant, Plato and Aristotle are not because those in the latter group belong to another kind of culture which might be called “high culture.” The crucial point here is that all these cultural icons are illustrated in exactly the same way in a single landscape. What I mean by “mass culture as a perception” can be understood as this way of looking at culture. In other words, there is no simple opposition of mass culture and high culture; from mass culture’s point of view, high culture (or any other form of culture) appears as part of mass culture.

Related terms

Perhaps we should make things clear a little bit now about a group of terms related to mass culture. We often use “mass culture” and “popular culture” not being fully aware of the difference. In many cases they overlap with each other, referring similar objects. But as a way of thinking, mass culture sounds to put more emphasis on the mode of production of culture, while popular culture on that of its consumption or reception. Mass culture is a culture in mass production — to take this seriously, I should say most of culture we have today are mass culture as long as we live in the age of mass production.

So, what is the opposite of mass culture? This is not easy to say. Some cultures are out of mass production system, but we have no proper name to call them by any specific name. We might rather think the opposite of mass culture is “high culture” or “elite culture.” Expressions such as “High” and “low” assume evaluation, and
not sure if we should call them mass culture. The phrase “Global mass culture” does not sound perfectly to make sense. Some mass culture become global for some reason or other. But before becoming global, mass culture are shared in a country which consists of a certain scale of population, a scale that enables people to recognise its community as a stable nation state.

In relation to this, we can ask the question: how essential the nation state is for the perception of mass culture. What is the relation of mass culture to the nation state, or there mass culture outside the nation state?

Of course mass culture can transcend the borders of the state. At the same time, it is confined or blocked by barriers of language, religion and cultural traditions. If we focus on the number, mass culture is not possible with the audience of thousands or tens of thousands. But it is also hard to imagine either the number of billions (global scale).

Let me suggest a hypothesis of mine: one hundred million is a secret magic number of the audience to make mass culture possible.

Many will agree that among various nation states, the United States of America has the special importance in the history of mass culture, and the early 20th Century is also a special period when mass culture quickly grew in USA and influenced overseas. The population of the United States around 1915 was one hundred million.

Mass culture and the war

It would be interesting to remember that this particular number has had a normative function to imagine the whole nation as a “mass” in Japan during and after the Pacific War. Recently, the Japanese prime minister introduced a slogan, a name for a society that his “Abenomics” economic policy is supposed to aim at, and that is called “One hundred million total active society.”

For senior Japanese speakers this expression must remind some older expressions with “one hundred million.” The original one is the phrase to whip up the nation’s fighting spirit during the war, like “one hundred in a single fireball.” At the last moment of the Pacific War, when the Japanese government was required to choose between surrender or resistance, militant leaders of the army claimed “honorable death of one hundred million.” The number was normative rather than actual, because the actual number of Japanese population in 1945 was far less than that, only seventy million.

I think it is important to point out that the experience of the war contributed a lot to establish the image of the nation as a mass.

Also in the post-war Japan, in 1957, when TV broad-
casting was spreading rapidly, a critic Oya Soichi (大宅壮一) coined a phrase “a nation of a hundred million idiot” (「一億総白痴化」 literally, “a hundred million turning idiot”) in order to warn against the influence of television which he thought was damaging people’s ability to think and imagine. This phrase became very popular but I should add that even in the mid-50s the actual population was still ninety million and the expression was coined on its predecessor in the military context.

This phrase also expressed a fear about the influence of American way of life and its growing mass culture on Japanese society.

Is aesthetics possible about mass culture?

In principle, aesthetics is possible about anything, since every experience is accompanied with an aesthetic aspect. What I like to focus on here is that once something is prepared as a subject of aesthetic judgement, it should inevitably transformed by being abstracted from its original context. So the question is: when a product of mass culture is made to a subject of aesthetic reflection, can we say it is still mass culture?

Surely it was taken from mass culture. Being made to an aesthetic object, it starts to have a new artistic meaning that it has never had in the context of mass culture.

Actually this kind of thing has already happened many times in the development of contemporary art. Pop art employed cartoons and mass production commodities. A large part of contemporary art uses images of mass culture in one way or another. But are they really mass culture? Once something becomes part of fine art, we start (or at least are supposed to start) looking at in a careful and reflexive way, and this gives us a totally new experience, something we have never done before while we accepted it just as mass culture. This is one aspect that I think we should be fully aware of when talking about mass culture from aesthetics point of view.

At the same time, I think we should be careful not to believe in the simple opposition of mass culture and fine art. When we experience something, we do it on different layers at the same time. Different kind of experiences co-exist and sometimes are merged each other to some extent.

The Japanese critic in 1950s I mentioned warned against the invasion of television into our life, i.e. an invasion of mass culture into our good old, traditional or authentic culture. He warned us by saying that television would make us idiot. But in spite of his warning, television has dominated our life in the later 20th Century. OK, have we all become idiot? Perhaps we are, as we could never tell if all of us already are. But what I like to warn against is our tendency to assume the too clear-cut opposition when we face a cultural change. What I mean is an opposition such that mass culture is uniform, standardised and easy to understand without education, while (fine) art is diverse, individual, and it requires careful looking and thinking. We find the first manifestation of these opposition in the famous passage of Walter Benjamin: „daß die Massen Zerstreuung suchen, die Kunst aber vom Betrachter Sammlung verlangt.”[2]

“The mass look for distraction while art requires concentration.” That might be true but what I like to say is “don’t take it for granted too simply.” There is a moment of distraction in the experience of fine art, too. Concentration itself sometimes turns out to be a distraction. And today, we cannot simply understand ourselves as talking by the side of fine art, as a representative of high culture, even when we teach at a college classroom, or belong to a society of aesthetics. We are more or less part of the mass, at the same time, even when we discuss art. If we don’t pay attention to this reality, we would be trapped in a dilemma about mass culture.

The ambivalent attitude of intellectuals towards mass culture

I conclude this short presentation with pointing out a principally ambivalent attitude of intellectuals toward mass culture.

This ambivalence was obvious in the critical theory of the early and mid 20th Century, in thoughts of Benjamin, Theodore Adorno and so on. But I think it has continued to exist much later the 20th Century, in various different formulations, and in some way we are still under its influence. We must still unconsciously believe that there is some revolutionary factors to be discovered.
in mass culture or popular culture. Otherwise, what motivates us to study them? Study of mass culture would be no exciting job if what we find out in mass culture is just a mechanism of domination of people by industry.

Here again, I would remind you of the importance to understand mass culture as a mode of perception, not so much as a fact.

Thinking about mass culture means thinking about ourselves. Finally I would like to add a question: what we are looking at in front of us now is still mass culture? Or, are we looking at something totally different? In other words, is “mass culture” as a mode of perception still valid in our aesthetic experience?

Note
[1] I apologise that the following text could read as incomplete as a full paper for the subject. As I could not find time to elaborate on it by the deadline, I publish the version I presented on July 2016 hoping it will serve as a reminder for those who might be interested in the subject.
About the essence of beauty

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Abstract

What is beauty? And what is the essence of beauty? For this question, at all times and in all over the world different people have different opinions. As for me, beauty is objective information that conforms with subjective aspiration.

Key Words: beauty, essence, art

Text

Our era needs beauty, and so does our life. All men search for beauty. So, actually what is this “beauty”? What is beauty? And what is the essence of beauty? For this question, at all times and in all over the world different people have different opinions. Combining with the author’s own practice of creating beauty, this paper is focusing on the author’s view on the question from the perspective of an art and craft worker:

As for me, beauty is objective information that conforms with subjective aspiration.

Subject means human beings and all animals with mental activity. Conscious activity guided by thinking is the fundamental symbol that makes human beings different from other animals. Therefore, as the aesthetic subject, human beings have an essentially different sense of beauty from other animals. The subject can be an individual, or a group (such as group, class, rank, nation, country, community, human beings, etc.).

Object means all objective realities except subject, which is regarded as aesthetic object. It includes things existing in the natural and social world. The natural object is referred to as the first object and the artificial one as the second object.

Information is a kind of stimulation to the subject’s nervous system. This stimulation can convey the object’s properties to the subject and enable the subject to sense its contained meaning.

Aspiration belongs to the scope of psychology. Human’s vital movement and social practice constantly generate needs, and aspiration just comes from these needs. Aspiration is a kind of thinking that “the brain’s highest decision center” wishes to achieve a certain aim.

Some aspiration finds expression in conscious mind and some hides in the subconscious ness. Animal’s aspiration reflects their instinctive needs (namely desire). While human’s aspiration may be influenced by their faith and emotion, which reflects physical and spiritual needs under certain social, political and economic conditions and indicates the direction for solution. For example, in Du Fu’s poem “My Thatched Cottage Was Broken by the West Wind”, there is a sentence “Seeking for a great mansion with thousands of rooms where all the poor on earth could find comfortable shelter” which reflects Tang Dynasty’s political and economic conditions after An Lushan Rebellion. At that time, people were driven from pillar to post. No matter Du Fu or others, they all cried for housing. The combination of the need of house, Du Fu’s concern about his country and the people and the confucianist belief for benevolent government generated the above lofty aspiration.

Brain is the commanding organ of human body. Its extensive and complex activities, and multilevel- and multisystem-structure require a highest concentrated unified command agency. In accordance with research on modern psychology, the conscious mechanism
which locates in frontal lobe of the brain can control the other psychological functions. “The highest command agency” I mentioned is just the core of this system.

I think this definition is like a big sack. It can hold all beauties in the world. However when it is turned over, except a variety of beauties, nothing has left.

Let us take an example!

Currently people love to dress up as their living standard has improved. So what is the essence of costume’s beauty?

Costumes are created for human to wear, so it is the external form of human. The form shall reflect the content, so firstly costumes shall fit the dresser’s age, figure, body type, complexion, occupational identity, personality and so on. In other words, costumes should convey information. Secondly, costumes are shown in public. The dresser becomes the object, and the appreciator becomes the subject. As an object, its information shall fit the subject’s aspiration. So the tenue shall accord with the nation’s condition and suit most people’s aesthetic sense and custom. There was a time when people dis-liked bare-chested women, long-hair men and bright-colored shirts, as it didn’t conform with the national condition of the day and couldn’t suit most people’s appreciative custom. After decades of reform and opening, people have changed their idea, and naturally the accusatory words disappeared. Thirdly, human beings are self-conscious animals. They consider themselves as the appreciated object and simultaneously as the subject performing appreciation. They may look themselves up and down in mirrors or often take a look at their pictures. This is self-appreciation. Therefore, as their own information, costume shall meet their own aspiration. A thin person may usually wear loose clothes with cross stripes. He just wishes to make use of illusion to perfect his look so as not to be too thin in other’s eyes.

So costume’s essence of beauty is that as objective (dresser) information, costume shall meet the subject’s (individual or social) aspiration.

What is the beauty of Guilin’s scenery?

As the nature’s information, firstly Guilin’s scenery is singular. You can hardly find the same elsewhere. Human have the aspiration for knowledge, so they are eager for the novelty. Guilin’s scenery just fit people’s aspiration for novelty. Secondly, it is picturesque, an ideal place for living. People live on nature and Guilin’s scenery is beneficial to physical and psychological health so it suits people’s aspiration for living. Thirdly, there are lots of historical sites and fairy tales about it which can be connected in our mind, enrich our knowledge, and make people get educated. More often than not, people travel with an aspiration for expanding their horizon and improving physical and psychological health. The information offered by Guilin’s scenery suits their aspiration, so in their eyes Guilin’s scenery is beautiful.

When information from the first object conforms with the subject’s aspiration, it is called natural beauty, and when the information from the second object conforms with the subject’s aspiration, it is artistic beauty. Guilin’s scenery has both natural beauty and artistic beauty, so there comes the saying that “Guilin’s scenery is the best in the world”.

Why do young fellows pay so much attention to the beauty of their girlfriend?

As beauty is the information from the girl which can help the young man to know her nature. Elegant manners represent fine cultivation. Ruddy complexion and fine and smooth skin show her well-developed youth... And beauty accords with the subjective aspiration. Who doesn’t have a good aspiration for his dream girl? When information from the girl meets his aspiration, the
young guy would feel pleased, which tends to bring up natural emotion. So beautiful girls can easily make guys fall in love with them at first sight.

How to explain the Chinese old saying “Beauty is in the eye of the beholder”?

First, since he or she is a lover, there will always be some information conforming to each other’s aspiration. Since they both have such kind of information, they may feel pleased, which will cause more attention from both sides and thus they may find more aspiration-fitted information. Meanwhile, more attention means consciousness inclination (a kind of psychological property which can concentrate the limited energy on the main target). The reception of aspiration-fitted information is strengthened and relatively the reception of the unfitted is weakened. So there comes “Beauty is in the eye of the beholder”.

So does aesthetical standard boast objectivity?

Of course it does. The objectivity is that aspiration is generated on the basis of the needs under a certain political and economic condition. Therefore people with the same faith and needs may have common aspiration.

The social aesthetic standard is based on people’s common aspiration in which the social leading group plays a determined part. In the hierarchical society, due to the intervallic living conditions, different hierarchies have different aspirations, so different aesthetic standards appeared. Just as Chernyshevsky said, “in the mind of common people, ‘good life’; or ‘life for granted’ shall be adequate food, good housing, and sufficient sleeping. In the view of peasants, they cannot live without labor, which would be annoying to them. Hardworking but not exhausted, such kind of abundant life makes young peasants or farm girls look really ruddy and florid - in the eyes of common people, this is the first condition of beauty. But in the upper class, living without labor is their aspiration. So delicate limbs, which symbolize life without physical labor, is considered as beauty.”①

People ranking differently in society have different aesthetic ideas, but these ideas all generate on the basis of the needs in life, which demonstrates the objectivity of aesthetic standard, but it is a social objectivity.

There are so many examples in life. Let’s just leave it for a second! Beauty and art are always tightly bound to each other. Let’s explain the artistic phenomena with the above-mentioned opinion on the essence of beauty, to see if it can direct artistic creation.

Tolstoy said, “Art is a means of communication out of a multitude between human… This kind of communication is different from the one through language. One person conveys his thought through language, but people convey their emotion to each other through art.”

“Arousing the once experienced emotion in one’s heart, and then conveying such kind of emotion through images expressed by actions, lines, colors and speeches to make others experience the same emotion -- this is

Chinese ancient pottery pattern
art activity.”

Actually in these sentences, Tolstoy has already indicated that art is a kind of social information system that conveys emotions to each other through images, but not explicitly proposed the concept of “information”.

Plekhanov disagreed with Tolstoy’s viewpoint. He said, “Art not only represents human emotion, but also their thought; not abstractly, but vividly through images. This is art’s dominant trait.”

In my mind, Tolstoy’s definition defined the distinguishing features of artistic content. But it is not comprehensive enough. Plekhanov redressed his words. He pointed out that art represents thought and also emotion. It is right. But Plekhanov denied the difference between artistic language and general language in the respect of content. In our mind, art mainly represents some kind of thought which reflects people’s aspiration. And language expresses all thoughts of human. Language is the direct reality of human ideas. And art is the direct reality of human aspiration. Aspiration is a kind of thought, but it is a thought that commands the intentionality of emotion, and it mixes philosophy, ideological level and emotion together, but not simply reflects the cognition of things’ truthfulness. So sometimes it can only be sensed, but not expressed in words. People have various emotions but in all there are nothing more than two categories. One is aroused when aspiration is met, such as pleasure, happiness, joy, gladness, love, etc. The other is aroused when it is unmet, such as sadness, sorrow, grief, pain, anger, hate, etc. (of course there are also some neutral emotions, like composure, equanimity, etc.). Emotion is a form of aspiration. Art focuses on expressing emotion with the purpose of showing aspiration.

Plekhanov said that art is mainly featured by images. It is not comprehensive enough either. According to his viewpoint, a common picture equals to a piece of artwork. According to his viewpoint, science and art are not different in content but only in form. If art is mainly

Ancient, Greek sculpture of Venus

Works in Qi Baishi China

French Picasso works
featured by images, as a kind of art, music is really inferior. Although there exists the so-called “musical images,” compared with painting, after all it is much vaguer.

As for the formal characteristic of art, it is better to define it as information symbol with emotionality and direct sensibility (features that can be directly received and distinguished by sense organs as emotion carriers) than images. Images are the feature of optical information. When light passes the object’s surface, some is absorbed, and some reflected. Eyeballs can sense the object’s line, color, texture after receiving the reflected light wave, and then the contained meaning of the object is concerned.

This is image. Sound is different. It is sensed through sound wave when the object vibrates. Acoustic intelligence firstly reflects the object’s nature. The concept of image only comes into being when associative action of sensation works. We can conduct an experiment. Let’s put a metal sheet and a board with different shapes in the distance, and then knock on them. Which do you distinguish first, the nature or the shape? I guess everyone would say the nature. Therefore, sound can directly reflect the object’s nature and also represent people’s aspiration. So acoustic intelligence has its own unique aesthetic value and constitutes an independent art system, and it does not need to totally rely on images to express emotion or aspiration. Certainly making use of sensational associative action to strengthen artistic effect is another thing.

So what about literature and art?

The second signal system specifically owned by human can create conditioned reflex after receiving verbal stimulus, so language can arouse emotion and make people sense the special information. Words are the symbols of this kind of information, but to some extent abstractly. But vivid description in literature strengthens its emotionality and direct sensibility. No matter abstract art or figural art, as a kind of information symbol, they all represent emotions. After all they should be able to be received and distinguished by human organs. Usually, when specific feelings are conveyed, representational techniques will be a better choice, and abstract techniques suit obscure thoughts and emotions more. The direct sensibility of information does not equal to its concreteness.

Therefore, we get such definition that art is a social information system made up by imitative symbols with the purpose of conveying emotions. It is the tool for human to express their aspiration. For example, body art in renaissance era is intensely alive and lifelike. It conveys the thought information in the period when the bourgeoisie started to rise, and represents their eagerness for natural and individual emancipation. “Outlaws of the Marsh” is a piece of famous classical literary work of our nation. Impressively it depicts 108 hero images with intense emotionality and direct sensibility. It conveys the information of peasants uprising in ancient times and expresses people’s aspiration to fight against the cruel oppression of the ruling class. “A Dream in Red Mansions” vividly portrays the declination of a big feudal family. It conveys the information of feudal society’s downfall and delivers people’s aspiration to resist the ruling of feudal society. So comrade Mao Zedong often said that we should read “A Dream in Red Mansions” as a mirror of history.

Just because art is a tool for people to express their aspiration, it permits imagination, and it can be exaggerated, transformed, concentrated, accepted and rejected to achieve the standard of beauty. This is just the difference between science and art. Also this is the difference between a common picture and photographic art. Scientific information shall reflect the object’s nature of reality as precisely as possible. The only method of it is to seek truth from facts. Philosophy and history also belong to this category.

It is because art is a kind of information system for people to express their aspiration and beauty is the objective information which conforms with the subject’s aspiration, that appreciating successful art can create aesthetic delight and, art and beauty are always tightly bound to each other. Goethe said, “Successful art is beauty.” Croce, B. said, “Successful expression is beauty.” Hegel said, “The unity of content and form, the unity of sensibility and rationality is beauty.” As for artistic beauty, these perspectives are all right, but we cannot put it backward as these are the total definitions of beauty.

Beauty is subjective; objective; or the unity of the subjective and the objective.
The debate on this issue in our country has been more than half a century. 2010 the 18th World Congress of aesthetics after commenting on my work wrote: took more than Zuxin "beauty is what" a book, the beauty is in line with the wishes of the subject object information. Compared with the essence of beauty is subjective, said the essence of beauty is an objective, obviously progress, but compared with the beauty is subjective and objective of unity, but there is no qualitative difference....... Visible the far-reaching impact of this topic.

Readers of this review, also caused me to repeat the question. I write the results of thinking, and have a discussion with interested friends.

Since the essence of beauty is a kind of information, in accordance with the information science: material, energy and information is the three elements of the objective world. It exists in the difference between things, is the representation of the form of the movement of things, there are three basic information of the state. The first is the primary state of information. Seconda recorded state, the third is the processing state. So, said the essence of beauty is objective, in fact, refers to the essence of beauty as a kind of information of the native state. Said the is s essence of beauty subjective, refers to the processing of information state, said the essence of beauty in the subjective and objective of unity is to refer to the information in the record state. The essence of the essence of beauty the three argument has a certain accuracy, but it is not so comprehensive. Due to different perspectives, the entry point is different, the application range is not the same.

Some people say: Western philosophy emphasizes the two points, while the Chinese philosophy emphasizes the harmony between man and nature. Western aesthetics focuses on the essence of beauty, and how Chinese aesthetics. I think this is actually a problem in two aspects. Just because of the different historical circumstances. Differences in political, economic, and cultural conditions make different choices at different times. There is no point, which has the combination? Vice versa. The "Three Kingdoms" begins, the world trend, long hours. "A dream of Red Mansions", said, "a thousand miles to take a long shed no casual banquet". It is said that a long time! So the two points of heaven and man and the theory of harmony between man and nature can not fully grasp the essence of beauty. Because beauty is a kind of information, it is the intermediary of the subject and the object. Aesthetic standards are formulated by the subject, and some of the nature of the aesthetic object belongs to the object. While the information is spread through the media, source, channel
and destination. The three form an information transfer system which cannot be separated. The beauty in the relationship between theory and practice aesthetics is a bit of a spectrum is that it defines the beauty exists between the subject and object. But it is not pointed out that what is the link between them, so that people feel vague and lack of maneuverability.

In, whether aesthetic theory binary oppositions or two yuan integration can not be complete and accurate to reveal the essence of beauty. Fundamental reason is that "the essence of beauty" is the middle term exists in the form of a message, it has the of the carrier material and spiritual contact with connotation the subject and object. Belonging to the third element.

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① See “Life and Aesthetics” in “Selected Works of Chernyshevsky”
② See Tolstoy’s “Art Perspective”, People’s Literature Publishing House, 1958
③ See Plekhanov’s “About Art” -- A Letter Without Address, Sanlian Bookstore
④ The relevant photos in addition to my works are from the network, the author thanks.
⑤ Most computer-based English translation of this article, if ambiguous subject to Chinese version
Abstract

Apart from images digital-wave technologies are able to produce three-dimensional objects (holograms), polysensory events embedded in time and space, and artificial worlds (Second Life, on-line banking, net shops, computer games). The 4.0 communication model becomes the standard of the exchange based on the Internet. Computer procedures still more often model both art and everyday life of Euro-Atlantic communities. Simulated spacetime simultaneously refers the user to two ontologically heterogenous realities - the physical world and media environments. Technological products as a source of the real and the virtual, along with the relation between the two orders and their role in integrating contemporary communities have become a research problem. The case seems obvious. Humans have moved their activities to alternative environments as the state of development of these environments allows them to do so. The surplus of images understood only in functional and pragmatic categories conceals several crucial issues, including: 1. cultural histories of virtuality and its material, e.g. language, 2. traditional virtuality (such as thought, word, im-age) and a project of the virtual incorporated in them, 3. virtuality and reality as dimensions serving cognition and expression of reality, 4. cultural differences as aspects of mass culture products, 5. mechanisms of shaping culture by means of a technology determined in the global perspective and its actual range (relations of global-particular-universal), 6. progress and its dangers. At the current stage of digitalization, globalization processes rather conceal differences, battles for (real and virtual) space and rules of its distribution and factual sociological and cultural stratifications than create an alternative world of all people. Technology understood only in terms of revolution and progress leads to ideology. Therefore, the text raises ques-tions on what (net and media) information communities want to express by means of digital and post-digital images nowa-days. The cultural change accompanying technology and its products is significant. The relation between the real and the virtual opens media studies on the anthropological perspective. The ambition of the contemporary epoch is still a tranethnic, transnational and transcultural world. It is thus connected with media forms transmitted in cyberspace and the power of their influence. Do they offer a shared experience of the world and comprehension of this experience? Do they realize values and, most of all, ideas capable of binding people by the unity of thinking and the obligation to observe one’s own experience and thinking?

Key Words: digitalization, postmedia, traditional and new virtualities, histories of visualization, globality, universalism, particularism.

1. INTRODUCTION

Mass culture is described today by means of such notions as simulation, hybrid, syntopia, convergence, interactive participation, surface aesthetics, somaticity and many others. The qualities direct our attention towards information technologies. Media and post-media cooperate by means of the Internet. Information can be accessed in areas with Internet coverage and with the use of various devices. Computer is not needed, a mobile phone or advertising panel in the street is enough. Owing to data transfer rates, exchange of information online or through mobile applications has become a real-time communication experience. Data have two forms. They can be read either as an aleatoric code or as a message. Communication packages have become the standard of the exchange. Their content is not limited to words, images or films. Systems comprised of multiple devices offer three-dimensional, scented, mobile objects, and increasingly also events embedded in time and space. Tools have always supported human senses and solidified experience according to their appropriate matrices of seeing (Mc Luhan & Fiore, 1989) and vision (Wiesing, 2014). Multifunctional media platforms exceeded the ceiling of representation of the world and mimesis. Simulation machines came into being (Virilio, 1988). They can produce spacetimes not only appealing to various senses but also having the continuity of existence. Alternative media worlds have been created. Communication organizes artificial phenomena in Reality and virtuality in the era of digital images

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the parameters of reality which coexists with physical reality. Many Inter-net users admire GPS-Art and Art@ Science, as well as visit NET-galleries. Even more people use satellite guidance sys-tems, electronic banks and nanomaterials, buy in net shops, listen to cyber-punk and K-pop, or watch Miku Hatsune’s or Tupac’s hologram concerts. Everyday life, but also art, blur the boundaries between the world and the reality produced by means of digital-wave technologies.

Technological products as a source of the real and the virtual, along with the changing relation of the two orders and their role in integrating contemporary communities, have become the main research problem. The field of research is set by cultural change connected with digitalization and postdigital technologies.

The case seems obvious. Media have been evolving and the digitalization has encompassed an increasing number of life domains. Humans move their activities to derivative environ-ments in accordance with contemporary state of their develop-ment. They increasingly include media worlds in their source environment (Mul de, 2008), and even implant technological elements into their bodies. Synthetic biology and medicine modify organic soma. They expand it by means of prostheses, pacemakers as well as bio-gates, bio-chips and biolocation systems. Nanoparticles capable of improving the brain and assimilating with natural tissues are designed in laboratories. Cyber-eugenics enthusiasts talk about succession of temes, i.e. techno-human genetic chains, instead of genes and memes (Humanity+, 2015). However, the development of digital media has affected, above all, transport and communication.

2. ON COMMUNICATION

The era of 1.0 media in the 1970s was marked with the motto of information space where everyone knows everything, always and everywhere owing to tele-transmission and cable or optical fibre links. Since 1991 and the birth of the Internet a new type of communication has evolved - one which is based on techno-logical proce-dures of access, including access to messages, data and media. Despite the short lifespan of the Internet, several variants of communication supported by the net have been developed. The most prevailing one in the EuroAtlantic region communities has been the WEB 2.0 commu-nication (Levinson, 2013). Its capabilities include, among others: free information exchange between all participants of the commu-nication, symmetrical and reflexive flow of information, lack of permanent divi-sion into active senders and passive receivers, creators and consumers. The standards of 2.0 communication are comprised of: democratization of public space due to publishing statements on the basis of equal rights, a large scale inclusion of amateurs in cultural processes (Lessing, 2006), creation of communities not connected by place or nationality. Communication 3.0 is associated with the so-called cross-media and bridges. In 2006 John Markoff from The New York Times wrote about the 3.0 media as a new kind of organization of communication systems. A year earlier William Greiner used the term a new new deal to characterize a technological version of American New Deal. The post Hurricane Katrina program of Barak Obama assumed anti-crisis measures encompassing all economy sectors by means of coordination of their resources and constant exchange between them. Valoriza-tion of resources and their redistribution across the whole economy was supposed to raise the power of the system. The level 3.0 communication is characterized by: equal access to the Internet, and thus to the same information by means of various media, information packages including the elements of media interactivity in the form of links to other websites, applications or texts published in other media. Multimedia space is the effect of this steady exchange. The structure of relations which cyberspace made possible enables it to fulfill some functions of the environment. Current dimension of communi-ca-tion is designated by 4.0 me-dia. The model of communica-tion based on transmedia still uses interactive bridges and doors to the Internet. Devices with equal access to wireless network also continue to guarantee simultaneous use of numerous databases, information and media. The 4.0 format does not limit the exchange to the cyberspace content. It still enables communication according to vectors of double addressing. Interactive elements included in the message or application ensure simultaneous functioning of information in both cyber-space and physical world. The medium simultaneously refers its users to two ontologically distinct realities. The experience of doubled existence is a situation well-known to each online bank account owner. It is even more strongly experienced by a laparoscope surgeon or a participant of a manifestation sponta-neously organized by means of mobile phones. The latter goes to the physical meeting point guided by the geo-location sys-tem based on a satellite map. During their activities the online bank client, cyber-clinic surgeon and the idea enthusiast all participate in an ontologically complex spatial system. Its inhabitants are rooted in physical space of their own room or city, however, as app users, they are at the same time present in the space of cyber-cloud or cyber-map. During active usage of 4.0 media a third space, able to bind physical space with cyber-space, is temporarily created. The third space has the nature of an augment which is a temporal extension of a media phenom-enon and of reality.
brids come into being. The hybrids of various texts and media (Lessing, 2008), as well as the hybrids of different perceptive and ontological realities.

Media are able to provide a surplus and they do. Post-digital communication is governed by the processes of digitization, multiplication and pluralization. They remain potentially limit-less. This is due to media phenomena which, being built from modules, are open to fragmentarization and transcoding (Ma-novich, 2010). Digitalization transforms all information in an image - images of words, writing and music are created. Technology still improves the possibilities to design the world and the power of digital projects. Not only images of various generations, but also three-dimensional objects, media multisensu-al events and media spacetimes are visible to humans (Wiesing, 2014). Pokemon Go location-based game places - on the basis of metonymy - the player and virtual figures of Japanese Pokemons in a common space, whereas Second Life offers continuous change, choice, creation of an alternative life and identity (Taylor). The field of virtual reality is currently estab-lished by heterogenous secondary environments and access to them. Its share in the daily life of information societies is grow-ing.

3. ON OLD AND NEW VIRTUALITY

What do the people of the technological progress era try to hide by means of images and simulation? The question reduces images to the role of a curtain. The applied perspective of thinking automatically makes the images hide the lack of reality (Baudrillard, 1981). It is about reality understood as a frame of reference to the human life and existence. It is about the horizon according to which all acts of perceiving the world and presenting the world, as well as learning about the world and creating the world (Foucault, 1971) can be modelled. Can virtuality of the digitalization era fulfill the function of such a horizon? The problem must become a priority to mass culture willing to bind globe’s cultures with a common understanding of the world. Therefore, I am going to change the perspective. My question now is: What do the Euro-Atlantic communities want to express by creating numeric and post-numeric images. The shift of perspective leads to culture and diachrony. Did humans not know - before the era of digital images and objects any systems enabling expression of something which does not exist and enabling creation of models of non-existent or un-known beings? Does virtuality allow to reduce its existence to cyberspace? That is, is the virtual synonymous to digitalization (Lévy, 1998)?

It is not about a word play, although words constitute one of the first media able to create possible worlds (Kosowska, 2016). Words created Eden in the Old Testament. In paradise they made it possible to name a tree a tree, Adam and Eve - a man and a woman, and a snake - a snake. The word gave rise to the world and people. Various languages also formed the Biblical Tower of Babel. They became segments of a building which gave people hope to realize their common idea and reach to heaven. The dream has remained unfulfilled. The construc-tion of the tower revealed the diversity of human languages, relations between universalism and particularity and, at the same time, virtuality present in the language itself (Heidegger, 1986). Words are never tightly adhered to objects. Every at-tempt to describe the world at the same time simulates its existence. It constructs phenomena which do not exist and phenomena which could exist. Each description provides only a model of the world, its virtual project. A virtual thing is a struc-ture which explains the physical world (Marin, 1988). It

Picture 1. An example of location-based augmented reality game: Pokémon GO.

Picture 2. The Bible: Adam and Eve in the Paradise.
enables creating alternative worlds but it remains immersed in learning about reality.

Various materials apart from words, images and sounds were used to create projects of reality. The models of imaginary phenomena were also made of wood and plaster, and finally of plastic. Immaterial and alphanumeric images were used in the last decades of the 20th century. Hybrid media based on different sources of energy, including digital-wave technologies and nanomaterials, became materials for information communities. Virtuality has then its own history. It is closely related to both media and humans. Virtuality generated by means of a computer is not an exception in this respect. Is it possible to explain the virtuality of the numerical era only within the horizon of machines?

Virtual worlds which were built with words required the reader’s or listener’s imagination. The recipients were supposed to construct beings and see them through their soul’s, heart’s or mind’s eye. Virtual worlds created from images required the activity of looking at them. In order to see it was necessary to look. Looking at the image opened the image and the world within. Geometric patterns of looking - like glasses (Virilio, 1993) - enabled the viewers to explore the world in the system of central perspective, hieratic space, the space of iconostasis or ZEN trigrams. Renaissance etchings inscribed the world shapes into the figures of circle and square. In Europe the images were not only supposed to document specific individual bodies. Geometrical projection was used to portrait an individual, however, above all it enabled creating a model of an animal or human at the level of species. This characteristic also applies to photography, film, television. They offered images of the world burdened with the human way of seeing and knowing (Mul de, 2003; Belting, 2007), distorted according to the medium geometric matrix (Manovich, 2009). Worlds presented in words and images were formed not only by media. They were, first of all, shaped by the cultural imagination of the era and pattern of a given culture Debray, 1992). As a result, the pre-digital image was an analogon of the reality to the same extent as it was its simulation.

Digital-wave technologies produced machines which take over the users’ obligation to look (Virilio, 1988a) and to imagine. The viewer does not have to bring virtual beings in the form of imaginary phenomena into existence. The computer user can be both the receiver and the designer of visible objects. The care of the imago was to construct the virtual world and simulate conditions of feeling its existence (Marine, 1993). Literature, painting, cinema, television thus announced a new epoch. Old virtualities realized shared content by their own means. It was about the effect of the presence of the world. Digitalization enabled realization of the project included in media (Bal, 1991) which before were used by humans to present the world. Virtual reality became present as a reality available to human senses. It gained visibility at the level of images of different genera-tions and at the level of spacetime where a human becomes equipped with an artificial representative in the form of an avatar. The users of Final Fantasy XIV, World of Warcraft and other artificial worlds have an insight into the experience of their virtual alter egos. They can also use the alter egos’ corporeality to take actions in cyberspace, moreover, they can have several avatars simultaneously.

Life in the surplus of digital-wave images means cognition in the format of virtual phenomena which may be included in the perceptual reality on equal footing with

![Picture 3](https://example.com/central_perspective.png) An example of central perspective - renaissance painting.

![Picture 4](https://example.com/zen_trigram.png) An example of ZEN trigram by DAMWON Kim Chang-bae.
physical objects. Numerical virtuality stems from the essence of culture. It expresses the human need for experiencing the world to the best of human possibilities, the desire to make things last and to describe one’s own experiences. The existence is most forcibly defined by: experience of the presence of the world and the experience of being in the world (Heidegger, 1986). Does the effect of the presence generated by virtual phenomena displace the need for reality (Virilio, 1990) and its cognition in cultures? This is another important question.

4. ON PRESENCE AND REALNESS OF THINGS

What is real in culture is always real to someone.Everybody is able to recognize which objects are for him/her real and which are fictional, which remain a fancy and which are abstract or virtual. People of different cultures will ascribe different content to particular orders, but the orders themselves will remain unchanged. The problem is the content and its comprehension. Activities undertaken by a subject are determined by cognition of phenomena in terms of their ontologies. Cognition of phenomena according to the way in which they exist does not close the world of humans within the framework of virtuality. Human beings are always immersed in the context of culture, they are subject to its hierarchy. Cultural context provides a complete world. It is built of things, patterns of activities and behavior, it is also determined by a system of values, ideas and meanings. Conventions designate the universe of each culture. In the space of the universe the real includes primarily this which is known. Familiarity of the world is based on understandable, familiar, close content. Reality perceived as one’s own by a subject adheres to his/her life, is at-hand (Heidegger, 1986). Does the digital-wave virtuality provide the horizon of existence and being like a complete universe does?

For an Internet or avatar user to recognize an object as real or virtual a mere presence of this object is not sufficient. The knowledge of numerical code or medium, or even the usage of the same image formats, data scenarios and access procedures are not enough. The world visible to senses does not acquire the status of a familiar world automatically. The presence of cyber-phenomena and the possibility for the user to be present in cyberspace grant them neither the status of reality nor understanding. The operational reality of machines provide only means, operational procedures and their products. The user of cyber-reality organizes it and understands it by means of values, ideas, meanings which he shares in the real world. Information communities are at home in cyberspace, but their own cultures and the real world provide them with roots enabling exploration of and existence in the artificial world. Realness remains a frame of reference for all activities. The media users still more often locate their existence between the reality and the virtual world. As participants of both dimensions they choose places where they only visit and a place where they belong, live and are rooted in (Heidegger, 1976).

The human epistemological situation became the subject of a cinematic blockbuster Avatar. Its protagonist experiences life in two realities, makes an effort to adapt, learn and communicate with holograms and post-human phenomena. James Cameron’s vision remains a prognosis of the future. The film with a delightful aesthetics of digital design clearly articulates the issues of existence to the most of humanity, the myth of a global community, cosmology of alternative worlds and even
the myth of the land of happiness. It also discusses the problem of an idea capable of uniting in the name of the same understanding of the world anthropo- and non-anthropocentric subjects, subjects rooted in different worlds, representing different races and species. Why did the blockbuster authors, who have unlimited possibilities of object-oriented programming (Manovich, 2002), not create a new, or at least spectacular, reality? 

*Avatar* suggests an interpretation of globalization in the version of the so-called sustainable development. It teaches about a global ideology. To be understandable, the lesson should include familiar elements and content, it should repeat the culture content. Therefore, *Avatar* in the guise of digitalization repeats the history of the colonization of North America and the founding of American community. A game of repetition is a strategy of communication based on the 4.0 media systems. The culture of technological media, which nowadays has ambitions to overcome culture and language differences, must make repetition its primary gesture. Media was sufficient to gather people at the Tiananmen Square or Puerta del Sol, common values and, most of all, ideas are needed to integrate a group. Community last in time and acquire limits only through a common way of thinking which binds its members. Do digital images create new ideas and a planetary community? Is cyberspace able to introduce a model of thinking shared by all people? (Lévy, 1994; Lévy, 1997; Masuda, 1980a)?

### 5. ON CYBERSPACE

Everydayness of Internet users becomes inscribed in countless number of relations. The potential of the Internet exceeds their perceptual capabilities. Media publish elements of different cultures and different identities. The exchange in the 4.0 model offers cultural hybrids besides ontological and media ones. Its current power of modeling communities makes it a culture of media context organized around the Internet. Cyberspace does not function as cyberculture (Banaszkiewicz, 2011). It does not fulfill the function of culture in terms of humans’ or each individual’s full capabilities. Such a state of affairs still remains a dream and a thing of the future. Therefore, today it is a culture organized by means of the operational reality of machines and the culture transmitted in cyberspace. What is important is its actual range and power of influence. In fact, the culture of Euro-Atlantic information communities becomes a universal culture of this region. However, it uses a degree of symboliza-tion of presented content different than the source cultures which the content stems from (Geertz, 1989). Elitist content introduced into the culture circulation popularized by media undergoes similar processes (Sasaki, 2016). Fragmentarization, pluralization, hybridization, synthesis foster blurring the boundaries between cultures. Cyberspace functions as a melting pot, it offers a state of culture and identity configuration. The differences of cultures is replaced by searching for elements which fulfill similar functions in different cultures. Media repeat them and combine according to the principles of association or function, and not according to the unity of meaning or ideas. In order to understand hybrids included in the circulation of culture transmitted by means of the Internet and simulation systems, a real dimension of cultures conditioned by a specific context of so far developed things, behavior and ideas is still needed. The scale of the problem can be realized through empiria. Digitalization, cybertization, robotics (Masuda, 1980a), synthetic biology in the guise of progress and access conceal the need for the analysis of the relation between global technology and particular understanding of its products.

The examples of the above include:

A hotel in Osaka called “strange” was created in the name of decreasing the costs of traveling. Employees at the front desk are two holograms - a young girl and a dinosaur. The hostess talks to guests only in Japanese, whereas the extinct creature speaks only American English. A joke? Or maybe an example of mass culture demanding anthropological analysis and research on the image of an American through the context of Japanese culture.

Is the phenomenon of K-pop a fashion or an aesthetic form as ZEN gardens? What is the link between a Polish fan and Korean Internet users? Does the rhythm of Korean Wave hits, which organizes the dancing movements of the Polish fan’s body, lead to a common understanding of the world? Is the experience of movement sufficient to constitute a global community capable of lasting in time? Is it necessary to be familiar with the ideas of the East expressed by the K-pop idols? Does the Polish Internet user internalize new ideas through

**Picture 7. A human in modern communication sphere.**
the aesthetic form? Does the Polish Internet user share them and understand them? Is she prepared to observe her own experience and understanding? These are not the only issues requiring answers which are significant for the culture popularized in cyberspace.

The phenomenon of Miku Hatsune’s and Tupac’s hologram concerts is equally complex. Their fans do not assign them the status of humans or images. It is all about the truth of experience and its signs. Patterns of behavior capable of expressing experience and defining proxemic relations between a human and an image seem crucial here. Most cultures have a pilgrimage to sacred images or places, as well as carrying images on one’s heart entrenched. Going inside the interior of a painting, mental immersion in the presented reality is something humans are familiar with. A Greek-Catholic icon initiated entering the space of sacrum by means of the convention of image and a symbolic gesture of ripping the curtains off. Painting, theatre, cinema created conventions for viewers to identify with fictional world and characters. Owing to the imagination, a human also knows the experience of including images in the physical space. Information communities abandon traditional media and virtualities. There is a need to ask about post-digital technology and its characteristic pattern of behavior which binds images and their user. Due to digitalization, virtual phenomena become visible in a way similar to the visibility of things. The parameters of images, which enable incorporating them into everydayness on a similar basis as sensory experience, have changed. While the indicated patterns of spatial behavior still last and serve new values.

6. ON GLOBAL TECHNOLOGY AND HUMANS

Neither the above mentioned examples nor duration of culture should be surprising. The world of things can be completely replaced during the life-span of three generations. It is more difficult to determine the duration of mutations at the level of behavior. There is no possibility to assume the time of a complete change and its stages. Cultural studies have not identified the number of generations needed to replace an order of ideas in the context of a specific culture, they have not.
created a theoretical model of such replacement, either. To understand the world, rooting is necessary. To realize ideas of universal community, reflection upon the human attitude towards technological progress is needed. Universalism, humans and technology are linked by long-term relations - from the Tower of Babel to the projects of Modernism. Globalization processes realized by means of digital and post-digital media are its next chapter, the next attempt to deploy unlimited development.

In the epoch of Modernism technology offered the Western communities unlimited development accompanied by scientific objectivism, numerical description of phenomena and evolutionism. Cultures were studied from the perspective of their contribution to the development of universal culture. The criterion of development gave grounds for dividing cultures into wild, barbaric, civilized. In theory. World War II revealed the potential of both evolutionary theses and the idea of continuous progress. Their implementation in practice brought genocide and elimination of cultures recognized by a doctrine as degenerate. The first Modernism deprived Western communities of history and continuity of the world. What does the second Modernism, the technological one, deprive the human world of?

Humans of the computer era are forced to engage in permanent travel and mobility at a rate of machines. The price for the worldwide progress is currently a living world (Maquard, 1997). The technological Modernism devours both the living world and human measures of the world. Digitalization offers the surplus of space and acceleration. Yet, it expropriates the time needed by humans and cultures to internalize a change in an anthropological rhythm. Experience, adaptation to the conditions of technological reality, evaluation of the phenomena throughout the whole process of its existence, and, most of all, thinking and observing one’s own thinking cannot be performed as a full cycle of cognition. Being up-to date means for the Euro-Atlantic communities being in the horizon of technology and the postulate of educating communities for the needs of further progress. Therefore, Martin Heidegger’s question on the essence of technology (1977) still remains pertinent and still requires anthropological perspective. Otherwise, we are left in a situation where the man who is philosophically untutored - and normally this will be one who holds things in his hands (though he does not determine them) and who is himself in the hands of things - we are left in a situation [I say] where such a man arrives at false conclusions, perhaps at frightful short-circuits [of thought]. (Heidegger, 1976 a). It is not about a pessimistic scenario and phobias. The Euro-Atlantic communities should maintain balance between virtual and real orders. Only then can humans exist to the best of their abilities and create signs of this existence, including virtual realities. An interdisciplinary diagnosis of contemporary cultural change becomes a must. The progress of technology (Masuda, 1980) and the scope of threats which technology (Debray, 1997) brings should be an equal object of interest. Both of these perspectives are crucial for both theory and practice which want to develop projects of coexistence of cultures on a global scale and indicate the horizon for transcultural, trans-ethnic and transnational community. In order to move beyond creating ideology, the science needs empiria and studying it within the horizon of the humanities. The study of culture must go beyond the field designated by the possibilities of mathematical language and the description of phenomena in terms of pragmatics and functionality. It is not through man that the world can be what it is and how it is. (...) “Being” (...) has need of man in order that its revelation, its appearance as truth, and its [various] forms may come to pass. The essence of technicity I see in what I call “pos-ure” (Ge-Sull), an often ridiculed and per-haps awkward expression. To say that pos-ure holds sway means that man is posed, enjoined and challenged by a power that becomes manifest in the essence of technicity - a power that man himself does not control. Thought asks no more than this: that it help us achieve this insight. Philosophy is at an end. (Heidegger, 1976 b).
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ABSTRACT

This paper explores the aesthetic experience of virtual reality art. Virtual reality can combine visual sense, auditory sense, tactile sense, olfactory sense, taste sense and other senses based on computer technology. When people experience virtual reality art, they can immerse themselves in certain space-time and gained aesthetic experience from it. As for art, it reflects our new view on the relationship between perceived space-time and existed space-time, revolution of art creation and reconstruction of aesthetic experience.

When you watch the Hollywood movie Inception, have you ever thought about this question: Do the feeling and perception to reality in space-time of our dream resemble those in reality?

Chuang-tzu, a Chinese philosopher once shared a story of dream: Chuang-tzu Dreamt of Butterfly. In his dream, he became a butterfly and experienced a lot of things. When he woke up, he didn’t know was he Chuang-tzu who had dreamt of being a butterfly or was he a butterfly dreaming he was Chuang-tzu. As an aesthetician in China, Chuang-tzu realized the subject shift and gained aesthetic experience in his time-space travel.

My paper is not about dream, but about the experience that resembles dream. In some situations, people can immerse themselves in certain space-time and gained aesthetic experience from it.

This year, Dali Museum made a virtual reality (VR) video named Dreams of Dali based on Dali’s painting. This is a VR artwork originates from the painting Archeological Reminiscence of Millet’s ‘Angelus’, which is finished by Dali in 1935.

The connection between this painting and Artist Millet’s painting The Angelus is revealed simply from the title.

From the trailer we can see that through the VR experience, people feel like they are in the space-time of Dali’s painting, hear the sounds in this space-time. With the change of your position, you can experience the space-time in this painting in a holographic way.

VR can combine visual sense, auditory sense, tactile sense, olfactory sense, taste sense and other senses based on computer technology. These senses will be integrated and form a perception in your brain, so that when you experience VR, the perception makes you feel
nearly the same as in reality.

VR techniques have been applied in design, industry, medicine, social, businesses and many other areas. As for art, it reflects our new view on the relationship between people and the world, which makes us rediscover the function of perception, human’s existence, creation of art and aesthetic experience.

1. The relationship between perceived space-time and existed space-time

1.1 VR immerses people into the work and put emphasis on people’s perception

The direct purpose if VR technology is to make people perceive the realistic space-time through their sense organ.

A great VR work must fit with the perceptual recognition people have to the real world to the greatest extent, so that people can have genuine and multi-dimensional perception.

Genuine perception means the sense of presence, while multi-dimensional perception implies to the simultaneous use of visual sense, auditory sense, tactile sense, olfactory sense, taste sense and other senses. The more dimensions of perceptions we have, the more complicated the VR technology are required.

In Dreams of Dali, the visual experience possess holographic view just like natural visual experience, we can see the starry sky above us, and the ground beneath us. We can also wander in that world, we go near the phone and hear it ringing, we can feel the texture of gravel and the depth from the bottom of the well to the sky. When we watch it with our visual sense, hear it with auditory sense and turn our head to get the scenery from different angles, our perception is formed. We can feel the inner world of the work, which is the unique experience VR has brought us.

VR has provided human a way to rely on perception to a greater extent. The perception of VR relies on our senses to create a feeling of immersion so as to make the users feel as if they are the part of VR. The process of perceiving the space-time also becomes a major part of aesthetic experience.

This makes us to think that the relationship between mechanical development of technology and intellectual perception of human is not simply contradictory. VR has proved that when computer technology has reached a certain level, it will fit human’s perception to a greater extent so that people in virtual-environment can get the similar experience they have in the real world, and it put more emphasis on perception and broadens space-time of people’s perception to a greater extent.

1.2 As for experiencer of VR, perceived space-time is existence

Perceived space-time is part of existence or becomes existence itself. Through VR, we can refresh our knowledge of existence.

People perceive a world through VR and form a world in their hearts, which is the world they have discovered from VR art experience.

VR is the product of modern technology, if we take this technology as a medium, McLuhan from Canada regards medium as the extension of human being, and it’s the extension of people’s perception.

Before the popularity of computer, he predicted that electrical medium environment works on our nervous system and perceptual life, and change our perceptual life totally. At the meantime, he thought that the meaning of artwork is to teach perception.

Perception is the basis of experience, while experience is the existed phenomenon of human. Husserl takes experience as the necessary condition of existence in his phenomenology system. He emphasizes the detailed explanation of perception, imagination and time in phenomenology. He holds the view that experience has timeliness, and every reality experience creates continuity in the same way as time stretches itself, and at last comes back to a wireless experience stream. It illustrates that existence must be existed in certain time;

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Experience is actually existed in the integrity of life and it produces certain connection with time so as time can prove it to be a way of existence.

Hans-Georg Gadamer thought that every experience originates from the continuous of life and connects with lives. Gadamer made an explanation of art and aesthetics on the level of ontology based on the concept of experience. He stressed that aesthetic experience determines the value of aesthetic and connects with lives. He believed that the concept of experience determines the foothold of art. Artwork will be understood as the symbolic reproduction of lives, and every experience is approaching to this kind of reproduction.

Gadamer affirmed the decisive effect experience has on artistic aesthetic, and believed that the so-called experience is truly a kind of art. He emphasized the dual attribute of experience art as concept and art existence. On the one hand, experience art implies that art comes from experience. On the other hand, experience art is the art for aesthetic experience. Experience is about your body.

Merleu Ponty believed that theory concerning your body has become a perception theory. From the perspective of phenomenology, he pointed out that experience should correspond with body, and focus on the category of perceptual experience. The whole experience system includes “world, body and experienced.” He stressed that experience is an integrated system with existed environment, participation of your body to experience and perceptual experience.

In VR experience, perception is the primary channel for people to recognize and judge space-time. Through the perceptual space-time people can experience this space-time, and the immersion that feels real affirms people of a new existence, which is the existence of VR art experience. The existence phenomenon of human is therefore formed with the reality of VR space-time and the real space-time we are in.

VR experience is a phenomenon of modern life as well as a new practice of human existence.

1.3 People-oriented theory, a comparison with Chinese ‘Unity of man and nature’

Unity of Man and Nature in China is about the unity of human and world, it’s about the harmony of human and external environment. This is a philosophy formed in natural state. At present, technology enables people to perceive the space-time that is different from reality in a holographic way, and creates a sense of reality at the same time so that people will immerse themselves in it and get satisfaction from it.

I Ching (or Classic of Changes) is an old Chinese philosophy classic, which expressed some views Chinese people hold about the existence of the world. Possessing the view of “Saints create images of trigram to express their mind.” Broken lines or unbroken lines are combined to indicate image of trigram, and these images are the existence of people’s mind.

If we make a literal analogy of I Ching with phenomenology, that is:
broken line and unbroken line—Image of trigram—people’s mind;
phenomenon—perception—existence.

This is the process of experience. From this point of view, phenomenology and Chinese I Ching are similar in their perception of the world. Although the image of trigram created by saints are kind of prior perceived. The process of perceiving the world from phenomenon and achieve existence from perception actually fit the psychological track of people to learn the nature.

2. Revolution of art creation

2.1 People’s participation and immersion becomes part of VR art creation

People’s experience embodies the finish of VR artwork. In VR experience, although it’s an experience in certain VR situation, every person will have different routes and views in his experience. With the same perceived experience, they actually get diverse content. Take Dreams of Dali as an example, during the experience, someone may be looking at the starry sky while the other one is turning his head back. Like the majority of media art, a VR artwork is finished when it connects with people. This is different from the painting finished by Dali alone.

Although aesthetic theory has taken audience as an important element of works, it didn’t take the former audience, the present experiencer as the inner part of the work. However, in VR experience, everyone can realize that they are part of the artistic scene. We can see other objects in the scene around us, with the change of our position, the viewing angels are changed accordingly, and even the sound will change according to the change of position.
2.2 Technology becomes the tool of art creation and the content of art
VR art brings people extraordinary experience with the support of technology. Dreams of Dali we have watched is created through certain technical tools like modeling, and it builds a Gaze GPS, so people can wander in the phenomenon through focusing their eyes.

2.3 The process of VR experience is kind of like an artistic practice of the surrealist
Simply to experience the imagined world and immerse into it is very surreal. During the VR experience, people can feel themselves dive into a fantasy world and fully participated in the environment and content of VR art.

3. Reconstruction of aesthetic experience

Alexander Gottliel Baumgarten renamed aesthetics as Aesthetic. He stressed that perceptual knowledge is part of aesthetic research and pointed out that aesthetic experience is an important activity of aesthetics. VR art combines technology with art and makes the aesthetic experience different from the traditional art aesthetic experience.

3.1 VR art meets the aesthetic imagination to varying degrees so that experiencer can be more concentrated on perceiving the inner space-time of VR art

Compared with traditional art form, the content VR art expressed are more sufficient. With the combination of technology and art, part of aesthetic imagination is filled, and we can grasp the art content more clearly.

In Dreams of Dali, we can see some important figures and scenes of Dali’s art creation. Dali created many artworks based on Miller’s Angelus, He mentioned about how this work inspired him to become an artist in his autobiography. In his painting, the two sculptures in the central place are very huge compared with two tiny figures in the corner of foreground. In the VR artwork we can see a father and his son, which present the two tiny figures, walk hand in hand past us. We can see the starry sky at the bottom of tower, hear the bell ring in the isolated desert, and see the girl who dances alone. However, when we immerse ourselves in the experience, all these things will make silence more silent and loneliness more lonelier. If we are appreciating the original painting of Dali, we need to imagine what’s behind the sculpture, so there may be more imaginary space. However, for the majority people, they will miss some important details and ignore the inescapable loneliness of the work.

Since experiencers’ horizons are confined by VR helmet or glasses, they can focus on the VR art experience so as to improve the level of aesthetic experience.

3.2 The aesthetic experience of VR art deepens people’s perception toward the world

Throughout the media arts history, every revolution of media is approaching to stimulate people’s sense to a greater extent, and intensifies our perception to environment or space-time.

For instance, when Louis and Auguste Lumiere showed Arrival of Train in 1895, some audience who first saw the film thought it was a real train that driving toward them, they were so scared that they run away from their seat.

And most people are also shocked when they first watch the 3D IMAX movie Avatar. Audience can get aesthetic experience from the reality of art.

VR caters to people’s sense with technology, and creates an aesthetic environment, which the real world cannot experience according to the sensory response people have in the real world, It will stimulate people’s perception greatly. However, the constantly stimulated sense organs will not be that sensitive like before. We’ll not escape from our seat when we watch Arrival of Train today. But we can see that everything VR has achieved is actually to realize the importance of people’s sense organs to perceive the world.

3.3 Aesthetic experience of VR art makes a new explanation of Aesthetic distance

Esthetician Bullough came up with the concept of aesthetic distance. When appreciate the traditional artwork, aesthetic disinterestedness and the aesthetic experience that are not confined to sense organ become important standards of beauty. However, VR immerse people in its space because they can achieve satisfaction and curiosity.
“Without Distance” is one of the main characters of VR aesthetic experience. The original imaginary space in traditional art becomes the perceived phenomenon in VR art, which enable perception and imagination to be integrated.

As for VR art and VR itself, it enables us to learn the space-time from a new perspective and perceive the existed possibilities. We expect more possibilities of aesthetic experience will be created by science and technology.

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Abstract

With the gradual development of modernization, the excessive worship of science and technology, tools and system gradually make people become the dry and emotionless tools. The souls of human are squeezed and anxiety, fear, indifference begin to hit people’s lives. Utilitarian and logical view obscured the meaning and taste of the world, and lost now. Utilitarian and logical view obscure the meaning and taste of the world, and thus people lost now.

In the communication, the distinction between subject and object dissemination activities will be split; people cannot totally understand the thing happened in the world. However, the aesthetic elements can remove the cover, illuminate the original world, and make the communication process become an organic unity. Aesthetic communication transcend the binary opposition of subjective and objective in the form, so that people have a complete experience; In the content, the aesthetic communication pays more attention to the nature, life, art and so on, which turns to caring about the nature and human beings’ life.

Aesthetic communication can inspire people and make people the moral emotion. Then people can enjoy the infinite bright of life and get the spiritual freedom in communication activities. Aesthetics can help people find a more comfortable and harmonious way of communication.

This paper describes how the aesthetic communication become the bridge between human beings and nature and how it can become an effective way to ease the crisis of modernization.

From Socrates “knowledge is virtue” to the Cartesian “I think therefore I am”; the western mainstream ideology gradually to the rational. People became to respect the science, technology, rational and individual. People no longer believe in God, but believe in the power of the individual, and that it can be controlled through the efforts of the people and the help of technology. Have to admit that reason has played an important role in the process of human development, science and technology to human life is indeed a lot of convenience, give people a lot of unexpected gains. But at the same time, the pursuit of science and rationality has also brought a series of problems, people in the pursuit of truth, general knowledge, abandoned the associated with the life of the perceptual, and gradually the itself into a single soul withered. Anxiety, worry, fear, indifferently negative emotions began to enter people’s life, the crisis of modernity is gradually emerging, people began to call aesthetic, believes that only aesthetic can lead to true freedom.

1. Crisis of Modernity and Communication

The concept of “Modernity”, which came from Europe in seventeenth Century, originated from the enlightenment, and also the result of the enlightenment. Seventeenth Century, eighteenth Century, before the French Revolution, the European intellectual fad of anti feudalism and anti church cyclone. The gradual transition from traditional society to modern society in Europe. People began to abandon ignorance, advocating rational, against autocracy, and for democracy. Modernization is the course that people go to rational, the modernity is rationality. In terms of ideology, rationalism that social history is constantly progress, they think, with the ability of the human understanding of nature and conquer the nature of the increase, with the gradual growth of the development of science and technology and material wealth, with the social order tends to regulate, humans will have a better life, freedom and equality. Facts have proved that the majority of the rational view is correct. People in the world to get rid of the shackles of the church, more equal in the world. People’s social life tends to be standardized, orderly, people’s living environment has been greatly improved.

People’s life is in the rational under the guidance of a qualitative improvement of political democracy and let people live with more dignity, the perfection of the system make the society more orderly, the progress of
science and technology to the rapid development of the economy and so on, indeed...... make people’s life more rich, Europe has thus become the world’s most powerful area. However, in the light of modernization, but also hidden a lot of shadow. People are more and more deviated from the true ideal life in a better life. Although it is rational and the establishment of the system can make the social order become more standardized, but also hindered the human nature and the limitation of human freedom; science and technology has greatly improved the production efficiency, but also make people become like machines, has been materialized; originally serve justice human rights, gradually reduced the capitalists control the discourse hegemony tool; logic and reasoning instead of religious belief, desire to fill people’s hearts vacancy, people’s emotional needs can not get satisfaction and comfort, life is more and more dry and tasteless, even anxiety, restless...... in the science and technology and rational pursuit of unlimited, as the source of meaning and value the “life world” has been obscured, desire and soul of the people was rejected and banished for science and technology. Social changes have caused great impact on people’s spirit, breaking people’s traditional thinking of life, so that people cannot find the foundation and meaning of life at a time.

In the process of modernization, communication plays a very important role. It can enlarge the crisis of modernity; and also ease the crisis of modernity. It is involved in modernization, and in the future, it can also change the path of modernization. Communication and people’s lives are closely linked; it is in the life of people, it’s the connection of life, it can change the life. People get information through the dissemination of information. In communication, people can experience life, grasp life and understand life. Aesthetic communication goes beyond the two points of the subject and object, so that people and the world can be as a whole world and can achieve the “harmony between man and nature” (a Chinese old saying).

Communication is one of the important activities of human beings. Communication makes it possible for people to share information. People acquire new knowledge through communication. Communication makes an organic unity of communication between people and people. The progress of human society, the wide spread of modernization, to a large extent is based on the spread of the foundation. About the relationship between communication and social progress, the scholars almost have the same thought, that is, social progress and communication are closely linked.

Giddens argued that from an exterior point of view, modernity has established the cross-border social contact mode, while in the sense of connotation; it is changing the most familiar and personal area of our daily life. He believed that there was a close relationship between the social progress and the development of media, for example, the modernity of western modern countries in the early times had a lot to do with the introduction of printing techniques, which made the popularization of knowledge and books possible during the Renaissance Period.

Giddens pointed out that high modernity was a result of the increasing interactive development of mass media and electronic communications. Murdoch expressed that mass media has played a significant role in the occurrence and development of modernity, which means the mass media has functioned as a link. In his opinion, communication is not just a tool, but also an internal strength that promotes the occurrence and development of modernity. From the perspective of Adorno and Horkheimer, although mass media could accelerate the flow of information, make human life more open and free, and even drive the revolution of people and social progress, it could possibly become a tool to dominate human beings and a way of social control.

Communication is a necessary process of communication between people and people. It is present in our life, and is involved in our life. Life individuals participate in social life and spiritual life in a holistic way, especially in the communication. In the spread of life, our idea is the unity of heaven and man; we no longer believe that communication is the relationship between the active and passive, no longer cold to disseminate information through the media. Communication subject is no longer a superior application and disseminator and maintain equal attitude, to share the attitude to transmit and share information. Life without communication subject, communication process and passive, only all blend into one harmonious object.

2. Call of the crisis of modernity: the Aesthetics

How to eliminate the crisis of modernity through the change of the concept and means of communication, first of all, we need to solve the problem is how to find the answer from the criticism of modernity. From the perspective of history of thought, from the philosophical point of view, how to eliminate the crisis of modernity.

Rousseau and Schiller first criticized the harm caused by modernity. Rousseau on modern science and technology to the simple nature of the destruction of industrial civilization and the kidnapping of human beings is very unhappy. He wrote in “Emile”: “all the wisdom we are slaves of prejudice, all our habits in slavery, torture and curb us. Civilized people in the slave state, in the slave state live, in the slave state of death: he was born to
be bound in the bud; his death was the nail in the coffin; as long as he remains a man, he will be bound by our system.”

Schiller and Rousseau view, the game and the aesthetic is the only way to solve the crisis of modernity. The conflict between modern civilization and human nature is the key to all the problems brought by modernity. Schiller believes that to solve this problem, it is to put people in the role of science and technology under the re unification of adult. In his view the game and aesthetics can play such a role. He said that the premise of the transformation of reality is to change the current situation of human nature and the degradation of the status quo, the transformation of human nature can only be through the aesthetic and artistic way. “People are going to solve political problems in the experience of aestheticism is a must, by the United States, people can go free.” Poetic, emotional and aesthetic “spiritual home” began to become modern people in the rational society of salvation.

Heidegger’s critique of modernity is also evident. Though Heidegger never used the word “Modernity”, he often mentioned the words “modern” and “modern” in his works and manuscripts. Heidegger lists five basic phenomenon in the modern society the most notable in the “metaphysics” of the modern world image: (1) science; (2) mechanical technology; (3) art into the aesthetic horizon; (4) human activities is to understand and implement as culture; (5) abandoned god. Heidegger believes that technology modernization brings reflect the generation of natural control, but modern people itself is influenced by the mechanical control, thus become the tools of existence. After the authority of God and the church has disappeared, reason has gradually established authority. “Creation” is God’s thing, and now has become the characteristic of human behavior. In the face of a radical departure from modern science and technology on the true, Heidegger envisioned two return ways: one is technology of self-help, two is poetic. But the self-help itself has some limitations, so Heidegger has focused on the poetic dwelling. Poetic theory is through following the early romantic creed, to define the inner self and creativity to resist fire danger with modern science and technology all personality boundaries, then real life poetic, to “wake up” the existence of human beings covered the truth, finally realize the perfect harmony between man and nature.

Nowadays, the order of the world, the human life, and how human beings come to know the world have all changed. With the fast development of new media, new methods of communication and new media are changing people’s life. New media carries the relationship between human beings. It has the characteristics of modernity. It used to pursue uniformity, order and stability, but now it moves to chaos. Communication is a double-edged sword. It can aggravate, and also dispel the problems brought by modernity. In the opinion of Dewey, communication creates and maintains the society. How to make communication have a positive effect to the social progress still remains a question, and the communication of aesthetics is ready to come out.

It is true that the modernization of people become more utilitarian and rational, utilitarian vision and the logic of the vision obscured the meaningful, interesting world.

We can remove the cover and illuminate the world by means of aesthetic activities. Aesthetic activity has become an important way to dispel the crisis of modernity, poetry, art, love, life, emotion, and so on, these perceptual concepts need to be returned to the public life. Communication activities, as an important way of modernization, also need to turn to aesthetics, which is the call of the modern society.

3. Aesthetic implication of Aesthetic Communication

The communication of aesthetics is a process of uniting human and nature. The difference between unifying human and nature and the unification of subject and object is; it is not the relationship between two independent entities in the epistemology, but from the existence of relations between the two sides, the intent was to be made one the communication of aesthetics is not the interaction between the subject and object of communication, but a totally natural thing, same with the aesthetic consciousness. The communication of aesthetics is also a process of life. It interacts with the world through its own life.

In the communication of aesthetics, individual life is fresh and concrete rather than utilitarian and withered. Only though life experience can the split personality be made up, and set a bridge between sense and reason, thus the integrity and wholeness of human beings can be realized. In the communication of real aesthetics,
people can feel the relations between the value of being and the world.

The modernity crisis calls for aesthetic and communication, how to realize the aesthetic ideal in the communication is a question that needs to be thought about. Aesthetic requirements, so that the spread of the emotional world, to the life, emotion, people’s own growth. Life has spread as the aesthetic connotation of communication, contrast.

Life is short and limited, while communication tends to be infinity and eternity. The communication of aesthetics brings the limited life to the unlimited world, making life transcend its limitations and be more meaningful. According to Georg Simmel said that it is the intuition of human beings to create infinity from limitation. As the basic form of being and a kind of internal activity, the communication of aesthetics provides infinite power and new vision to ‘going beyond oneself’. In this infinite process of communication, we will feel the infinity of the world and the beauty of life, so as to pay more attention to life itself and love life. The communication of aesthetics goes beyond the content of communication and come to face life itself. It goes beyond the current situation and steps into the future, which is just the primary characteristic of it.

4. Conclusion

In summary, the communication of aesthetics is the communication of uniting human and nature. In this kind of communication, human beings can go beyond the limitation of life, and hug the real and complete world by the communication between the soul and world. In the communication of aesthetics, human beings dispel the anxiety and solitude that utility and logic bring to us through the experience of life. Human beings achieve the real freedom by going beyond themselves and experience the real world. Then they can find poetic spiritual home of residence in returning the home of heart. By communication, human beings return to nature, and return to be true, good and beautiful.

5. References

The dialectical philosophy reasoning on the secular thought creates its own oppositions. Mannerist shifts, as novelties in art, are affected according to the external changes as well as the internal stimulations of the mankind for the future, which address to discuss the difference between avant-garde aesthetic movements and aesthetics as discipline. Depended on some periodization and categorization of different attitudes, the discussion is to clarify the relation between avant-garde aesthetic movements and the idea of evolution.

Born in the 18th century and developed in the 19th century, aesthetics as sense-perception then turned into a culture, as a mode of knowledge, which can be known; taught and learned. That idea of taxonomy of artistic movements into periods is attributed to Hegel as the spirit of the age/time (Zeitgeist). It emphasizes the switches between the perceptual and representational changes categorized different from each other influenced from the condition of the age. ‘The concept of history’ assists us to understand the notion of progress with the role of the past in the creation of subjective knowledge for future, but also the different definitions and shifts in aesthetics in an evolutionary way. The enlargement of aesthetics beyond the theory of beauty from sense-perception by looking for the novelties beyond the discipline of art signifies the evolution of art as avant-garde movements.

The emergence of avant-garde aesthetic movements can be found in the reason of the emancipation of art from itself against the mainstream of mass culture and established forms of mass communication, although it identifies itself again with regard to the existent ones. This clarifies the idea of evolution in art regarding the avant-garde movements in the concept of history. In this respect, the study proposes to get the genealogy of twentieth century avant-garde aesthetic movements within the dialectical relations of ‘the concept of history’ throughout the idea of progression and evolution of cultural endeavor. The three different definitions of aesthetics as sense-perception, as theory of beauty, and as a discipline, are to be analyzed in a progressive his-torical reading to get the origins of the shifts, called as avant-gardes movements, from the mainstream.

1. INTRODUCTION

When considered in Bergsonian terms, evolution can be accepted as an uninterrupted progress in the narratives on aesthetics¹. In the evaluation of faculty of understanding related with dialectical philosophy, evolution defines adaptation of the consciousness of living beings to the conditions that made for them². That also reveals the significance of dialectical philosophy, originated in the thought of Enlightenment, constitutes oppositions of multiple existences in itself. It corresponds to the creation of intellectual knowledge and critical thought against the common belief; and to the creation of set of values throughout the interaction between these multiplicities. Dialectical philosophy, in that sense, guides us to understand the things to be evaluated within their conditions of starts and ends by defining evolution in its time-consciousness.

In that respect, it is to get dialectical philosophy in its time-conscious trajectories; and in the identification of conceptual evolutions. It is to suppose a term, here, ‘contradistinction’, as form of evaluative oppositions beyond the tradition. So, contradistinction identifies the multiplicity of oppositions throughout the history; with changed set of contradictions between different cultural values. It defines the evolution itself, not only in its meaning of time-consciousness; but also as a term to define ‘conceptual evolution’ for the cultural difference against the rise of mass culture. That requires first finding out the existences of multiplicities and differences originated in the historical trajectory of aesthetics signifying the avant-gardes and the existence of mainstream. With respect to that, it is first to analyze the term evolution in its time consciousness, under the idea of ‘the concept of history’. In the proceeding part, the evolution

¹Most of the discussions on the definition of ‘aesthetics ’are based on the lectures given by Jale N. Erzen in the discussions of Aesthetics and Criticism in fall semester of 2015.
of concepts of aesthetics, engaged with the emergence of multiplicities, corresponds to the idea of evolution of aesthetics from itself.

2. AESTHETIC EVOLUTIONS IN THE CONCEPT OF HISTORY

2.1. What is ‘The Concept of History’?

Hannah Arendt emphasizes the evolutionary character of historical progress in her book ‘Between Past and Future’, and especially by ‘the concept of history’. It is the notion of future and the means that derived for, depended on the knowledge originated in past, and the time consciousness of future depended on past again. She first establishes the ancient notion of concept of history, in which the Western history is founded on the Greek culture with myths emphasizes the knowledge, and learning from past to reflect to originate the future experiences on a certain ground that mankind has ideas on it. This further leads to the discussion of infinity, immortality of historical knowledge progressing towards the future throughout the conscious present action based on that historical background, the past.

So, it is the abyss between the past and future, and there are opposing forces, which dependently pushes the subject of the experience to the sphere of the other. In other words, the past as a progressive, evolutionary history prepares the ground for passing present leading the subject into future in a successive time-consciousness from itself. On the other side, the future requiring certain origins of knowledge of the subject in that understanding of infinite evolutionary idea of history depends on the authenticity of the knowledge already experienced in the past.

The world of becoming, opening its routes to the future, contradicts its own position of being, but also depended on itself. Avant-garde is the part of becoming in the trajectories of history of art movements but only be identified with respect to the mainstream movements under the influence of mass production conducted through the principles of rationality, the rationality of the industrial revolution!

Since the world of experiences requires the definition of itself as an ontological being at a certain time, as being, which can be originated in past, taxonomies of the avant-garde aesthetics are to be identified with respect to mainstream movements creating a certain symbolic awareness. It is the matter of discussion of style which renews our curiosity about avant-garde aesthetic movements not only identified with respect to the mainstream but also differentiated from them with certain formal and conceptual aspects.

2.2. The Concept of History and the Present in Between: Aesthetics, Subjectivity and Knowledge

Thus, the emphasis on the concept of history requires the consciousness on the time-being of past. Beyond the dependency on the existence of subject itself, Arendt emphasizes the produced knowledge in the past as an infinite base for the ‘diagonal force’ of passing present, which can also clarify the avant-gardes as a ‘style’ identified with past and differentiated with futurist projections:

The first thing to be noticed is that not only the future—‘the wave of the future’—but also the past is seen as a force, and not, as in nearly all our metaphors, as a burden man has to shoulder and of whose dead weight the living can or even must get rid in their march into the future. In other words of Faulkner, “the past is never dead, it is not even past.” This past, moreover, reaching all the way back into the origin, does not pull back but presses forward, and it is, contrary to what one would expect, the future which drives us back into the past.

Discussing as two opposing forces, the past and present creates that diagonal force connecting these two straight lines in themselves. Arendt, mentioning the Kafka’s story, clarifies the emergence of concept of history as an infinite source of knowledge through future locating the origins of being and that diagonal force:

The two antagonistic forces are both unlimited as to their origins, the one coming from an infinite past and the other from an infinite future, but though they have no known beginning, they have a terminal ending, the point at which they clash. The diagonal force, on the contrary, would be limited as to its origin, its starting-point being the clash of the antagonistic forces, but it would be infinite with respect to its ending by virtue of having resulted from the concerted action of

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4The world of experienced progress evolves from that being in a certain time period to the being in another time. It is the identification of beings of world of experiences in different times, for which the time itself is necessary to define these beings on a progressive line. So, the loss of knowledge in originating the object at a certain time period in that time-consciousness, requires to return to back to get the initial condition of the object as being, which can be defined as a regress in the progress, to better understand its condition in the passing present, which leads to future from itself as becoming.
two forces whose origin is infinity. This diagonal force, whose origin is known, whose direction is determined by past and future, but whose eventual end lies in infinity, is the perfect metaphor for the activity of thought.6

Since the discussion is related with the concern of style and its identification, the agent, as the subject itself, for the identification and, its accumulated knowledge and immediate perception also located itself in between the past and future, as the agent of the passing present through its immediate perceptions. The lack of existence of man, however, creates the gap between past and future as small non-time-space in the heart of time, as the agent of the experienced knowledge itself, which can be indicated but cannot be inherited or acquired from the past emphasizing the concept of existence, besides the concept of history. Be that as it may, the modern phenomenon, especially with the rise of modern science and technology, can be viewed with the search for a series of rational and objective rules beyond the non-originated beings in the past. Initially discussing the ancient concept of history associates itself with the ancient Greece, evaluating history and nature in her ‘concept of history’; Arendt, however, not only defines the emergence of modern concept of history with the crisis on the gap that mentioned but also defines the dependency and the sense of subjectivity in the produced knowledge of past grounded from Kantian judgement giving way to the discussion of aesthetics:

Moreover, the birth of the modern idea of history not only coincided with but was powerfully stimulated by the modern age’s doubt of the reality of an outer world “objectively” given to human perception as an unchanged and unchangeable object. In our context the most important consequence of this doubt was the emphasis on sensation qua sensation as more “real” than the “sensed” object and, at any rate, the only safe ground of experience. Against this subjectivization, which is but one aspect of the still growing world-alienation of man in the modern age, no judgements could hold out: they were all reduced to the level of sensation and ended on the level of the lowest of all sensations, the sensation of taste.7

2.3. Conceptual Evolution of Aesthetics: From Sense-Perception to the Judgement of Disciplined Knowledge

Necessary to grasp completely the term aesthetics as a sense-perception, based on the theories of Baumgarten on aesthetics developed in 1730s under the major title of heuristics, it is significant to understand the sense-perception and its sensorial and cognitive processes in the faculty of understanding of subject. These theories later discussed by other Enlightenment thinkers as especially by Immanuel Kant. With respect to that, it is not difficult to grasp the fact that even ideas on aesthetics have been developed from certain ‘originality in time’. Additionally, the concepts on aesthetics are based on certain discussions about the interaction of subject with the world of objects, throughout the senses and experiences, and the developed concepts to get the nature of human understanding.

The aesthetics as sense-perception, therefore, requires us to get the sensorial experience of the human subject with five basic senses as direct-visual, auditory, tactile, smell and sense of taste besides the sense of movement as ‘kinaesthetic’8; and their cognitive processing in mind called as perception. Kinaesthetic in that sense is very significant, for example, in the identification and differentiation of avant-garde aesthetic movements, specifically the Italian Futurism with the idea of speed, movement and technological futurism. The significance of originating knowledge in past and the notion of progressive history depended on lived experiences lead to the further elaboration of aesthetics as normative concepts concerning human understanding and its experience with objective world. The keyword, ‘sense of taste’ emphasizes the role of common sense in the identification, and taxonomies of styles as symbolic consciousness in cultures and even in the execution of traditional norms of people experienced the objective world in a certain period of time, which becomes bases and knowledge for further experience in the appreciation of art in modern times. This can be defined the development aesthetics as theory of beauty activating intense perception as second aesthetics and then, even further aesthetics as a discipline9, which can be learned and taught. Aesthetics as theory of beauty concerns the judgement of the object with regard to the previous states and experiences of common sense in the past. Common sense not only signifies the integration of different senses as ‘synaestesia’10 sensed in past, but also the possibility of progress of these sense-perceptions in certain period of time and already judged collective experience for future projections in the concept of history.

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8See also Jale N. Erzen, (2011). Côşul Estetik, Metis Yayınları: İstanbul.
9Ibid.
10Ibid.
So, the judgement of the object requires the historical process of the sense-perception of the subjectivity with its earlier knowledge in past derived from the already experienced. The sense of beauty is derived from that judgement of the object and the experiences of the subject, through its interaction with objects. Judgement activates the integration of the multiple senses as synaesthesia, and collected senses in time progressing, which is intense, in nature. In the differentiation of avant-garde aesthetics common sense and judgment plays role to identify them as novelties distinguished from the styles of the mainstream and traditional formalist approaches.

The common sense and accumulated knowledge for the judgement of world of objects and its concepts becomes norms as aesthetics in that time progression and time-consciousness, which becomes a culture that can be taught and learned, beyond the practical belief based on religion. Aesthetics as discipline mainly has risen form secularisation and the dialectical opposition between the church and the state, between the dogmatic religion and secularised thought of Enlightenment11.

For example, the book of Hegel depicts the accumulated knowledge on aesthetics in the arrangement of his ideas and studies under the name of “Aesthetics. Lectures on Fine Art” beyond the definition of aesthetics as intense sense. It becomes the concern of knowledge that can be learned, in other words the idea of aesthetics as a discipline. In the initial sentences of Hegel in his book, it is possible to capture the idea of aesthetics becoming a theorized discipline:

These lectures are devoted to Aesthetics. Their topic is the spacious realm of the beautiful; more precisely, their province is art, or, rather, fine art.

For this topic, it is true; the word Aesthetics, taken literally, is not wholly satisfactory, since ‘Aesthetics’ means, more precisely, the science of sensation, of feeling. In this sense it has its origin as a new science, or rather as something which for the same time was to become a philosophical discipline, in the school of Wolff at the period in Germany when works of art were treated with regard to the feelings they were supposed to produce, as, for instance, the feeling of pleasure, admiration, fear, pity, and so on. Because of the unsatisfactoriness, or more accurately, the superficiality of this word, attempts were made after all to frame others, e.g. ‘Tallistics’. But this too appears inadequate because the science which is meant deals not with the beautiful as such but simply with the beauty of art. We will therefore let the word ‘Aesthetics’ stand; as a mere name it is a matter of indifference to us, and besides it has meanwhile passed over into common speech. As a name then it may be retained, but the proper expression for our science is Philosophy of Art and, more definitely, Philosophy of Fine Art12.

The influence of aesthetics, in short, as sense-perception born in 18th century as a term developed in 19th century and then turned into a culture as a mode of knowledge which can be known, taught and learned. The dialectical philosophy creating the secular thought on the world of experiences and aesthetics also creates its own oppositions and different attitudes and mannerist shifts according to external changes as well as the internal stimulations of the mankind itself for the future and the novelty as a significant addition to the discussion of aesthetics as discipline which requires some periodization and categorization of different attitudes. That idea of taxonomy of artistic movements into periods is attributed to Hegel as the spirit of the age/time (Zeitgeist) to emphasize the switches between the perceptual representational changes as categorised different from each other as they especially influenced from the condition of the age that they were in. In that respect, it is very significant to understand the three different definitions of aesthetics as sense-perception, as theory of beauty, and as a discipline, which are related with each other in ‘the concept of history’ and can be read in a progressive historical reading; also to understand the shifts from that mainstream, generally called as avant-gardes in 20th century.

The book of Ales Erjavec, named as ‘Aesthetic Revolutions’13 requires us to get the aesthetics as sense-perception and its enlargement beyond the theory of beauty, and beyond the norms of cultural tradition, looking for something new beyond the discipline of art and aesthetics requires the analysis of avant-garde movements in the first appeared in the twentieth century. Thus, the concept of history discussed at the start of the essay not only assists to understand the notion of progressive history and the role of past in the creation of subjective knowledge for future, but also the different definitions of aesthetics in an evolutionary way as a culture. The concept of history, in that respect also clarifies the differences and paradoxical relations between avant-garde movements and the mainstream of mass culture.

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13Ibid.
The change from feudal and classicist order to industrial revolution and the advance of the technology in parallel relations with the rise of rationalism have also affected the arguments of artistic movements with cultural, social and political concerns. In the 20th century, the emergent modern science and the condition of new era were dominated by the search for objective rules throughout the quest for natural laws with a ‘new science’. The proceeding period has revealed the rise of technology, and industrial revolution, parallel with the changes in everyday life, and the rise of secular realm. These have raised the idea of evolutionary process of historical consciousness beyond the belief of history as a totalitarian reflection of a religious good. It has meant that mankind could create his history and his own destiny. So the shifts from that history originally located in his past can also change his destiny.

With regard to Marx, the concept of history could also be understood as “making history” to originate the beings in time to change the fate in the future especially concerning the production and its relations with that time-consciousness. The avant-garde aesthetics movements in the concept of history can be located to understand the revolutionary shifts of art from itself. What distinguishes Marx’s own theory from all others in which the notion of “making history” has found a place is only that he alone realized that if one takes history to be the object of a process of fabrication or making, there must come a moment when this “object” is completed, and that if one imagines that one can “make history”, one cannot escape the consequence that there will be an end to history.14

Avant-garde as a cultural term is used to describe the pioneers of artistic, cultural or political movement. When considered with time-consciousness, avant-garde can be described as a movement in general, which only strives for future without any depended being in past. It strives to get rid of the past and its tradition, or in other words, cultural values coming from the history. Avant-garde aesthetic movements, with respect to that, lack the general norms and common sense belongs to earlier experiences and in fact intentionally opposes to all of normative and determinist ideas, already established as culture. In the evaluation of concepts of sense-perception, avant-garde movements can only offer new artistic representations of the world concerning radical changes in style and technique but not propose any normative development. The avant-garde aesthetic movements such as Surrealism with their theoretical agendas differ from avant-garde movements in that respect such as Dadaism with mere formal approaches15. The ends of the avant-garde movements, however, as significant as their immediate emergence, as a result of this difference, leads to understand the mere submission to the mainstream or to the pressure of political, cultural power with the lack of theoretical agendas.

With respect to the concept of history and originating the theorized agenda on certain beings in time, aesthetic evolutions realized certain beginnings even if they come from internal dynamics of art or from external cultural, economic, and political forces and influences. In other words, even concepts on aesthetic avant-garde movement can influence the aim of the aesthetic revolution; and/or the concepts of revolution can be developed with regard to and/or opposing to significant events already located in history such as Industrial Revolution, rise of technology, etc. as in the case of Italian Revolution, or Russian Constructivism. Respectively, these movements have included propositions towards the general experience of daily life, and had arguments on political order and the influence of cultural values concerning art movements. Thus, having concerns on cultural, social and political arguments, revolutions of the avant-garde movements can be located in the origins of the definition of aesthetics, or especially for a change in the origins of aesthetic judgements and their norms. Italian Futurism, pioneered by Marinetti, for example, influenced from the theories of movement and speed after the rise of industrial revolution and technological advances. The ugliness is proposed against the traditional and established norms of aesthetics. New issues opposing or uncommon to the existing concepts under the title of aesthetics in Italian Futurism can be found as reinterpreted beyond the cognition of five basic senses, as focused also on kinaesthetic, as a result of concern of theories of speed and movement (Figure 1). Action becomes another sensorial concern in the agenda of aesthetics. Kinaesthetic can be distinctively identified in Futurism when compared with common idea of sense-perception. Futurism, however, did not be developed on the idea of eternity in general sense since the idea was that habits and behaviours can change and every generation must build its cultural values and practices. Italian Futurism also proposed changes in the form of representation and its content. The changes can be observed on lines expressing the movement, or in the understanding of organisation of visual arts from balanced compositions to the works of art focusing on dynamism. Futurists turned the ideas on theories of aesthetics from a teachable and learnable thing to the

experienced and acted one in streets by their political movements, as ‘art as action’\(^\text{16}\). Beyond that, one of the most significant revolutionary movements has been occurred in the definition of aesthetics as a theory of beauty. Futurists, focused on the theory of ugliness as an opposing concept of the beauty to depict the change in everyday life and its influence on our judgements on the world of experiences (Figure 2). This was also an

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**Figure 1.** Giacomo Balla, *Abstract Speed - The Car has Passed* 1913, © DACS, 2016. Source: Accessed from [http://www.tate.org.uk/art/artworks/balla-abstract-speed-the-car-has-passed-t01222](http://www.tate.org.uk/art/artworks/balla-abstract-speed-the-car-has-passed-t01222)

**Figure 2.** Umberto Boccioni, *The City Rises* 1910 Source: Accessed from [https://upload.wikimedia.org/wikipedia/commons/b/b4/The_City_Rises_by_Umberto_Boccioni_1910.jpg](https://upload.wikimedia.org/wikipedia/commons/b/b4/The_City_Rises_by_Umberto_Boccioni_1910.jpg)
attitude to change the existing rules of existing norms of aesthetics, which cannot be supported as a result of Kantian thought on the role of subjectivity in judgement in fact; and find new ‘meanings’ beyond the end of fixed theories by their dialectical oppositions. However, Adorno 17 relates the idea of ugliness in Italian Futurism not only escaped from the totalizing theory of beauty, but also finds its specificity against the universal unity of the concept of beauty in Italian Futurism’s particular national strivings. This theory proves the end of the Italian Futurism and the close relationship with the totalitarian and national Mussolini dictatorship, submitting itself with the idea of deriving a national art movement to the traditional and order of authority, and its political action as Walter Benjamin criticizes as ‘aestheticization of politics’ 18.

Russian Constructivism, as in the case of Futurism started with a national revolution, the October Revolution, and ended with the rise of the autocratic structure of government, which disables the revolutionary momentum of the movement, and reverted the avant-garde into common and ease with traditional art, into restricted geometries in pace with the existing works of the movement in the proceeding period. These occurrences led to lose its significance in the generation of new experiences and spatial constructions. The intention of the political authority was to control the formal approaches in the regulation of order of politics in close relationship with proletarian class. In the emergence of Russian Constructivism, the Industrial Revolution has also major role especially in the movement focused on the idea of revolution in production 19, in which the proletariat is evaluated to determine and create its own demands to break the existing class distinction under the unitary scientific facts beyond the hierarchical dominant order of bourgeoisie; and traditional norms and values. Thus, it dwells on the rise of the technology and industrial development focusing on the production concerning the proletariat class to create its own possible freedom through productivity, as the idea also reflected on the spatial production. Influenced from the October Revolution, constructivism can be regarded as the aesthetic movement with political and cultural concerns especially focusing on the reconstruction of everyday life with regard to needs of proletariat class. The aesthetic concern has been shifted from studio art to art in production, construction of material-based spatial designs. Constructivism is developed around the shift in scientific approach influencing daily life with technology and production. When located in the concept of its history, in that sense, Russian Constructivism through the influence of Industrial Revolution, also gives us the clues of national particularity as a specific movement differed from the mainstream, and end with the submission of that particularity to its own territorial order.

When located in its own condition and the historical trajectory, Surrealism as one of the most influential artistic avant-garde movements also has political and cultural endeavour based on the aesthetic concerns. Against the established rules of culture and the traditional norms of aesthetics and values to evaluate the behaviour and will of people, Surrealism based its discourse on the autonomous realm of art with the idea of technique between cultural endeavour and everyday life through the technique of automatization and the dream narrative 20 (Figure 3). It focuses on the analysis of the image and the metaphors behind, and the imaginary creation beyond the existing values and reference systems. It can be evaluated as an optical revolution to go beyond the existing representational understanding of images and spatial practices, but also to understand the exchange of meanings in the symbolic cultural values hidden behind the visible phenomena. The image-space illustrates the distinction between metaphor and image, and signifies other latent ideas beyond the visible qualities, emphasizing the fact that every condition in the city space as a political environment is also inevitably political that influenced directly or indirectly from political actions. The tension between cultural and political endeavour within the surrealists itself was decisive in the fate of the movement to go beyond the contradictions of surrealism, to change the experience and cultural values of the society. Based on the strong emphasis of the power of desire beyond the established cultural norms and values generally conducted by bourgeoisie and the state, surrealism suffered from the abjection of a complete political program and did not go beyond the production of artistic forms and actions within the space of everyday life.

4. THE AESTHETIC EVOLUTIONS OF CONTRADISTINCTION

In short, the concept of history clarifies the genealogy of avant-garde aesthetics in the mainstream of Industrial Revolution and the rise of modernity originated in the trajectory of diachronic history to understand the shifts from that progressive understanding of the mainstream.

18 Aestheticization of politics is the term commonly used by Walter Benjamin to emphasize the political interventions on the cultural endeavour as also mentioned in Bru, Op.cit. Erjavec, (2015).
Thus, aesthetic theories evolved from sense-perception to the theory of beauty and to aesthetics as a discipline provide the set of formal and theoretical backgrounds and relations to evaluate the mannerist shifts and revolutionary movements as avant-garde aesthetics, but also locates the emergence and ends of these avant-garde movements with respect to this evolutionary progress. In that sense, it is to be concluded that the ends of the avant-garde aesthetics that resulted with the submission of the movement to the hegemonic mass culture and politics are the result of this dependence, and associated opposition of avant-gardes to the mainstream in these set of relations. It is again the idea of evolution, however, in the concept of history beyond the totalitarian understanding of historicity to get the synchronic trajectories and their consistent progresses in themselves as grouped as avant-garde aesthetics movements also leading to the evolutionary changes in the mainstream with their existences in a certain period.

Hence in the discussion of the present situation of aesthetics and mass culture, it is to come up with the concept of contradistinction. To emphasize the evolutionary character of aesthetics; contradistinction defines contradiction without tradition. It proposes new contradictions in the present condition of mass-culture as in the condition of 20th century avant-garde aesthetic movements from the mainstream of modernity, but not in the same tradition of oppositions with already argued issues of aesthetics. Contradistinction is a set of arguments to find out the new critical values beyond the already established norms and their counter-arguments. This emphasizes the evolutionary history of aesthetics to be seen beyond the accumulation of traditional oppositions to come up with the futuristic projections of cultural endeavour of aesthetics with difference from itself.

To concretize our discussion on the evolution of theories and concepts on aesthetics in the condition of mass culture, it can be relevant to mention Semir Zeki and his studies on ‘neuroaesthetics’ in the rise of technology and science. Although, the studies of Semir Zeki has still based some of the theoretical findings on Kantian perception elaborated in the *Critique of Pure Reason*, that not only shows the evolutionary progress of the man and society in the civilization processes, and the theoretical agendas with certain starts from the beginning of Enlightenment and dialectical philosophy, but also provides contradictions and never ever achieved experiences and possible potentials in the creation of ‘synthetic brain concepts’ beyond the transcendental aesthetics. ‘Synthetic brain concepts’, in this regard, reminds us the evolutionary progress of mankind in civilization and reveals the emergence of mass culture of the actual condition as a part of that progress with new possibilities.
and potentials. Thus, the objects of art can be open to the interpretation of the viewer, the audience, etc. with its infiniteness in this understanding of evolution and progress; art itself can be seen as a progress of actions in the progress of creative thinking and imagination generating contradistinctions.

Looking from such a perspective, Samir Zeki’s ideas complete the discussion with the studies on ‘neuroaesthetics’ in the search for the creation of synthetic concepts of brain and human mind. In the discussion of unfinished or unaccomplished works of art or things etc., it is significant to grasp that the creative interpretations for the judgement of objects of art and aesthetics is activated, which reveals the exigencies of works of art with the evolution of knowledge; and the term contradiction volatilized by its own concepts from itself in the appreciation of art.

It is the definition of synthetic brain concepts that not only negates with opposing interpretations to come up with hybridized and creative concepts to evolve from themselves but also always carries new ambiguities in itself generating new contradictions and interpretations through unsatisfied acquired concepts22. Looking in that way, the different interpretations on the works of art might proceed in the discussion of contradictions in relation with the generation of synthetic concepts including art and aesthetics. The marriage of art with neurosciences under the synthetic research field of neuroaesthetics, which is neither dominated with neurosciences nor can be developed with art and its appreciation by itself, has created a new area as an actual example for the creative potentials of the development of synthetic brain concepts in the condition of mass culture. The potential lies in the ambiguities of interpretation of artworks, making the existence of art and aesthetics meaningful, and it gets its strong position by scientific findings of neuroimaging and its cognitive concepts as even some of them are founded on the evolution of theoretical findings of Kant.

The actual condition of mass culture, at that point, reminds us the annihilation of mannerist shifts and avant-garde movements in the trajectories of history, but also reveals the new potentials and in the possible emergence of new synthetic fields such as neuroaesthetics. In this regard, neuroaesthetics can also be seen as a research field with certain research problems limiting the contradictions in the scope of the field, but also as an infinite progress in itself as containing ambiguities in the interpretation of subjective experiences in the generation of ever-evolving and developing synthetic brain concepts.

In his book, Splendors and Miseries of the Brain, Semir Zeki provides the explanation for the dissatisfaction of synthetic brain concepts under the influence of acquired ideals from the external and already experienced grounds of aesthetic concepts, departing from the scientific projects on the human happiness, and the functions and concepts of brain23. These also make us aware about the significance of the genealogy and the historical trajectory of evolution of brain concepts and ideals on the appreciation of art making the synthetic brain concepts hard to be charged with actual aesthetic experiences. That facilitates the activity of imagination and requires new and creative operations in the function of the brain, as can only be stimulated by the ambiguity of artworks with sense of infiniteness and the existences of unsatisfied satisfactions.24

If the realization of a synthetic brain concept, or the brain ideal, is commonly difficult or impossible in real life, or even in art, a solution might be to present it in an incomplete form - since it is the complete form that is unattainable - and leave it to the imagination of the perceiver, the artist no less than the viewer or the reader, to complete the experience according to the synthetic concepts in their brains at any given moment...25

Therefore, it is better to locate the emerging field of ‘neuroaesthetics’ as a part of that evolution and the ‘synthetic brain concepts’, which are hard to be satisfied, requiring both the scientific findings of neuroimaging as a research field at stake; and especially artworks themselves opening up infinite ways of interpretations on a certain duration of aesthetic observation and interaction fostering an ever-evolving creativity and imagination.

The evolution of aesthetics in the mass culture, respectively, can be evaluated as has maintained its journey throughout the potentials of art and its appreciation with its ambiguities stimulating creativity and imagination under the existence of ever-evolving synthetic contradictions. The faith in the aesthetic experiences to encounter with these non-achieved synthetic concepts legitimizes the evolution of aesthetics from itself in the discussion of contradistinction, synthesized as a con-
conscious act of oppositions by negation.

5. REFERENCES

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What do we mean when we say that something is contemporary? And what does the designator "contemporary art" refer to? An immediate response would be that contemporary art is an art of the present, that it somehow addresses and expresses the present. But what is this present; what is our, or more objectively, the present? What constitutes the present present or the contemporary contemporary? When did it begin? And how far does it extend?

Our present is a present, I claim, characterised by contemporaneity in the sense that it is a present constituted by the bringing together of a multitude of different temporalities on different scales, including different grand narratives and imagined communities of nation-states and cultural clusters developed during modernity. Our present is formed by an intensified global interconnectedness of different times and experiences of time. Thus, the contemporary is at once a periodizing category, in the sense that it is our era, the time in which we live, and a modal or experiential category, in the sense that it is a particular relationship to time and to history, or maybe an experience of a loss of history, of a futural moment.

My hypothesis is that the contemporary version of the contemporary differs substantially from the contemporary of previous decades; that something has happened in our relation to time and the ways in which we exist in time. With accelerated globalization, the concomitant ubiquitous influence of digital culture and spread of neoliberalism over the last 27 years, disparate cultures have become interconnected and con-temporaneous with each other. There are now many different co-existing ways of being in time and belonging to it. Thus, while being increasingly aware of being in the present, we are becoming attentive to other kinds of time. We seem to be living in an expanded present, a present in which several temporalities and times take part. This alters the ways in which we remember and experience places, events and time itself, as everything appears to be happening as if contemporaneously. It becomes increasingly evident that our being is a networked and connective being, and that if - as remarked by Giorgio Agamben - every culture is first and foremost a particular experience of time, concepts of identity, subjectivity and community require renegotiation.

In the following I would like to discuss the concept of contemporaneity with particular focus on the issue of temporality, on the added complexity of temporality that it stands for, in relation to the media and computational technologies that have made, and make it, possible. I will try to show how aspects of this contemporaneity - this coming together of different temporalities in the present - is thematized in some of the work of contemporary artist and writer Hito Steyerl, and how her artistic practice negotiates the role of media and computational technologies in the interconnection of times and life worlds; how it speculates on the impact of the Internet and digitisation on the fabric of our everyday lives and our experience of time.¹


The idea of contemporaneity as a condition is, according to, among others, Peter Osborne and art historian Terry Smith, something new, and Osborne stresses that:

“what seems distinctive and important about the changing temporal quality of the historical present over the last few decades is best expressed through the distinctive conceptual grammar of con-temporaneity, a coming together not simply ‘in’ time, but of times: we do not just live or exist together ‘in time’ with our contemporaries - as if time itself is indifferent to this existing together - but rather the present is increasingly characterised by a coming together of different but equally ‘present’ temporalities or ‘times’, a temporal unity in disjunction, or a dis-junctive unity of present times.”²

²Peter Osborne, Anywhere or not at all. Philosophy of Contemporary Art, London: Verso, 2013, p. 17.
in the jostling contingency of various cultural and social multiplicities.”

Thus, the contemporary is inseparable from “the global” and any definition of the specificity of the contemporary must include the condition of a growing transnational contemporaneity as a decisive dimension of the globalized world. Contemporaneity is the temporality of globalization, as Osborne has pointed out, “a new kind of totalizing but immanently fractured constellation of temporal relations,” whereas Terry Smith talks of the current conditions as being characterized by “a general or widely shared situation” - which is mainly a shared situation of uncertainty, for instance with regards to the anthropocene and global climate change, which so to speak forces a planetary contemporaneity upon us, upon us as a species. Smith also talks of “[t]he contemporaneity of irreconcilable difference” or “of divisive differences.” In addition, anthropologist Marc Augé also points out a new condition of radical contemporaneity between peoples and cultures:

“It is only now, in the rather blinding light of a generalized situation of cultural circulation, that we can become aware of what the eruption of the outside world into their societies has meant for certain peoples. Likewise, it is only today that the conditions of a contemporaneous anthropology are emerging, in the sense that the dialogue between observer and observed is inscribed in a universe where both recognize each other, even though they continue to occupy different and unequal positions. Contemporaneity cannot be decreed; the transformation of the world imposes it.”

It is no longer possible to construct the otherness of primitive societies, subaltern groups, and non-Western cultures, and to attribute lateness to these, as the speed of cultural, economic and migratory circulation has inaugurated a generalized sharing of time. “The world’s inhabitants have at last become truly contemporaneous,” Augé states.

Thus, the notion of contemporaneity is useful to describe a world (or planet) that interconnects different contemporary or co-existing worlds and time-experiences (or what sociologist Helga Nowotny calls Eigenzeiten), but it goes without saying that it should also register the persistence of structures that block interconnectedness, not least the world’s highly uneven economic and political relations. An aspect that is highlighted in the work of Hito Steyerl, but remains largely unthought or underdeveloped in Smith’s and Osborne’s otherwise highly nuanced conceptualisations of contemporaneity is technology’s conditioning of temporality. Technology and so-called digital culture plays a highly significant role in the shaping of the world-picture and in creating the idea of the contemporary, and we therefore need to investigate contemporaneity, this temporality of globality itself, in relation to the media and computational technologies that have made, and still make it, possible.

Contemporaneity and the role of technology and media therein are double-sided; as should be clear, it is not only a contemporaneity of differences, but also a contemporaneity that allows for synchronisation and standardisation in the service of capital. As material culture scholar Bill Brown remarks, “The economy shapes our contemporary media landscape, but that economy itself has taken shape - assumed its global spatiality and instantaneity - as a result of new media. Indeed the psychological, social, and political effects of technological communication have been so profound (and so profoundly internalized by human consciousness) that they often remain imperceptible.”

Terry Smith regards contemporary art as giving expression to a shared experience of the global present, whereas Steyerl takes a much more critical stance towards what circulates as “contemporary art”: “If contemporary art is the answer, the question is: How can capitalism be made more beautiful?” In the video piece entitled Duty Free Art from 2015 she speculates on the destruction of time and space and claims that contemporary art functions as a proxy for a common time and space. The installation thematizes some of the ways in which contemporary art takes part in the global economy. It deals with free-trade zones, where art commodities are bought and sold invisibly and taxfree (showing how works of art literally constitute a currency). These free-trade zones, located in for instance Geneva, Singapore and Beijing, are presented as an important backbone of the transnational art business that facilitate the redistribution of public property into private hands and are catalysts of global inequality. The piece futhermore

6 Ibid., p. 165 and 167.
8 Augé, ibid., p. 89.
makes use of WikiLeaks files to show how the Louvre, British Museum and celebrated architect Rem Koolhaas served the Syrian Assad regime as museum planners and gentrifiers.\(^\text{11}\) Like most of her other recent work, for instance the video installation Factory of the Sun made for last year’s Venice biennial, her work can be said to articulate and reflect upon the global circulation of images, this \textit{iconomy}, and the workings of new media realities and how digital culture and network relations, rather than those of place, increasingly mediate social relations and the social imaginary. As she remarks in “Duty-Free Art”, the free port art storage facility “is not only a device realized in one particular location in 3-D space. It is also basically a stack of juridical, logistical, economic, and data-based operations, a pile of platforms mediating between clouds and users via state laws, communication protocols, corporate standards, etc., that interconnect not only via fiber-optic connections but aviation routes as well.”\(^\text{12}\) She is thus trying to articulate how social, human and “analog” layers are interconnected with informational, non-human computational and “digital” layers.

Steyerl here draws upon sociologist and architectural theorist Benjamin Bratton, according to whom smart grids, cloud computing, mobile software and smart cities, universal addressing systems, ubiquitous computing and robotics are not unrelated genres of computation but constitute a larger and coherent whole, an accidental megastructure in the form of a planetary-scale computing system, which he calls “The Stack”:

“Planetary-scale computation takes different forms at different scales: energy grids and mineral sourcing; chthonic cloud infrastructure; urban software and public service privatization; massive universal addressing systems; interfaces drawn by the augmentation of the hand, of the eye, or dissolved into objects; users both overdetermined by self-quantification and exploded by the arrival of legions of nonhuman users (sensors, cars, robots). Instead of seeing the various species of contemporary computational technologies as so many different genres of machines, spinning out on their own, we should instead see them as forming the body of an accidental megastructure. Perhaps these parts align, layer by layer, into something not unlike a vast (if also incomplete), pervasive (if also irregular) software and hardware \textit{Stack}.\(^\text{13}\)

Marking the interconnection of all these multiple layers and the interpenetration between digital and analog times, and technological, material and human times, Bratton’s notion of the Stack may be seen as a metaphor, as a way of visualizing the technological architecture that enables contemporaneity and the coming together of times on a planetary scale.

These technological developments are decisive as the constitution of human subjectivity is intimately involved in external temporal processes, in technics and technology. As Bernard Stiegler shows in the first volume of \textit{Technics and Time (La technique et le temps} from 1994), technics is not merely \textit{in} time, understood as the history of the developments of technics and technology, but it is rather that which constitutes (our very consciousness of) \textit{time} itself.\(^\text{14}\) Interestingly in this context, Marshall McLuhan, with reference to the influence of media on our perception of time and history, in 1969 declared that: “Just as there was no history when there was no linear time sense, so there is post-history now when everything that ever was in the world becomes simultaneously present to our consciousness.”\(^\text{15}\) (According to McLuhan linear history begins with writing and ends with television).

The Internet in particular can be seen as a medium of contemporaneity, and in media archaeologist Wolfgang Ernst’s further development of McLuhan’s media theory the temporal message of digital communication media consists of temporal deferral: “from,” what he calls, “\textit{live on tape} to media content on demand.”\(^\text{16}\) Unlike digital communication media, early radio, for instance, transferred music and speech without storing the sound and thus existed only momentarily in the now; it was in a certain sense located in time itself. Ernst suggests that McLuhan’s distinction between hot and cold media can be applied to different technical modes of generating temporal affects, in order to describe the degree to which the participant is temporally involved, ranging between intensive and extensive temporal involvement. According to Ernst, the immediate and instantaneous access of digital communication media - this media content on demand - implies a “tactilization” of what used to be non-individual mass media broadcasting, in the form of “an almost \textit{haptic} access to media time,” but at the same time any clear perception of the border be-

\(^{11}\)My descriptions draw heavily upon the sheets made for Hito Steyerl’s exhibition \textit{Left to our own Devices} at the KOW gallery in Berlin Sep 17 - Dec 5, 2015.


\(^{14}\)Bernard Stiegler, Technics and Time, I.


\(^{16}\)Wolfgang Ernst, “Printed Letters, Acoustic Space, Real Time Internet: The Message of Current Communication Media, Deciphered with (and Beyond) McLuhan”, in SITE 33, 2013, pp. 197-212: 202f. In the following, I paraphrase these pages.
between what is present and what is past is dissolved, and it becomes almost impossible to distinguish between what is transmitted live and what is collected from the archive.

This means that what Ernst calls “technical Eigenzeit”, understood as “the temporal logic inherent to media”, is shaping our collective perception of time while “time itself” has begun to lose its individual character. In other words, the technical Eigenzeit of digital media increasingly conditions the “subjective” Eigenzeiten of individuals and groups. [If we by Helga Nowotny’s notion of ‘Eigenzeit’ or ‘proper time’ understand “the totality of a person’s or a group’s ideas and experiences of time”; then these Eigenzeiten are increasingly media-based and influenced by the temporal logic of media and communication technologies, i.e. by an accelerated ‘mediated time’; which creates a sense of planetary interconnected instantaneity.17] In that sense, the communication platform the World Wide Web also operates as a kind of time-factory. Real-time web and communication practices such as instant messaging - making use of technologies that permit users to receive information as soon as it is published - constitute a temporal field where the message of the medium is “immediacy serving to create the illusion of a pseudo-co-presence”. The Internet, therefore, is not only the space of an enormous global generalized archive, but also of a technical compression of time (because of an extremely accelerated processing of information which creates the illusion of a pseudo-co-presence). In Ernst’s compelling analysis this means that communication is not primarily about exchange of meaning, but about time-sharing, about being present at the same time and sharing the same temporality. (In this context, Bernard Stiegler’s notion of trans-individuation might also be useful to describe the intimate interrelation between the individual, the social and the media through which we communicate; all three are dynamic and individuate themselves together, through each other)

Again, as amongst others Stiegler and cultural critic Jonathan Crary have shown, these digital communication technologies and the Internet can become ‘dis-individuating’ and pave the way for homogenization of perceptual and temporal experience and synchronization in the service of capital,18 for “creating and tearing apart communities loosely linked by shared attention deficit,” as Hito Steyerl has phrased it.19

But there is also a potential in this global co-presence and becoming present to each other, this “generalized sharing of time” constituted by the co-presence of differences and otherness that also Marc Augé points out. As sociologist Nikos Papastergiadis remarks, recently artists collectives, for instance The Yes Men, have succeeded in momentarily hacking the new media technologies that have been made accessible by global capitalism and reroute them towards alternative public revitalisation - creating an image of another world, a utopia, as “an imaginative state that [needs] to be experienced in the complex layers of ‘now time’.”20

[The generalized sharing of time provided by digital communication technologies has also proven decisive for political activism. As communication and media scholar Emily Keightley has remarked in relation to the revolutionary uprising in Egypt in 2011, which is claimed to have started on Facebook: “The Internet, and more specifically social networking sites, were claimed as a precondition for (or even agents of) revolution in terms of their capacity to provide protestors with a mode of interactive communication. But it is the temporal logic of that communication that is identified as crucial. For these revolutionary movements to be organised and mobilised, a shared time of dissent was vital for their momentum to gather and political action to be realised. It is the ability to share videos and information within hours, rather than days, weeks or months that is said to have facilitated the movement’s success.”21]

The contemporary contemporary may therefore also be the situation in which we can become able to part with the static presentism of the present, and reinstall a futural moment in which the world can be imagined differently. To be contemporary, art today must express the condition of contemporaneity - along with the potentials and effects this contemporaneity might bring into being.

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18 In particular through the mass reception of hyperindustrialised temporal objects (audiovisual products, including movies, television programs, popular music, video clips and the like), separating, isolating, and neutralizing individuals that are thus cut off from participating in the exchange of symbols and meaning. Cf. Bernard Stiegler, De la misère symbolique I-II.


Gravity and moving images in the 19th century

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ABSTRACT

In the past few years, the motion pictures featuring the space exploration have released one after another: Gravity (2013), Interstellar (2014), and The Martian (2015). One of their central subject has been a sense of gravity realized by the digital image technologies. In these moving images, it is not only the actors but also the spectators whose bodies are released from the ordinary sense of space and time. Then, we could consider this tendency as a symptom of the image industry today in which our senses have made increasingly disoriented.

However, we found one of their historical sources in moving images popular during the nineteenth century: philosophical toys known as thaumatrope and phenakistiscope. Although their mechanisms are quite simple, Jonathan Crary and Tom Gunning have showed that these devices could generate modern technological images that has disciplined and attracted our bodies and eyes. In fact, we could notice several figures in their plates repeatedly turned and reversed in a narrow circular space.

Then what types of images have these toys animated, and how has the gravity occurred in their optical operation? In responding to these questions, this paper would like to clarify the aesthetic quality of gravity that has been generated through the history of moving images.

1. INTRODUCTION

In the introduction of her book, Spectacular Digital Effects, Kristen Whissel writes

This new attention to special and visual effects can be attributed not only to the high visibility and increasing proliferation of spectacular CGI in popular cinema, but also to the emergence of New Media as an important area of study within the arts and humanities. (Whissel 2014, 3)

Following this remark, we could articulate recent approaches to digital moving images as follows: 1. Declaring the technological innovation of digital images and its absence of photographic indexicality, inspired by a famous proposition that all live-action film could have been a part of the history of animation film (Manovich 2001); 2. Pointing to the analogy between spectacular digital cinema and early film until 1910s, or their coexistence with classical narrative cinema to the degree of the attraction (Whissel 2014); and 3. Focusing on the specific genealogy of the image technology or production method such as 3D, motion capture, and so on (Spöhrer 2016.)

However, if we question whether it is live action or animation, the narrative or attraction, it seems impossible or pointless to reduce recent films to any particular genre or category. Though admitting that its quality has been radically transformed, it might be insufficient to indicate the overwhelming effects enabled by digital or the character of attraction inherited from early films.

Instead, this paper tries to discern one of the aesthetic quality of digital media based on the viewer’s experience from a historical perspective dating back to the nineteenth century. To re-examine recent and historical moving images in terms of “gravity” makes it possible to find their specific genealogy. So the first part of this paper takes a general analysis of contemporary Hollywood films. In the second part, I will argue that the films’ common features can be seen in the nineteenth century optical toy, the phenakistiscope. This method exemplifies the historical relationship between the technological device and the viewer’s eye throughout the modern era, and the aesthetic interactions which makes them immersive and disoriented within the space of moving images.

2. THE GRAVITY IN THE CONTEMPORARY HOLLYWOOD FILMS

Contemporary Hollywood Films featured the space exploration has more than ever focused on a sense of gravity and disorientation, highlighted by computer generated images and digital effects. This phenomenon might be viewed as a symptom of our current lifestyle: surrounded by numerous digital technologies 24 hours and 7 days, we begin to treat them as a new sort of living ecologies, blurring the border between the real and virtual, disorientated in both a temporal and spatial sense.
As if rehearsing or replaying these situations, actors in these films are floating in the cinematic space realized by mostly CGI technologies.

However, in order not to lapse into this kind of easy reflection between social and cinematic conditions, we have to do some close analyses of Hollywood cinema. And it makes appear more fundamental problems inherent to the history of visual images.

As mentioned above, Whissel emphasizes the cooperation between digital effects and the narrative structure in Hollywood films since the 1990s. In particular, she takes “the illusion of radical, gravity-defying vertical movement” realized by digital CGI scenes, and clarifies the way that it makes use of the vertical and horizontal axes of the screen effectively interrelated with the story’s climax or conflicts.

In Titanic (1997), for example, the visual effects depicting the sinking of the vessel make use of vertical or diagonal lines, which interrupt not only the narrative’s stability but also the character’s social hierarchy between the third-class passenger Jack and first class one Rosie. The scene of all passengers falling down from the top deck to the bottom of the ocean, fabricated by CGI, also indicates the fact that the mathematical certainties replace to a social determinism in the film screen. In another example, the main characters of The Matrix (1999), Neo and Trinity, also repeat the vertical movement for resisting gravity, as if representing the possibility of humanity’s liberation from the prison of the Matrix.

About these effects, Whissel says that “Verticality’s link to gravity and the laws of space and time make it an ideal technique for dramatizing and emblematizing [an] individual’s relationship to powerful historical force[s]” (Whissel 2014, 26.) Certainly, these analyses highlight the fact that the narrative structure is reinforced through a series of visual effects, often realized by digital technology. However, there is a risk to conserve the historical connotation of vertical and horizontal directions in the screen, which has been already elaborated by Classical Hollywood Cinema. Moreover, it depends on each culture and media and historically could be prior to the invention of cinematography.

Rather, do contemporary films seem to make these senses of orientation obsolescence and implose these connotations or inherent to the coordinate axis? One of its most salient examples would be Gravity, a film that released in 2013.

First of all, this film begins with a long shot lasting for almost 13 minutes, in which leading actors, Sandra Bullock and George Clooney, perform an extravehicular activity and fall into a situation out-of-control by an accident. As Jesko Jockenhövel points out, “the viewer has very limited time to make choices of his or her own, but is instead transported through space” (Jockenhövel 2016, 60.) In fact, its original script has numerous reference to movements in all directions, such as rolling, loops, circularity, spinning and spiraling, which amounts to the disorientation of kinesthetic bodily senses.

In an article entitled “Gravity: towards a stereoscopic poetics of deep space,” Sarah Atkinson analyzed those overwhelming digital effects in detail. For showing the actors taking spacewalk or being disoriented, this film elaborated a variety of visual cues or effects indicating and composing the depth of space; liquid substances such as water drops or tears, debris floating in the atmosphere or dust adhering to the astronauts’ visors, and lights or lens flares reflecting to the virtual camera. In addition to these cues, their extreme close-ups and point-of-view shots, which are also rotated by 360 degrees, would promote the sense of vertigo for audiences.

As Atkinson said, these cues were meticulously designed by digital computer programs in order to show the vastness of outer space. We could say that it is not the vertical or horizontal axis but rather these details and movements that built up a deep space, the condition for gravity-free actions.

In addition, Atkinson compares audio-visual responses as being similar to a claustrophobic experience absorbed into the enclosed tube of a magnetic resonance imaging (MRI) scanner (Atkinson 2016, 79.) This suggestion is interesting because the lead actors were also enclosed in a similar space during shooting. Surrounded by a flickering LED light box and placed in front of a robotic arm camera, actors have to wear not only a harness and wire to make their body floating, but also use a custom-built restraint fixing one leg to an axis pole.

It means that their action, apparently liberated from the laws of gravity in outer space, was realized by inverted relation between actors and setting, figure and ground, in the real space. Because two actors are enclosed in the circle plate which enables the rotation of their body in all direction. The director, Alfonso Cuárón, goes one step further by turning the screen upside down to emphasize kinesthetic effects in the first sequence.

These features could remind us of the famous precedent in the shooting scene for 2001: A Space Odyssey (1968) directed by Stanley Kubrick. However, what I conceived from this analysis was rather old techniques of moving images; being surrounded by simulated space and details that are liberated from the laws of nature, actors were restricted to a narrow space and only repeating a mechanical movement; by watching them, the viewers get involved in the scene feeling themselves to be disconnected from a real space and get immersed with a neutral mind. These are like visual experience
of the nineteenth century optical toys, the phenakistiscope.

3. GRAVITY IN THE SPACE OF PHENAKISTISCOPE

Even though they are a simple and naïve mechanism, the phenakistiscope often evokes a viewer’s corporeal engagement and mobilizes their sensation from the physiological level, which generates what is called “mechanical assemblage”. This is a famous argument by Jonathan Crary in his book, *Techniques of the Observer* (1990). He pointed out the relationship between observers and moving images proper to the modern era, which was starting from neither cinema nor photography, but rather found in nineteenth-century optical toys.

Of course, their forms are quite different from the technology of contemporary cinema, but here I’d like to compare and reconsider their effects also in terms of gravity. Because Crary’s point seems become more intriguing when cinema is not a dominant mode of moving images, and visual media such as mobile screen or wearable devices flourishes more than ever.

However, the figure reproduced in his book, representing the method to use this device, could be misleading about its properties. (Fig. 1) Unfortunately, Crary does not cite its credit in detail, but this figure represents a player or a viewer engaging with this device in front of a mirror. And what he is staring is a galloping horse similar to Muybridge’s famous serial photography, *Horse in Motion*, realized in 1872.

Although not reproduced in Crary’s book, another exemplary figure of phenakistiscope would be a couple dancing waltz. (Fig. 2) The author of this phenakistiscope was attributed to Muybridge himself. And there is a difference between these two discs, horse galloping and couple waltzing, in that the figure depicted is upside down in relation to the center of circle.

I think this point is significant not only as the origin of cinema or animation, but also as the orientation of gravity along the vertical axis in the moving images. Before Muybridge’s one, a number of phenakistiscope had been fabricated with figures moving in various directions, and the line of gravity was not one way. From this perspective, could we take a glimpse at the possibility of a sense of gravity in these techniques of the nineteenth century?

Therefore, we have to watch more closely their action and classify how does it move. Of course, vertical axis has existed from the invention of phenakistiscope by Joseph Plateau in 1832, and this could be a traditional way inherited from pictorial representation. However, there were another examples whose gravity is directed to a surface of the plate as ground, so that viewers are looking down figure from a sky. This composition makes possible a centrifugal movement, from inner circle to its outside, often acted by small animals such as cats, birds, frogs. In addition, attaching small shadow below their bodies gives the impression of floating upwards from the plane. (We could see several examples in a fascinating collection of Richard Balzer, http://www.dickbalzer.com)

Nicolas Dulac and André Gaudreault highlighted three defining points about these optical device: rotation, repetition, and brevity. As a result, their temporality is mechanical and non-human, as expressed by Tom Gunning, a temporality of “irruption,” or “the pure present tense of its appearance.” In other words, there is only circularity and repetition without the cue for a be-

![Figure 1. Use of phenakistiscope before a mirror.](image1)

![Figure 2. Eadward Muybridge, disc for zoopraxiscope, 1893.](image2)
beginning and end. Although the absence of narrative may be the noticeable difference with contemporary film, we could say that the timelessness of the action in phenakistoscope could transform the small circular plane into a vast space alternative to the normal laws of time and space.

Furthermore, Dulac and Gaudreault categorized two patterns for the orientation of the figure within the optical toys. On the one hand, there is a pattern called “circular arrangement”. This type sometime “pushed them [figures] to go beyond the very border of the disk,” with the distortion or expansion of their form. Moreover, Dulac and Gaudreault continued, “Like the kaleidoscope, the Phenakistoscope belonged more on the side of the cosmic, of the big bang, and of the expansion and contraction of the universe” (Durac and Gaudreault 2006, 234.)

On the other hand, exemplified by the zoetrope, another optical device invented during the same period, a different direction of moving figures became expressed using a rectangular band rotating in a cylindrical device. It is the “horizontal arrangement of figures” which “encouraged a linearization of the action”; or “self-realization” of actor, just like an acrobatic horse riding or mechanical forge working (ibid, 235.)

In short, their analyses characterize the former phenakistoscope as “a cosmic and gravity-less model”, in contrast to the later Zoetrope which is “a terrestrial and vertical one”. These tendencies are verified by the materiality of each device, because the phenakistoscope forced players to hold it in their hand and use it before a mirror, regulating their body to the device. In contrast to this mode, the zoetrope is a device standing alone, which makes the viewers merely watch through the slits of the cylindrical frame.

The difference between these patterns seems crucial, because this could be considered a great step not only to a narrative of the serial images, but also to the possibility for projecting moving images, which will be fully realized by the cinema.

And this is why Muybridge has reversed the orientation of vertical axis for the figures depicted on the circle. Researching technical specifications of Muybridge’s magic lantern, David Fresko pointed that he had made the phenakistoscope into the zoopraxiscope for the presentation of his achievement, serial photography of a galloping horse. But the problem was occurred because the images projected had been distorted and blurred in contrast to the original photographic image. To solve this problem, Muybridge has painted or recoated each original photographic plate to make them more suitable for projection.

This fact clarifies that the essential point for Muybridge was neither the verisimilitude of images guaranteed by photographic indexicality, nor the certification of the position of horse’s legs. Rather, we could find here, too, the aspiration for gravity-free in the moving images, which guided him to make the appearance of horse’s body trotting and floating from a horizontal line.

4. CONCLUSION

For concluding this paper, I’d like to remark a similarity between contemporary films and nineteenth century devices, that is called, the viewer’s looking through-ness via an enclosed device. From this point, we could trace the genealogy from today’s head-mounted displays, screens of mobile phones, dating back to the wooden stereoscope and slits of optical toys in nineteenth century, via the lenses used at the 3-D cinema.

This remark might remind us of a famous theory on voyeurism derived from classical Hollywood Cinema, which reinforces viewer to identify with main actor. However, the looking through-ness via a device, as showed in this paper, does not aimed for facilitating an imaginary identification. But rather, it could be understood as a manifestation of our aspiration for the gravity-free and disorientation in the space of moving images.

From this perspective, there is a suggestive example of early phenakistoscope, which depict some stars shaded and comets with trajectory behind the black space. This piece also encourages us to look through and immerse into the disoriented space for acquiring a gravity-free sense.

Watching those looking through images via any device, what is interesting for me is an ambivalent and even paradoxical attitude; on the one hand, people being eager for a stimulation to feel being floated, and disoriented in the moving images, but on the other hand, they also hope to get relieved to be fixed or oriented according to some laws such as direction, narration or new technologies just like GPS. We can conclude that this aesthetic ambiguity related to moving images could have been a latent force for propelling its history and functioning the line of flight for the audience.

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ABSTRACT

The notion of “Post-Internet” has become current in the field of art in Japan since the 2010s. For example, a research group called “Internet Reality Kenkyu-kai,” which consists of artists, curators, and critics, was organized in 2011 at the NTT InterCommunication Center (ICC), where new trends of Post-Internet art have always been explored and presented. Following this, an exhibition titled “Internet Art, the Future: the Reality of Post-Internet” was held to present the research results of this group at ICC in 2012. Other examples include the publication of a special issue about Post-Internet called “Internet Culture” in 2014 by the culture magazine MASSAGE. Similarly, Bijyutsu Techo, which is one of the most popular art magazines in Japan, also devoted a special issue to Post-Internet—called Post-Internet: New Perception in the digital Native. Moreover, a Japanese curator, Sekai Kozuma, who has recently organized some inatistably ambitious exhibitions, organized an exhibition titled “Prototype of Worldmaking” at the gallery FIGURE 17-15 cas, in which the notion of “Post-Internet” became a matter of central focus. Yuko Hasegawa, who is one of the most popular Japanese curators, also organized an exhibition called “Post-Internet Art by Young Japanese Artists: New Materiality, Mediality” at the Kyoto University of Art & Design in 2015.

Undoubtedly, each practice has its own way of pursuing Post-Internet art. Nonetheless, a trend of addressing today’s art by considering “Post-Internet” as a key concept is becoming established in the field of art in Japan.

So, what does Post-Internet art seek? What kinds of communication does it create? In this paper, I attempt to show responses to these questions in terms of computation and “New Aesthetics,” the latter of which is a current art and design movement in the digital society. This new notion has also been discussed since 2011 by James Bridle, Aaron Cope, Ben Terrett, Joanne McNeil, Russell Davies, Bruce Sterling, and David Berry.

1. POST-INTERNET IN JAPAN

Based on digital technologies, new art practices have appeared in Japan since the 2010s. At a glance, these practices have different methodologies, tendencies, and features. Therefore, we assume that they do not have coherence like the rest of the world; it is difficult to find a common idea in Japan’s current art practices. It seems that the art practices of present-day Japan lack a shared nature because of its diversity—or because of a decline in the influence of art critic. However, one notion has emerged since the 2010s: “Post-Internet.”

As an example of how Post-Internet has recently become currency in the art scene of Japan, there is a research group called “Internet Reality Workshop [インターネットリアリティ研究会].” Organized in 2011, it consists of artists, curators, and critics at the NTT InterCommunication Center (ICC). At this center, new trends in art (especially art about media, communication, information, and technology) have always been explored and presented. Therefore, this center has been regarded as one of the most influential institutions in Japan, playing a leading role in its art scene. Furthermore, in 2012, an exhibition titled Internet Art, the Future: the Reality of Post-Internet [インターネットアートこれから—ポスト・インターネットのリアリティ] was held to present the research results of this group at ICC.

Another example is the 2014 publication of a special issue of the culture magazine Massage—called Internet Culture [インターネットカルチャー]. Similarly, Bijyutsu Techo [美術手帖], which is one of the most popular art magazines in Japan, also devoted a special issue to Post-Internet—called Post-Internet: New Perception in the digital Native [ポスト・インターネット—デジタル・ネイティヴ時代の新しい知覚].

Moreover, a Japanese curator, Sekai Kozuma, who has recently organized some ambitious exhibitions, organized an exhibition titled Prototype of Worldmaking [世界制作のプロトタイプ] at the gallery FIGURE 17-15 cas. In it, the notion of Post-Internet became a matter of central focus.
Another important example is Yuko Hasegawa, who is one of the most influential Japanese curators. Last year, she organized an exhibition called *Post-Internet Art by Young Japanese Artists: New Materiality, Mediality* [ポストインターネット アート—新しいマテリアルティ、メディアルティ] at the Kyoto University of Art & Design.

Certainly, these each practice has its own way of exploring Post-Internet and Post-Internet Art. Nonetheless, a trend of addressing today’s art or considering Post-Internet as a key concept is becoming established in the art scene of Japan.

So what does Post-Internet art in Japan seek? In this paper, I attempt to show a response to the question. But I do not have much room to discuss it, nor to present you with many Japanese artists. So I pick the Japanese artist who is most representative of Post-Internet Art: Nukeme. By analyzing his art practice, I attempt to reveal an answer to the question.

2. POST-INTERNET ART

Reportedly, Marisa Olson (an artist, critic, and curator) employed the term ‘Post-Internet’ for the first time in the domain of art (Olson, 2010: 59). This term she proposed signifies lack of a distinction between online and off-line—or between the Internet and the physical world today. For instance, our smartphones are always connected to the Internet. In this era, the Internet has become an ordinary, important part of our daily life. And then this distinction has disappeared from our consciousness and activities.

When you participate in the 20th International Congress of Aesthetics in Seoul, you can find out information about it and register for it on the Internet. Then you can book a flight and a hotel room online.

The Internet and the physical world overlap each other. Otherwise, you could not travel to Seoul in peace. We do not consider that one side is the virtual or fictional, and the other is the real or true. The two worlds are equivalent for us; they are each reality.

Olson extends her conception about Post-Internet to her understanding about today’s art (Olson, 2010: 60-63). In ‘Internet Art’ (i.e., artwork on the Internet), each artist has placed a great deal of value on the Internet, but not the physical world. However, in her text ‘Post Internet: Art after the Internet,’ Olson defines Post-Internet Art—not only as artwork on the Internet, but also as all art concerned with the Internet. As is well known, the Internet is now essential for activity and production of artist. Therefore, ‘Post-Internet Art’ is now a critical term, by which we can think of and redefine art in general from perspective of being equivalent and flat between the Internet and the physical world.

So what does Post-Internet Art seek? Artie Vierkant sets out his idea about Post-Internet Art from theoretical arguments and artistic activities, and looks at artwork in this way:

*In the Post-Internet climate, it is assumed that the work of art lies equally in the version of the object one would encounter at a gallery or museum, the images and other representations disseminated through the Internet and print publications, bootleg images of the object or its representations, and variations on any of these as edited and re-contextualized by any other author* (Vierkant, 2010: 5. Emphasized by Vierkant.).

According to him, Post-Internet Art releases artists from the medium specificity and originality. It also allows for each variation of a piece of art to exist with equivalence. In fact, in his series *Image Object*, he exhibited a piece as a physical object at a gallery, transformed it to a retouched digital image, and uploaded its image onto the Internet. An image on the Internet is not a reproduction of a piece of art exhibited in a gallery. Rather, it becomes a piece of art on its own, which has equal value with artwork as a physical object in a gallery. At the same time, a documented image of artwork as a physical object at a gallery also becomes an image as a piece of art while circulating on the Internet. Moreover, these images are copied, modified, and diffused on the Internet by someone except the author. Such transforming images also become objects that are equivalent with artwork at a gallery.

Thus, the traversabilty, the transformation of the mode of existence, and the distortion of reality without restrictions around medium and author are central conception to Post-Internet Art. With this conception, so to say, by speculation of objects and images into present worlds with fluidity, traversability, and cyclicity and by visualization of many transformations and variations of objects and images, plural worlds emerge with their defined realities. It results that the artwork is released from the medium specificity, author, and originality.

And Nukeme is one of the Japanese artists most representative of this Post-Internet Art.

3. NUKEME IN POST-INTERNET ART

Regarding ‘clothing as a medium,’ Nukeme started his artistic activity, especially fashion design, in the mid-2000s. For example, *Nukeme Bou* (2008-) carries the words of poet Yoshinori Henguchi, and allows people wearing it to be surrounded by the world of his poetry. Or, *16m T-shirt* refuses to be worn. In his practice, we
could find that the object controls us, like a hotel guest with a little larger room key in his pants pocket. We could also confirm that communication is made by a person who assimilates to an object, or who wants to take on the form of it.

One of his most important works is *Glitch Embroidery* (2012). (Figure 1) When we make embroidery with digital devices, we use software for computer sewing machines. In this software, we can create some shapes, convert them to data, and transmit them to the sewing machine. And then, according to the data, the sewing machine embroiders shapes on the cloth— as they were drawn in the software. However, in *Glitch Embroidery*, before transmitting this data to a sewing machine, it is visualized as a numerical code, which is permitted to manipulate it with the software ‘Text Editor’; then the numerical code is rewritten.

The act causes a glitch, which signifies that a bug has intentionally been brought in. The glitch caused by the data creates other embroidery; then we can clearly appreciate the bug. I believe that the concept of Post-Internet Art exists in this work (even though the Internet is not directly related to it) because of the conjunction of computers and embroidery (i.e., digital world and physical world). And this glitch allows us to recognize this conjunction.

However, this glitch arises in physical world, not digital. The glitch in digital world is materialized in physical world, and a materialized glitch emerges as the distortion of shapes in embroidery. The object in digital world erodes physical world, transforming the mode of existence and taking on a new reality.

Nevertheless, we can find his artwork that is more directly involved in Post-Internet Art. It is series of artwork titled *Old School* (2015). (Figure 2) It prints *Windows Vista*’s logo on a piece of wood—using a UV printer machine, which has the function of fixing an image on a cube. Depending on the thickness and area of the piece of wood, *Windows Vista*’s logo becomes deformed. Consequently, many variations are composed from it.

By the way, how do we think about ordinary images on the Internet, such as *Windows Vista*’s logo? Well-known images on the Internet are nothing but data or light from RGB signals (outputted from digital devices), so they do not exist physically. According to Nukme, although these are (so to speak) ideal substances for viewers, they get the impression that images have texture and depth physically. But when an image derived from the Internet is printed on a piece of wood and outputted to physical world, impressions of texture and depth in the image disappear. Instead, an image on a piece of wood gives us cheap, flat impressions. And in this work, the material becomes the key aspect. Connected with this aspect, we should think of the fact that Nukeme digs *Windows Vista*’s logo onto a surface with a chisel. (Figure 3).

We are also able to observe that this act provides some fine splits on each wooden surface. Fine splits give us the impression of roughness. At the same time, the material aspect in this work is emphasized by illuminating their fine splits (Mizuno, 2015). In *Old School*, we can also see that the object on the Internet arises in physical world, transforming the mode of existence and taking on a new reality.

Deformed, scratched, cheap, flat, and materialized, *Windows Vista*’s logo becomes an arena for the clash of each reality—between the Internet and physical world. Therefore, it allows us to notice imbalance, fault, or distortion in two realities.

![Figure 1. Glitch Embroidery (2012) (Mizuno, D & The Meeting about “How Can Fashion Renew?” executive committee, 2015: 139).](image1)

![Figure 2. Old School (2015). Photograph taken by author.](image2)
On this series of artworks, Nukeme offers us the opportunity to reflect on our contemporary daily life of Post-Internet by including traversability between online and off-line in artworks and by placing in the foreground imbalance, fault or the distortion of realities between them through a materialized image.

4. “NEW AESTHETIC” AND COMPUTATION

Up to this point, I have argued about Nukeme’s art practice from the viewpoint of Post-Internet Art, which is the traversability between the Internet and the physical world; the distortion of reality brought out by traversability; the material as the arena of traversability and distortion; and the new reality which has resulted from them. Then, what kind of flow of thought does Post-Internet Art have? I will attempt to show a response to this question in terms of the “New Aesthetic,” which roughly coincides with emergence of Post-Internet Art, a current art and design movement in the digital society.

Editor, artist, designer, writer, and researcher have discussed the “New Aesthetic” since 2011 from the standpoint of the big event on image, music, technology, and idea, South by Southwest. For example, James Bridle, a writer and artist, points out that design and pattern, which originated from the digital world or the Internet and did not exist in the previous physical world, have increasingly permeated the physical world (Bridle, 2012).

Examples of these design and pattern are the pixels of an umbrella, a fighter, or a building. According to Bridle, these designs and patterns, and also thinking about them represent the “New Aesthetic” (Figure 4). In other words, the “New Aesthetic” is a way of thought about design and pattern where the digital world, or the Internet and the physical world, are linked by traversability in an equivalent reality (Bridle, 2011). Therefore, the “New Aesthetic” is similar to Post-Internet Art in its central conception. Thus, to reveal a way of thought in the “New Aesthetic” signifies making the flow of thought in Post-Internet Art as explicit.

David Berry, a researcher of media and communication, explains a way of thought in the “New Aesthetic” in his book and essays. According to Berry, “[T]he new aesthetic can be seen as surfacing computational patterns, and in doing so articulates and represents the unseen and little-understood logic of computation, which lies under, over, and in the interstices between the modular elements of an increasingly computational society (Berry, 2014: 157).” Berry asserts that because of taking on the nature nonexistent in the physical world, the design and pattern of the “New Aesthetic” are a representation of the binary computation working behind them (Berry, 2014: 157). The “New Aesthetic” also shows modes of logic in computation. In other words, he considers the “New Aesthetic” as a thought of computation. However, it is clear that when he uses the term “computation,” he refers to it in computer. He regards computation as the separation and processing of the world, namely that which “is transformed from the continuous flow of our everyday reality into a grid of numbers (Berry, 2011: 1-2).” He claims that the way of understanding the world and the reality with computation in computers produces both new knowledge and a method of controlling them. However, computation is not limited to the computer or, so to say, the Turing Machine, but it has various modes.

Fuminori Akiba, an aesthetic scholar, explores artistic practices through which we can find out a new aesthetic and new beauty in his book, Making the New Aesthetic.
In this book, like Berry, Akiba also considers computation as a key concept for his strategy about the new aesthetic. Akiba defines computation as an act of transforming, according to a rule, an object with one mode of existence into a different object with another mode of existence one after another (Akiba, 2011: 90-91). The computation under this definition surely includes what Berry asserts for the “New Aesthetic.” However, it has other potentialities. The computation not only expresses various appearances of the world based on algorithms, in other words, variations of appearance of the world from the already known architecture, like that of Seoul on WebGIS as showed by graphics, air photo images, and panoramic images. Using reaction-diffusion, bacterium, or DNA, the computation also reveals the ill-defined architecture of phenomenon and makes some of it clear by constantly transforming the mode of existence with many algorithms (Akiba, 2011: 63-65).

I believe that the computation with these two modes is a way of thought both in the “New Aesthetic,” and in Post-Internet Art. Nukeme shows us plural worlds and realities in them by the traversability of images from the digital world or the Internet to the physical world and by the distortion derived from its traverse. In the same way, he repeats distortions of realities by the traversing of images, materialized images, and materials such as threads and fine splits, or he continues transforming the mode of existence and takes on a new reality in the world. At this point, we can discover some architectures that generates plural worlds and realities in them. This gest of Nukeme’s practices allows us to notice and reflect on contemporary social life, in the Post-Internet situation.

In Japan, there are other artists engaged in Post-Internet Art besides Nukeme. Therefore, we should not evaluate and understand all Post-Internet Art in Japan only by analyzing Nukeme’s art practices, even though he is one of the representative Japanese artists engaged in Post-Internet art. However, as I have discussed, I believe that the perspectives of traversability, distortion, and computation have become important conceptions to understand other artists in Post-Internet Art in Japan since the 2010s.

REFERENCES

Aesthetics of the “robotized body” in Aidoru (popular singers) costume

Abstract

In the new media environment developed over these past few decades, our body consciousness, from ontological, aesthetic and sociological points of view, has been radically modified. Throughout diverse experiments (virtual reality, augmented reality, video games, simulation, avatars, etc.), our body image today differs vastly from that of previous eras. Cyborgs, humanoids and humanlike-robots that were classic imaginations of SF films have become real thanks to advanced technologies.

In my presentation, I would like to investigate one emerging “ideal body” trend in our mass cultural environment. The observation of costumes of popular singers called “Aidoru” will allow us to understand what human beings consider “an ideal” body shape. “Aidoru” is a Japanese word meaning “young star singer(s).” These performers, strategically staged commercially since the 1970s, are characterized by their particular style of dance, music and costume. One pioneer example of Aidoru wearing a robot-like costume is the female duo, Pink Lady, popular in the second half of 1970s. The metallic colored costume for one of their hits, UFO, featured mechanized body traits reminiscent of a spacesuit. We can also think of cone-shaped bra designed by Jean-Paul Gaultier for Madonna in the 1990s, which brings to mind a strange humanlike robot. As for a more recent example, the dance style of trio Pahyumu (Perfume), is characterized by unique, inhuman, and unnatural mannequin-like movements. Their costume also resembles spacesuits and their music is electro. One does not need to look far to find singers partial to the robotic style; this costume trend is shared by a large number of Aidoru.

This trend of aspiring towards a robotic-like body is worrisome. It doesn’t just signify an appreciation for simple physical imitation of cyborgs through costume games, but ontological pursuits of self-image. Analyzing these costumes will help us understand the signification of human body representation from aesthetic and anthropological points of view. Throughout my presentation, I will construct a theory of body consciousness and its representation to reveal the strangeness of idealized body image.

INTRODUCTION: BACKGROUND OBSERVATIONS

In the new media environment developed over these past few decades, our body consciousness, from ontological, aesthetic and sociological points of view, has been radically modified. Diverse experiences available today such as virtual reality, augmented reality, video games, simulation, and avatars, have morphed our body image to something vastly different from that of previous eras. Cyborgs, humanoids and humanlike-robots, classically featured in Sci-Fi films, have become real thanks to advanced technologies.

Wearable devices, such as the Walkman, portable CD player, iPod, or Smartphone, are common examples. They allow us to experience life differently in mediatized surroundings. Portable video game devices, which allow users to remain constantly connected to other players, provide a modified reality superimposed on the real world. These devices, known as “AR” (augmented reality), were formed in the new media environment and offer the experience of a wholly new body consciousness.

Virtual makeup simulators are another notable development. Shiseido’s creation, “Mirai mirror” (Figure 1), provides a visualization of a client’s make-up choices including eye shadow colors, cheek colors or hair styles, and so on.

Social media practices, such as Facebook and Twitter, are a more common-place example which incite us throughout our daily life to communicate to our friends and family in virtual ways. These play an important role in forming the media-based society. When examining this phenomenon, it’s important to remark the radical modifications in our body consciousness from different points of view.
While keeping in mind these different experiences and their consequences throughout this paper, I will investigate one emerging “ideal body” trend in our mass cultural environment. By examining popular singers called “Aidoru” and various manga characters’ image, especially their clothing, insight will be gleaned into how human beings judge an “ideal” body shape.

“Aidoru” is a Japanese word meaning “young star singer(s)”. Unlike the original definition of this term linked to its religious usage (“idol”), Japanese idol refers to young stars, icons of Japanese pop culture. They are highly manufactured and staged by talent agencies, both industrially and commercially, attracting a significant fan-base. The resulting consumerism makes an economic impact. The singers’ strategically staged performances, produced since the 1970s, are characterized by a particular style of dance, music and costume. At just a glance, their costumes stand out for featuring inhuman-like, robot-like or cyborg-like forms.

One pioneer example of Aidoru wearing a robot-like costume is the female duo, Pink Lady, one of the most popular Aidoru in the second half of 1970s. This duo became a classic example of cheerful, healthy and girlish beauty as opposed to a more “sexy” and grown up female ideal. While the nature of immaturity and girlishness is important in Japanese Aidoru, I will skip over this point in the paper and focus on developing our current theme “Robotized body and its representation”. Pink Lady dressed in metallic colored costumes for their sixth single, UFO, which sold over one million copies. Released in 1977, it featured mechanized body traits reminiscent of a spacesuit (Figure 2). Audiences in those days were also attracted to the lyrics written by Yu Aku (阿久悠), which feature a beautiful girl who, bored of boys on earth, falls in love with an extraterrestrial.

Trio Pafyumu (“Perfume”) provides a more recent example, with a dance and fashion style characterized by unique, inhuman, and unnatural mannequin-like movements. Pafyumu is a Japanese pop-band whose music is generally classified as techno-pop, electronic dance music and features autotune and vocoders. Like Aidoru, both the music and the “different” costume style of the group Pafyumu have impacted contemporary pop-music performance. Their spacesuit-style costumes match well with their music genre: electro.

Look at Pafyume’s costume in the promotion video for their sixth single, UFO.

Figure 1. “Mirai mirror”, makeup simulation device, Shiseido.

Figure 2. Japanese duo Aidoru, Pink Lady and their space suit-like costumes for “UFO”.

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1 Certain games such as Pokemon Go, an application for Smartphone, which is quite similar to Ingress in a way, free-to-play location based augmented reality mobile game, offer the experience of an augmented reality. Players using Smartphone’s GPS and camera create their avatar to play, move and be displayed in the game’s map. This game gives us the pleasure of creating our own avatar by proposing many personifiable aspects.

2 Tarento (“Talent”) means “media personality” in Japan, meaning mass media celebrities such as on TV, in magazines and on the Internet. Talent agency is the agent which manages and promotes Tarento’s.

3 Pink Lady is a Japanese female pop music duo, featuring Mitsuyo Nemoto and Keiko Masuda. Pink Lady are remembered for their remarkable popularity not only in Japan but also abroad such as in Seoul.

4 Pafyume is a Japanese pop girl band, consisting of Ayano Omoto, Yuka Kashino and Ayaka Nishiwaki, who formed in 2000 at young talent academy Actors School Hiroshima.

5 An “autotune” is an audio processor for correcting pitch in vocal and instrumental recording. A “vocoder” is a voice codec for analysis and synthesis of human voice signal for audio data compression, largely used today in composition with electronic musical instruments.
“Spring of Life” (2012) (Figure 3). The scene appears to present a futuristic robotics research laboratory, where three young girl-figured robots (singers themselves) find themselves connected to a huge computer system. Their bodies show opened metallic parts maintained by inhuman-like machines, much like we have seen in science fiction films. The robots, living in the laboratory, dream of a typical human girl’s life: loving a boyfriend, enjoying shopping and makeup. At the end of the piece, hoping their dreams come true, they try to achieve this by pulling out a cable that turns out to be their power source. The scene suddenly goes black and the system on the computer screen completely stops. The storyline of Spring of Life is the reversed version Pink Lady’s UFO.

beautiful female robots dream of becoming a “real” human girl.

One does not need to look far to find singers partial to the robotic style. This is a strong costume trend, shared by a large number of Aidoru.

As for singers’ fashion in an international context, refer to cone-shaped bra, designed by Jean-Paul Gaultier for Madonna in the 1990s. Seins pointus or cone-shaped bra, which has robot-like features, brings to mind a strange humanlike robot and is one of Madonna’s most notorious articles of clothing. Initially presented in the Jean-Paul Gaultier Autumn and Winter Collection 1984-1985 (Figure 4), Madonna wore the costume on her “Blond Ambition Tour” in 1990. It represents an abstract form which modifies her original bodyline. Dressed in it, singer appears an unrealistic and unnatural creature such as android or humanoid⁶.

We mustn’t forget Lady Gaga, American singer, songwriter, clearly influenced by Madonna, is also famous for exceptional performance and costume, both live and recorded. In “Paparazzi” (2008), Gaga wears a metallic cloth resembling armor or a robot (Figure 5). In a feminist story written by Lady Gaga herself, after surviving an attempted murder by a man, the character becomes gravely disabled, thus the robot-like costume which plays a prosthetic role (artificial arm in the promotion video). Hence, this trendy body image: robotized body.

According to my observation and thought, this trend of aspiring towards a robotic-like body is strongly worrisome. It doesn’t just signify a simple appreciation or

⁶An android is a robot looking and acting like human with its body having flesh-like resemblance, aesthetical purpose) and a humanoid is a robot that is functional and practical.
physical imitation of cyborgs through costume play, it points to very ontological pursuits of self-image. Aesthetic and anthropological analysis of these trendy costumes should help us understand the contemporary implication of human body image. The purpose of this study is to construct a theory of body consciousness and its representation to reveal the strangeness of the idealized body image.

SOURCES OF INSPIRATION FOR ROBOTIZED BODY SILHOUETTE AND ITS INFLUENCE

Now I would like to lay out a simple analogy, based on above-mentioned Aidoru’s costumes, between these costumes and other social and cultural phenomena.

1. Loose Socks

At first, let’s compare a typical robot-like costume’s silhouette with a bodyline made by loose socks. Loose socks, Japanese-English term, are a style of baggy socks popularized among Japanese junior high and high school girl in the second half of 1990s and 2000s (Figure 6). This style resonated with other trends generally called “Kogyaru culture”\textsuperscript{vii}. Today, we can observe this style not only in Japan but also in foreign countries, especially among young fans of manga and Japan-anime, who are radically influenced by its characters’ clothing. As you see in this simple illustration, loose socks create trumpet-shaped legs when worn, not with pants, but with a skirt. What is curious is that this craze is not limited to niche communities; loose socks are seen on girls of many different styles.

2. Characters’ costumes

One of the most influential body image types results from manga and anime characters. In Innocence, the most famous work of Mamoru Oshii (2004) a series of deaths occur due to malfunctioning “gynoids”\textsuperscript{viii}. Throughout this film, spectators see a number of human-sized marionettes, which are ontologically inspired by various resources such as Tomorrow’s Eve, the erotic ball-jointed doll of Hans Bellmer, or certain philosophers and theoreticians such as Richard Dawkins and Max Weber.

As for more anime-oriented characters, Digiko of Digikyaratto shares robot-like features (as well as a kind of “infant-like” trait defined as “moe”\textsuperscript{ix}, and characters dressed in mobile suits like Shinji Ikari, Rei Ayanami, of Evangelion (Figure 7).

In a celebrated work by Akira Toriyama (鳥山明), Dragon ball, we see another android character example. “Android no. 18” (Jinzo Ningen 18 go), is a blonde-haired human forcefully turned into a cyborg by Dr. Gero (Figure 8). She was initially born as human female and artificially transformed by a mad-scientist to kill people.

\textsuperscript{vii}Kogyaru means young Japanese school girls, especially junior-high and high school female students who express their fashion style with mini skirt, school uniform, severely brown-dyed hair and particular makeup. They were principal founders of mobile device culture such as Pocket-bell (“hipper”) and mobile phone.

\textsuperscript{viii}A gynoid is a “fembot” (feminine humanoid robot), that is, a doll-like sex robot.

\textsuperscript{ix}The concept “moe” signifies a love for young girls, girlish characters and cute objects. Features of “moe” are often determined by the presence of coded or stereotypical “cute” elements.
When she meets Kuririn, a martial artist madly in love with her, she is able to accept his love despite her incapacity to reciprocate, and succeeds in removing the self-destructive device implanted in the body of Android no. 18. To our great surprise, she gives birth to a daughter later. Her sexy and feminine appearance has attracted amateur fans and designers, encouraging them to modify and arrange the original figure so that it’s body should be more ideal and adorable according to their taste. Many cosplayers disguise themselves like Android no. 18, imitating her inhuman-like features such as an unfeeling facial expression, white-pale skin, stern character and strangely colored eyes, etc.

These modified body images in our mass-cultural society, especially those aesthetically idealized by influences from robots, humanoids and cyborgs, have built a different body consciousness. Our aspiration to assimilate them can be detected in today’s clothing trends, in particular in certain personalities and celebrities staged by mass-medias.

**UTILITY OF THE ROBOTIC COSTUME: EMPHASIS OR NEUTRALIZATION OF SEX APPEAL?**

It is time to consider the very utility of a robotic costume regarding sexuality. Do robotic silhouette costumes emphasize sex appeal or reduce it by neutralizing the body into the costume? It is critical to focus on the meaning of this adoration or admiration for robot-like bodies.

Figure 8. Android no. 18, “Dragon Ball” s female character and her “combat-like” costume.

Actually, the aspiration often consists of complex layers of senses. In the case of Madonna, her robotic costume “cone-shaped bra” functions for emphasizing her sex appeal. No one contests this. However, let’s consider the case of Android no. 18 and Lady Gaga’s prosthesis one. Android no. 18’s look shows certain boyishness with combat equipment, at the same time, her stereotypical “beautiful” features such as blue eyes, blonde hair and a poker face, clearly augment her sexuality. Lady Gaga’s prosthesis works differently. Though Lady Gaga is herself a famous singer song-writer, characterized by her sexy performance, the fact that she becomes disabled and then appears as a kind of cyborg construction metamorphoses her into a strange creature. Opposed to these cases, Japanese aidoru’s costume, especially those of young stars, function to neutralize their “female features” in order to imitate “girlish” or “infant” looks. This role is similar to that of some childish anime characters’ robotic silhouette.

**CONCLUSION: CONSIDERING THE SIGNIFICANCE OF ROBOTIC BODY-IMAGE**

Throughout my research, what forms contemporary body image, that is idealized human body shapes are robots, cyborgs (prosthetics) or humanoids (android, in terms of aesthetic definition) which have been developed thanks to our attraction to the most advanced technologies available to us. The sources of inspiration I presented in this paper represent only a small part. As I theorized in my doctoral thesis Representations of the self in contemporary era characterized by the mobility and fluidity and Fashion for the “character”-ized body in Semiotopos no.9, body consciousness fundamentally influenced by animation or manga characters has a very strong presence. Furthermore all experiences of simulation, virtual reality with avatar are co-formers of this new body consciousness. Hiroki Azuma, author of “Animalized Postmodernism vol. 2 – the birth of gamelized realism”, had already defined character as one of the most important personalities acting in our society. Contemporary body image is formed through a multilayered and complicated process.

Determining the utility of robotic costumes in terms of sexual appeal should be multilayered. According to our observation, certain robotic costumes reduce sexual appeal to neutralize gender differences while others contribute to augment the sexual effect, pushing singers to meet consumer preference. Although we don’t yet have a master key to clearly explain this issue, it seems to me this point is very important to consider. I would like to continue to study it in my future research.

I insist, enthusiastic imitations of idealized body im-
age derived from robots are a restless and alarming act. Here’s why: The robot, including functional prosthesis and android or humanoid, was initially invented and developed with the goal of imitating, reproducing and representing a “real human being” that is the most powerful and at the most high grade. It ought to have aimed at becoming a human-like existence and all scientists and engineers ought to have made efforts in that direction. Nevertheless, today’s situation shows robots have become “ideal” for us (coming out as a very Aidoru for human beings). Horribly, we can’t predict how this body image situation will progress and what kind of body image we will be drawn to in the future because we venture into the unknown world. In other words, this adoration is autonomous. We should be terrified by its evolution: what if the adoration takes initiative and dominates us just like an uncontrolled AI (artificial intelligence)? Some will protest by saying that it is too much, or that it is not necessary to go so far. When we observe the value with which people appreciate Pahyumu and Lady Gaga’s promotion videos as aesthetically good taste, we can seriously acknowledge this “robotized body trend”. That is why I emphasize it as a very important movement and I hope to dig more deeply into this point in my future research.

REFERENCE

A study of play attributes in aesthetic experience of interactive artworks

Park, Yeonsook (Yeungnam University, Korea)

I. INTRODUCTION

This study mainly discusses the aesthetic experiences of interactive artworks seen from the Ludological perspectives. In his book, *Homo Ludens*, Johan Huizinga applies his theory to Fine Art practice and suggests that when a spectator appreciates artwork without physical reaction or at least watching performance of an artist, one just observes the products and traces of artists' intensive sensations and experiences. If artwork cannot inspire certain reactions in spectators, it will not be able to offer spectators immediate and effective sensual experience that theater, live music, and dance usually provide.

From this point of view, I wonder if I could apply this thought to interactive artworks that provoke spectator's reactions, which is termed as interactivity. Therefore, my study proposes following three questions; “What is interactivity?”, “What makes the aesthetic experiences of interactive artworks and play similar?”, and “What can we get from this play effect?” Now I would like to suggest the answers to these questions.

II. INTERACTIVITY

What is interactivity? Interactivity is a term used in various fields with different meanings. The dictionary defines interactivity as the degree of involvement of users in the exchange of information through the use of computers. Communication occurs when at least two people are related and recognize the presence of each other; they also believe that the opponent recognizes their existence.

Communication can also be referred to as a “state of reciprocal awareness.” The most important aspect of the definition is the recognition of the concerned individuals of their situation and existence. To achieve communication is to be physically near each other. In the world of art, interactivity means that a spectator’s action directly affects the production of artworks. This entails a two-way dialog system rather than a one-way reception between the artwork and a spectator.

“An interactive system is a machine system, which reacts in the moment, by virtue of automated reasoning based on data from its sensory apparatus. Interactivity implies real time.” Owing to this trait, interactive artworks are usually real time, which makes it fundamentally different from the traditional styles of artworks.

Compared with the current digital media, a traditional interaction is limited by temporal limits as the interaction only occurs when a spectator is within the area where a certain artwork is exhibited. The development of digital media reduces the constraints of time and space for appreciating artworks. It also makes a spectator interact with the artworks in real time.

An interactive artwork indicates that a spectator does not only look at an artwork but also experiences it directly and actively. A spectator is part of the creation and production. A spectator can change the images of interactive artworks, making him/her one of the producers. As immediacy is among the nature of interactivity, a spectator must react to the second person and not the third one.

Interactivity is an intimate system between two persons. It activates the participation of a spectator who approaches the artworks. At the same time, it works as a driving force for a spectator to appreciate the artworks.

Jens F. Jensen identifies four categories of the concept of interactivity (see Table 1). First, transmissional interactivity is the communication pattern, which is produced and owned by a central information provider. This center also controls the distribution of information.

Aesthetic experiences in this study do not mean the experience is subjective and understood in historical stream but indicates the experience which provokes intensive sensual reaction.

Which are mainly Johan Huizinga, Roger Coillias, and Gonzalo Frasca.


I edited what Jens F. Jensen identifies interactivity by selecting it as four categories. Therefore this table is organized in order to clearly explain the concept of interactivity Jensen claims.

A one-way communication where a significant spectator activity is pure reception falls under this category.

Second, conversational interactivity is another communication pattern, which is produced and owned by an information receiver who also controls distribution. Third, consultation interactivity’s communication pattern is produced and owned by an information provider, but the receiver retains control over what and when an information is distributed. Fourth, registrational interactivity’s communication pattern is when an information is produced by the information receiver, but possessed and controlled by the information providing center.

To investigate the characteristics of interactivity is through substituting interactive artworks. Video Art in the 1960s and early New Media Art were categorized as transmisssional interactivity. The interactive artworks that were designed using the current digital media were conversational interactivity. Therefore, conversational interactivity introduced in interactive artworks expands the participation of a spectator, serves as the main tool to promote the artwork actively, and becomes the important factor for an artist to consider in advance in producing an interactive artwork. The new communication system that appears in interactive artworks likewise changes the nature of artworks and their aesthetic experiences as well.

Steve Dixon also classified interactivity into four categories (see Table 2). The first category is “navigation,” which is the “simplest” form of interactivity; it is symbolized by the single click of the mouse to answer “Yes or No” to a screen or to indicate “Right, Left, Up, or Down.” Compared with conventional art practices that are produced by artists only, interactive artists use “navigation” to provide options to or are concerned with the opinions of a spectator who is interacting with their artworks. The second category is “participation,” which means

<table>
<thead>
<tr>
<th>Category</th>
<th>Interactivity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transmission</td>
<td>Information is provided in one and constant way (TV, Radio, Newspaper, etc)</td>
</tr>
<tr>
<td>Consultation</td>
<td>In two-way media, spectator can choose provided information selected in advance (CD-ROM, WWW site, etc)</td>
</tr>
<tr>
<td>Conversation</td>
<td>Spectator can control and distribute some part of information</td>
</tr>
<tr>
<td></td>
<td>(Artworks based on computer technology, Activities on line, etc)</td>
</tr>
<tr>
<td>Registration</td>
<td>Spectator can produce information but it is processed and controlled by the information providing center.</td>
</tr>
<tr>
<td></td>
<td>(Central surveillance, logging computers system, etc)</td>
</tr>
</tbody>
</table>

### Table 1: Interactivity Categories of Jason

### Table 2: Interactivity Categories of Steve Dixon
physical activity of a spectator is required to experience the process of interactive artworks. Compared with “navigation,” “participation” implies the active involvement of an autonomous spectator. The third category is “conversation,” which means an actual conversation among spectators occurs as the dialog parts are planned in advance as part of the process of interactivity. Recently, due to telecommunication and telepresence technologies, numerous experiments of interactive artworks have emerged, opening the platform for meeting people. The fourth category is “collaboration,” which indicates the most active and creative category. As “collaboration” of an artist and a spectator shows the convergence of thoughts or directly indicates their intentions, it gives weight to participation of spectators.xi

Most interactivity applied and employed to interactive artworks do not clearly belong to one of Dixon’s categories, as it is difficult to categorize each interactive artwork to only one category. In many cases, two or more of categories are combined to design interactive artworks. The property of interactive art practices, which distinguishes itself from the conventional ones, is the participation and involvement of spectators. Actions of audiences are needed to activate interactivity. Indeed, actions of spectators play an important role as such actions lead a spectator to approach messages underlying the image texts and recognize structures of works. With the media machinery and the reaction between human and the machine, interactivity has been extended to human through human interaction.

Janet Murray connects interactivity with the concept of agent. The agent, which is a spectator of the artwork, does meaningful actions and receives the ability to see the consequences or result of these actions depending on his/her selection. The meaning of the term interactivity includes the ability of a spectator to come in contact with and control the digital media in a museum or an exhibition area. This suggests that the action of simply looking at image texts of an artwork cannot be described as interactivity. Interactivity implies the existence of the actions of adding, editing, and combining image texts to affect the structures of images on the screen.

To practice interactivity, the media used to design it give important effect to its successful performance. The digital media have enhanced effective interactivity. Because digital media are dynamic and have various forms, employing these properties of digital media to an artwork enables interactivity, which encourages creative participation of a spectator and allows such spectator to leave traces of interaction in each interactive artwork. An interactive artwork can start a conversation, which influences both the spectator and the artwork.

Interactivity is the extension of a spectator’s instinct to communicate and the desire to establish an environment through communication.xii The human desire to communicate underlies in the production of artworks; interactivity is the mechanism for such communication. The function of this mechanism is amplified through the use of digital media.

III. ACTIONS IN ART AND PLAY

A spectator’s participation is an important part of the analysis on an interactive artwork. This participation is an action itself and this act of participating can be considered to be interactivity in the interactive artwork. In fact, communicating with spectators is the fundamental element constructing artworks. An artist presents his/her own work and, at the same time, reveals or hints what he/she has inside. This intention has been represented based on the methods of expression and several art modes. When it comes to interactive artworks, artists attempt to relieve the desire to communicate through conversation. As mentioned above, interactivity is related to a spectator’s “action,” which affects the creation of artworks. A spectator’s actions determine whether there is relevance between interactivity and play effects.

Johan Huizinga’s and Roger Caillois’s study on Ludology claims that action is among the conditions of a play. Their study aimed to determine whether any human activity or physical activity that acts as a play has crucial meaning. If an action is only imagined, “play” is not completed as the pleasure of a player is related with his/her body movements. Interactivity is a tool to induce a spectator’s actions. As interactivity leads them to act while appreciating an artwork, it is profoundly associated with play.

In the course of appreciating artworks, the way to request actions from a spectator is often a source of play effects. Through actions, a spectator is able to provide his/her opinions as image texts, thereby contributing to the creation and production of artworks. All these appreciating activities produce immersion, which can bring similar pleasure that a game player experiences. As a subject of interactive artwork, a spectator acts while interacting with image texts. In this process, a spectator

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has a repetition of existing and destroying as Gonzalo Frasca mentioned. This type of artworks shares the freedom, a characteristic of play. From this characteristic, Frasca discussed the possibility of the games as a source of pleasure of play, providing a glimpse of one’s culture or environment.  

By structurally combining play and game and removing lose or win rule, a player constantly proposes certain questions while controlling and changing the situations. The process of participation in interactive artworks does not indicate assertive and confirmed ideas, but a work in progress that evolves and changes through continued criticism and correction.

An interactive artwork emphasizes the process rather than the object and the property of the play. Moreover, the process of an artist planning an approximate structure of image texts and sharing the details with a spectator can be regarded as part of a creative play. Through cooperation between an artist and a spectator, an artist needs to provide only the main ideas and not the details. An interactive artist has to plan and calculate the overall progress of the work. However, due to the open structure of interactive artworks in progress, one cannot expect how the whole course will happen and the texts will develop. There is no limit to action (interactivity), unless the designer or the artist proclaims the end or an accomplishment. Therefore, a play action, which is pur-

Figure 1. Group Tacit, <Game Over>, 2013, Interactive Algorithm Art Source: (http://artmu.mmca.go.kr)

participates in constructing an image text of an interactive artwork.  

<Game Over> (Figure 1) is among Group Tacit’s interactive artworks. Six players playing the “Tetris” game on stage are flushed up on the big screen on the stage. Group Tacit turns the Tetris game into composing computer music; a player can create a song for every round of game he/she plays. People watching the game “listen” and “watch” the players play the game and make a song. As <Game Over> generates a music using the coordinate value of the blocks stacking rather than by elimination of blocks, which is the rule of the original game, a player should stack blocks to create a good music.

Encoding through digital programming instructs certain order to spectators and provides them with opportunities to notice an artist’s intended message as they perform the instructions. Although they follow the instructions, spectators act on their free will. In other words, interactivity occurs in the course of following the instructions. Therefore, interactivity makes spectators participate in making texts of artworks and increases the possibility to perceive the intention of an artist.

Spectators may not have the same experiences in interactive artworks. There must be qualitative differences. However, there is a difference between the experiences of a spectator who does an action and who does not. Appreciating artworks through interactivity has more significant impact on spectators due to the experience and not the artwork. Stimulus appealing to body senses awakens the senses.

The Group Tacit’s Tetris game expands the original meaning of the game as a player is given an opportunity to compose music. This game also removes the win or lose rule and proposes an alternative, which is creating music. <Game Over> can be a narrative game, which

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xiv Tacit Group is an audiovisual performance group that has been formed in 2008 to create work centered on the algorithmic and audiovisual. Their algorithmic art is focused on process more than outcome. They create mathematical code, systems using principles and rules, and improvise performance on the stage using the systems. During the performance the systems are revealed visually and sonically, so that the audience might hear using their eyes. Their performance has been seen in diverse place including Lincoln Center in NY, MCA Chicago (Museum of Contemporary Art Chicago), MMCA (National Museum of Modern and Contemporary Art) in Korea, Nam June Paik Art Center, Aarhus Festival in Denmark, Stereolux in Nantes France, NYU Abu Dhabi, and Space (the most historical architect group in Korea). (http://artmu.mmca.go.kr, Jan. 2014)
xv Gonzalo Frasca arranged play concept of Caillois and Huizinga. He attempted to distinguish play and game. Originally Caillois and Huizinga propose “paidea” as an equivakent to the English noun “play” and “ludus” for the noun “game”. Here Paidea is prodigality of physical or mental activity which has no immediate useful objective, nor defined objective, and whose only reason to be is based in the pleasure experimented by the player. And Ludus is a particular kind of paidea, defined as an activity organized under a system of rules that defines a victory or a defeat, a gain or a loss. Frasca claims based on these studies the difference between play and game as win or lose principle. Game has ‘win or lose principle’ but play does not. The rule of play is much more arbitrary and free. Frasca, G. (2007). Play the Message - Play, Game, and Videogame Rhetoric. Ph.D Dissertation, IT University of Copenhagen, 36-44.
IV. SIMILAR PROPERTISE: Play-like Aesthetic Experience of Interactive Artworks

I propose that interactivity in an interactive artwork appears similar to an action in a play. Based on the discussion above, this chapter explains the aesthetic experience of certain interactive artworks with focus on the aspects of play. For example, Caillois refined and organized the term ludology that Huizinga had claimed. Caillois classified the characteristics of play to define play (see Table 3). The word play, which is separated from the reality, is the activity that occurs under voluntary obligations. To separate play from other human activities, Caillois indicated six features of play in detail.

First, play must be defined as a free and voluntary activity, which is a source of joy and amusement. As an obligation or simply an order, it will lose one of its basic characteristics: the fact that the player devotes oneself spontaneously to the game, of one's free will and for one's pleasure. This property may be similar with the spontaneous aesthetic experience of the spectators (participators) of an interactive artwork.

Similar to the spontaneity of play, in my opinion, there is no compulsory instruction to join and appreciate an interactive artwork as the spectators are willing to experience and interact with artworks. In the process of participation, spectators act voluntarily and produce image texts without any pressure or responsibility. To obtain aesthetic experience, spectators interact and produce image texts. As they interact with image texts, spectators can absorb or see the underlying intention and message of an artist. The experience is considered an intuitive glimpse as the process is interesting and fast.

Second, play is essentially a separate occupation, carefully isolated from the rest of life, and is generally engaged in precise limits of time and place. Play makes a player imagine a fancied or virtual place and believe as if it is real. This space is formed by separating from the real space to play in an arbitrary one. I apply this trait to interactivity. It occurs when a virtual environment of an interactive artwork combines real space with a virtual one and invites spectators to interact in that space. An interactive artwork, which is "another separate space" to communicate and experience, is similar to the arbitrary place for play.

Third, play is an uncertain activity. Doubt must remain until the end, and hinges upon the denouement. An outcome known in advance, with no possibility of error or surprise, clearly leading to an inescapable result, is incompatible with the nature of play. To retain

<table>
<thead>
<tr>
<th>Category</th>
<th>Condition</th>
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</thead>
<tbody>
<tr>
<td>Free Activity</td>
<td>Playing is not obligatory; if it were, it would at once lose its attractive &amp; joyous quality as diversion</td>
</tr>
<tr>
<td>Separate Activity</td>
<td>Circumscribed within limits of space &amp; time, defined &amp; fixed in advance</td>
</tr>
<tr>
<td>Uncertain Activity</td>
<td>The course of which cannot be determined, nor the result attained beforehand, and some latitude for innovations being left to player's initiative</td>
</tr>
<tr>
<td>Unproductive Activity</td>
<td>Creating neither goods, nor wealth, nor new elements of any kind; and except for the exchange of property among the players, ending in a situation identical to that prevailing at the beginning of the game</td>
</tr>
<tr>
<td>Activity Governed by Rules</td>
<td>Under conventions that suspend ordinary laws, and for the moment establish new legislation, which alone counts</td>
</tr>
<tr>
<td>Make-believe Activity</td>
<td>Accompanied by a special awareness of a second reality or of a free unreality, as against real life.</td>
</tr>
</tbody>
</table>

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xxvii Ibid.
a desired result, a player should be absorbed in playing. Through the immersion, a player can get the pleasure of play. This uncertain and arbitrary result, which is among the traits of play, may correspond with image texts of interactive artworks, which usually change, expand, and flow infinitively.

Fourth, play creates no wealth or goods, thus differing from work of art. At the end of the game, players must start over again at the same point. Nothing has been harvested or manufactured, no masterpiece has been created, no capital has accrued. Play is an occasion of pure waste; waste of time, energy, ingenuity, skill, and often money for the purchase of gambling equipment or eventually to pay for the establishment. If the purpose of the play is related to earn something, its pleasure is reduced and immediately changed into a form of business for living. Unlike art production, which requires artistic skills, knowledge, and labor, interactivity of spectators does not connect with accumulating wealth or goods or producing artworks with burdens. Their actions do not purposely produce any piece with economic value but to only become play activity.

Fifth, play consists of the need to find or continue at once a response, which is free within the limits set by the rules. This rule stops the rules in reality and establishes new temporary rules, which are only valid in play and game. Rules of play that Caillois mentioned indicate the regulations and restrictions relating to the rules of play. Rules of play allow more free and irregular commitment. Caillois said that both play and the game have rules but the difference between play and game is that

Figure 2. Rafael Lozano Hemmer, <Body Movies>, Interactive Installation, 2001, (Source :http://www.lozano-hemmer.com/body_movies.php)

Figure 3. Maurice Benayoun, <Tunnels around World>, Telematic Interactive Installation, 2012, (source :http:// www.benayoun.com)

Figure 4. Maurice Benayoun, <Tunnels around World>, Telematic Interactive Installation, 2012, (source :http:// www.benayoun.com)

only the game always has win or lose outcome, which Frasca suggested. By applying this property to interactive artwork, I regard performing instructions of artists as a rule to participate in and interact with image texts. Without following the instructions, the progress of work is not completed.

Sixth, play is accompanied by the knowledge that the required behavior is pretense or simple mimicry. This awareness of the basic unreality of the assumed behavior is separate from the real life and from the arbitrary legislation that defines other games. The circumstance or environment of an interactive artwork, which involves a virtual activity, can be considered as a make-believe situation. Although spectators move their bodies to interact with image texts, the actions have no real influence in reality.

Among interactive artists, Rafael Lozano Hemmer has built interactive artworks that embody play properties. In his artworks, Hemmer expected spectators to feel empathy with his works through interactivity. He proposes a single environment or world rather than a piece of artwork. Spectators look at Hemmer’s idea or at least have an intuitive perception of underlying messages as they perform actions or move their bodies in the situation or environment that Hemmer constructed.

Hemmer’s work <Body Movies, 2001> (Figure 2) transforms 400-to-1,800-square-meter public space into one that has interactive projections. To experience <Body Movies>, it requires people to move, jump, walk, run, and extend their arms. This is similar to unexpected and free activity of play. The actions in front of lights are purposeless activity. At the same time, they are arbitrary acts. This is because, without any plan or purpose, the performers (pedestrians) who act are corresponding immediate responses to the circumstance. It is the interactivity that makes spectators respond to the image texts, and becomes the driving force to activate actions of spectators.

Another interactive artwork which reveals play properties is <Tunnel Around the World, 2012> that telematically connected “Media city Seoul 2012” to San Jose, California in the United States, City University of Hong Kong’s School of Creative Media, and numerous other sites around the world via the internet as a platform. This interactive work makes spectators pretend to dig a tunnel to connect and have conversation.

<table>
<thead>
<tr>
<th>Action/Activity</th>
<th>Arbitrary Place</th>
<th>Temporality</th>
<th>Purposelessness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aquabahn</td>
<td>Designating any places as arbitrary and imaginary place where rules of play are valid (establishing virtual place in actual space)</td>
<td>This process of play has a temporal flow; repeatedly it starts and pauses</td>
<td>Playing is not an activity for the production of goods or any materials’ Its goal is spiritual purification.</td>
</tr>
<tr>
<td>Interactivity</td>
<td>Immaterial Environment</td>
<td>Repeated Starting and Pausing</td>
<td>Artworks in Vapourized State</td>
</tr>
<tr>
<td>It is important factor for progress of interactive artwork. Intimacy triggers its existence.</td>
<td>CAVI (Computer Aided Virtual Environment) is constructed in a real space but still non-material space. (Lets us experience a temporary break from everyday life)</td>
<td>With arbitrarily controlling the time interval of the image texts, most of interactive artwork constantly starts and pauses.</td>
<td>The actions taking place in interactive artworks do not produce any substances in the progress of interactivity. This experience makes us absorb the ideas of artist which is in vapourized state.</td>
</tr>
</tbody>
</table>

(Table 4) Properties of Interactive Artwork applied Play Properties

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with strangers in other places. xxix

Maurice Benayoun, an interactive artist, asked the participants to dig the whole layers of cultural images until those who had moved their bodies to communicate with another appeared on the screen. (Figure 4) Similar to “make-believe,” among the properties of play, a spectator in front of the screen jumped or extended his/her arms to dig the virtual tunnel. The goal to dig a tunnel is not real as every action that a spectator do is only the mimicry.

Table 4 presents the results derived when the traits of those interactive artworks are applied to those of play. As seen in Table 4, as play is mainly about the pleasure of watching actions or performing an action, actual actions are significant factor to play.

Huizinga, who considered nature and importance of play as cultural phenomenon, associated “action” with play activity.

Action is among the important conditions of play. xxxi The experience of interactive artwork comprises actions of a spectator and interaction in the “make-believe” environmental situation that high quality digital technology constructs. Therefore, an interactive artwork leads spectators to experience the properties of play as they interact with images. The common denominator of play and art is they both exist outside of reality. xxii When spectators participate in an interactive artwork, they act in accordance with the virtual situations.

The physical act occurs as a labor activity, but it is not associated with or related to reality or production. Even with interactivity, a spectator pursues an action that does not involved real issues. This type of action affects a spectator’s emotion and spirit. Thus, the aesthetic experience of an interactive artwork associated with actual actions is not the result of activities aimed at achieving real benefits.

The actions are directly related to experience and interacting with virtual realities. Therefore, the space of an interactive artwork and arbitrary place of play are in the same context. Unlike conventional plastic artworks, image texts of interactive artworks based on digital technology are usually temporal, which involves a progress that can only be started and paused, but it cannot be ended. Without a spectator’s interactivity, which involves pressing of the start button or being detected by sensor systems, most of interactive artworks do not activate and begin their process. The imaginary and creative world that an artist constructs stays still and frozen as a program. Most interactive artworks repeat the process of generation, progression, and pausing.

The possibility of infinite repetition of interactivity is similar to that of play. A participant/spectator is able to have new horizons through the constant repetition of creation and pausing. The author suggests this feature of an interactive artwork as temporal and, at the same time, infinite property. Associated with non-productive activities, play activity does not have the purpose of production of goods or wealth. Immaterial activity takes place when a mental activity interacts with body movements and actions. Through an interactive space, a spectator takes part in constructing image texts, which are also immaterial. The participation of a spectator is

Mimicry is one of elements of Play claimed by Caillois. It indicates pretending something or simulation. For mimicry, arts involved are public spectacles, puppet shows, and much more equivocally carnivals and mask balls which are already oriented toward vertigo. Caillois, R. (2001). Man, the Play and Games. 40.

Caillois, R. (2001). Man, the Play and Games. 8

Rafael Lozano-Hemmer was born in Mexico City in 1967. In 1989 he received a B.Sc. in Physical Chemistry from Concordia University in Montréal, Canada. Electronic artist develops interactive installations that are at the intersection of architecture and performance art. His main interest is in creating platforms for public participation, by perverting technologies such as robotics, computerized surveillance or telematic networks. Inspired by phantasmagoria, carnival and animatronics, his light and shadow works are “anti-monuments for alien agency”. He has received two BAFTA British Academy Awards for Interactive Art in London, a Golden Nica at the Prix Ars Electronica in Austria and many others. Hemmer, R. L. (2001). Artist Biography, (http://www.lozano-hemmer.com/bio.php. Mar. 2016)

Samuel van Hoogstraten’s engraving “The Shadow Dance” (Rotterdam, 1675) is the main source of inspiration for this work. Body Movies attempts to misuse technologies of the spectacular so they can evoke a sense of intimacy and complicity instead of provoking distance, euphoria, catharsis, obedience or awe. xxvi On the screen thousands of photographic portraits, previously taken on the streets of the host city, are shown using robotically controlled projectors. However, the portraits only appear inside the projected shadows of the passersby, whose silhouettes can be measured between 2 and 25 meters depending on how close or far away they are from the powerful light sources positioned on the ground. A video surveillance tracking system triggers new portraits when all the existing ones have been revealed, inviting the public to occupy new narratives of representation.

French interactive artists, Maurice Benayoun (1958–) constructed <Tunnels Around the World> (TAW) telematically connect Media city Seoul 2012, with San Jose, CA, during and after Zero1 biennial, school of Creative Media, City University of Hong Kong, and numerous other sites around the world. The will expressed by the participants, similar to chatters on the web, to meet others is what scientists call the phatic function of communication. This is the part of communication dedicated to being in touch and maintaining the link. People want to get connected without knowing the outcome. It is an ultimate human expression that goes beyond conveying a message and a meaning. Everyone exists for other people in different time and space. It is part of a digital survival process. Tunnels constituted ways to meet people after disconnecting the cultural spaces of images. The video image of the other, located at the other end of the tunnel, was floating in the virtual space similar to a video avatar. This was the best way to see the strangers that people would meet, and start another level of dialogue. (This occurred after the specialized sound dialogue helped people find where to dig to meet strangers). The intensity expressed by diggers is a symbol of a human expression that goes beyond space collapsing.


I organized the play concepts of Huizinga and Caillasses as Table 4.


considered a cooperation to establish images, and these images flow as an internal mental process.

As the activity of a spectator connects to making images, a virtual place exists. The image is a result of the interaction of an activity and a mental reaction, which is not included in the production of goods. It is the design of interactivity that triggers experience, similar to a play. With computer technologies, interactivity enhances the completion of an audio-visual interactivity, reinforces the effects of body movements and maximizes sensual effects of a spectator.

V. Conclusion

I would like to propose the answer to a question; “What can we get from the play effects of interactive artworks?” as conclusion of this paper.

Interactivity is a reaction derived from a spectator while he or she interacts with image texts or circumstances produced by the artists. Interactivity, which can also be considered as a kind of participation, makes spectators immerse themselves into interactive circumstance and control it. These kinds of aesthetic experience are similar to the characteristics of play. The purposeless action of play lets us recognize, sense, and accept the world and through the system of interactive art experience, we can expand the horizon of perception. Because of play-like experience of interactivity, spectator can appreciate artworks with more interests and co-organize the process and image texts of artworks.

By interactivity, spectator can amusedly attempt to glimpse the underlying ideas and inspirations of artists. That is when we interact with an interactive artwork as a world constructed by an artist and one’s understanding of things, we notice, sense, and intuit something underlying the images built before our eyes. As we learn the culture of era by playing, Ludologists claimed, we catch many things by experiencing interactive artworks. In my opinion, we can obtain aesthetic intuition and information about the world through interactive artworks.
Narcissus myth in bandwidth-revolution: selfie and its aesthetic significance

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ABSTRACT

The story of Narcissus is from Greek mythology. Narcissus was a pretty boy, who fell in love with his own image reflected in the water, ended his life by jumping into water. Narcissus Myth represents the extreme form of self-love in human nature, which is underlying but stimulated by ongoing multimedia revolution. I will review briefly the theoretical conversion from Kant to Heidegger, then discuss the imagery of self-reflection and self-identification with help of new media. Besides its theoretical significance in aesthetic, I will also explain the sociological meaning in comparing photograph activities of different generations of Chinese. In setting forth my views, I will quote Lacan’s theory of Imago, which is inspiring in both fields of psychology and philosophy.

1. MEANINGLESS FORM AND THE HIDDEN SUBJECT

Narcissus Myth did not emerge to theoretical works at the beginning of aesthetics. Narcissus Myth lay in a trend of turning back to self-reflection, which traces to Descartes’ “I think (cogito)” in 17th century. The “I think” here, detached with real experience, is almost vacant in meaning of human lives. Aesthetic thoughts did not conclude self-reflection until being named by Baumgarten in 18th century. Aesthetic at that time was nearer to the notion “I think(cogito)”, compared to the experience related to music, painting, drama, etc. Baumgarten’s “esthetic” was regarded as “lower epistemology”, paralleled to the “higher” rationality, which was related to reason and calculate. As for Kant’s “judgment of taste”, the core notion of his aesthetic thoughts, was deliberately distinguished with any sense of enjoyment and desire in our daily lives. Beauty, defined as harmonious free play of imagination and understanding, seemed far from familiar pleasure we find in good looking girls, landscape and drawings. For the philosophy of critique, both practice and aesthetic judgment, Kant emphasized “form” to free moral and appreciation of beauty from burden of life, in its broad sense, including culture, history and religions, which showed infinite variety and diversity in this everchanging world. Kant’s notion of beauty is after the “universal validity” just as in natural science, irrespective of variability and diversity. It is, for Kant, the universal validity of human being’s cognitive function that ensured the universal validity of appreciation of beauty. Kant’s thoughts on aesthetic then became the source of so called disinterest trend of modern aesthetic and arts. In comparison, most Chinese people are proud of a long history of civilization. Long history is indeed an treasure for solve the problem people familiar. However it is also a heavy burden of developing ahead, creating new things and making scientific discovery.

According to Kant’s theory, aesthetic object, whose formal properties graspable merely by sight or by hearing, is irrelative with neither existence of real things nor people’s self-interest. The typical “form” is even with no implication to any meaning of real things. Then the question is, can we find anything with such “pure form” actually in artwork? Here I found some patterns which are close to Kant’s pure form, including western and traditional Chinese in different time.

Scrollwork (picture 1) was a common form of decoration in 18th and 19th century, which was the time of Kant. We can find transformed element of waves and planets in it. Patterns are seldom free from associative meaning. It is even more obviously in the instance in which exists cultural barrier. Those who are not familiar with Chinese culture, may think it (picture 2) pure decoration. However, implication exists in every detail. Chinese people can find the image of dragons easily on the outer part. Chinese dragon, which is close to people’s daily life, is a generous creature, which takes charge of rainfall for agriculture, brings fortune to the world. In contrast, the Greek dragon was wicked and lived remote. Misunderstanding in translation suggests the separation between cultures. For more, the pattern in center is the image of bats. In western culture, bat is somehow as wicked as dragon. Chinese loves the image of bat for
decoration, just because in Chinese language the word bat is pronounced “Fu”, as same as the word “fortune” pronounces. It is also by no means pure form in Kant’s sense.

To conclude, object’s meaning is fragmentary and superficial as long as subject is unreflected and obscure.

2. DISCOVERY OF SUBJECT IN 20TH CENTURY

Baumgarten’s “aesthetic” and Kant’s “judgment of taste” represented a Subjective-Objective Separation. They had talked much more on the properties of object, and less on the state of subject in the process of aesthetic judgment. In Heidegger (1889-1976)’s theory, the “Subjective and Objective” are replaced by “entities and Being”. According to Heidegger, any modes of form is “taken as” something existing regardless if it is real or not. As he wrote in Being and Time, “what we ‘first’ hear is never noises or complex of sounds, but the creaking wagon, the motor-cycle. We hear the column on the match, the north wind, the woodpecker tapping, the fire crackling. It requires a very artificial and complicated frame of mind to ‘hear’ a ‘pure noise’. ......Dasein, as essentially understanding, is proximally alongside what is understood.” It is no such things as “pure form” in the world of creature whose a priori condition is understanding.

Nearly two hundred years from Kant, we now have more reflection on the so-called “subject” side. Kant’s subject of aesthetic judgment was presupposed to be a thinker, a scientist, and a person who has citizenship, overall, a adult well-educated gentleman in 18th or 19th century’s western country. The content of “subject” varied accompanied with historical revolutions occurred in 20th century. After two World Wars, Feminist movement, Civil-rights movement, Environmental movement etc brought great change on “subject”, resulting in the mood of both theoretical and practical. Such changes remain happen within western countries, and goes more complicated in 21st century. As Huntington predicted before 911, after the end of Cold War by the last years of 20th century, history of humankind does not end, but comes into a new stage of the “Clash of Civilizations”. The question of “who am I” is converted to “who are we” in some sense. The subject of aesthetic activities is also much more complex and various, colored by specific time and culture. Self-reflection and self-identification of Subject becomes more important than at the time of Kant.

Changes in status of subject of aesthetic activities is accompanied with the change of media, essentially the revolution of bandwidth. In the time of oral media, people recorded their knowledge, express their emotion with myth and poetry. In the mainstream of writing period, people communicated with essay and article. By 21st century, multimedia tools enable people to contact pictorially, people have much more (unprecedented) opportunities to record and express whatever they want.

3. LACAN’S IMAGO AND CHINESE EXAMPLE

What is the primary thing people want to record and express in the time of bandwidth-revolution? In social media, people seems show greater interests on self-appreciation and self-expression (picture 3) other than exploring the outer world, as same as those who had enjoyed the privilege of portrait-painting centuries ago.
“Selfie” indicates a trend of turning back to the “subject”, in which people identify their ideal ego in the image truly or virtually. Psychoanalyst Lacan (1901-1981) presumed that human kind identified with an “imago-Gestalt” of him/her-self at the very beginning of childhood, so as to overcome anxious of imperfection. He said, “what I have called the mirror stage is of interest because it manifests the affective dynamism by which the subject primordially identifies with the visual gestalt of his own body. In comparison with the still very profound lack of coordination in his own motor functioning, that gestalt is an ideal unity, a salutary imago.” If Narcissus, the miserable Greek young boy, lived nowadays, he would more likely project his imago, other than jumping into water, with the help of smartphone.

Certain form of imago varies in time and culture. Here is the mainland China’s example. The first generation of common Chinese recorded by photograph were born in 1940s to 1960s, who were called the “generation of Red Flag”. Most of them believed in Lenin-style communism, identified themselves within the structure of collectivism. According to Lacan’s theory, the authority of nation plays the role of “big Other”, refers to the notion of justice, rightness, happiness, and so on. Every family, if not too poor to take photo, kept sever photos like picture 4, filled with political symbols, such as Tiananmen, Maozedong’s portrait and Red Bible of Mao. It is the symbols that embody the meaning of lives of the generation.

Then came the early generation of one-child-policy, who were born in late 1970s to early 1990s. They try hard to explore the meaning of individual for the first time in Chinese history. In photograph (picture 5), they tend to choose various background with their own interest and taste, lack of unified symbol.

The younger one-child-generation are still campus students, born in late 1990s. They are called the “native of internet”, in contrast of “immigrant of internet” struggling to adapt to online lifestyle after their childhood or teenage. The most obvious character in youngster’s photo (picture 6) is the background: neither symbols nor scenery, only bare wall and artificial light. The picture shows nothing but self-photographer his/herself with exaggerated facial expression. Moreover, the characters of individual are also reduced, to such an extent that we can not tell difference among them. Chinese young people call them “Net-celebrity’s face”. Their ideal image is
are contributed by cultural industry of South Korea.

4. CONCLUSION AND QUESTION

The reflection on aesthetic subject developed from Kant to Heidegger and Lacan, accompanied with great change in both social lifestyle and spiritual world. It is too early to conclude the significance of Narcissistic pursuit by the era of bandwidth-revolution. As Lacan said, “in all of an individual’s genetic phases and at every degree of a person’s human accomplishment, we find this narcissistic moment in the subject in a before in which he must come to terms with a libidinal frustration and in an after in which he transcends himself in a normative sublimation.”

Since multimedia revolution opens up greater possibilities of exploration and communication than ever time, people seem to lose the interest of out-world. Will it lead to the deep bottom of Platonic cave, or to an Hegelian spiral ascend? It is an open question, inspiring our thinking on both aesthetic theory and other fields of social culture.

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iii Ibid. 97
The triumph of image over reality: the case of Kim Kardashian and other contemporary celebrities

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ABSTRACT

The paper describes the phenomenon of Kim Kardashian, who can be considered a key example of celebrities whose fame is attributed - neither based on their achievements nor inherited. The American cyber-personality created her own economic empire through the use of social media like Facebook or Instagram. This phenomenon can be treated as an example of advanced aestheticization in the way Wolfgang Welsch understands that term.

1.

“Today, we are living amidst an aestheticization of the real world formerly unheard of. Embellishment and styling are to be found everywhere. They extend from individuals’ appearance to the urban and public spheres, and from economy through to ecology. Individuals are engaging themselves in a comprehensive styling of body, soul and behavior. Homo aestheticus has become the new role-model”.

I decided to begin my paper with the words of Wolfgang Welsch, who set the theoretical frame for reflexion over the process of aestheticization, which we have been experiencing in almost every aspect of our lives, especially since the birth of Internet. The virtual web mediates between individuals and masses, facilitates different sectors of social life and helps to deal with time and space on a scale that would have been unimaginable in the not so remote past. However, it is worth emphasizing that every profit has its price, every promise is accompanied by a threat. Our more extensive presence in the world of virtual images initiates processes that irreversibly turn us into - as Welsch named it - Homo aestheticus.

Advanced aestheticization through cyber-media was one of the circumstances that allowed new institutions to emerge, which maintain and accelerate the process of so-called “derealization of reality.” One of them is a celebrity whose social and economic position is based on achievement in the virtual realm of the Internet. For this paper I would like to use as an example Kimberly Kardashian West, widely known as Kim Kardashian, a person who “has monetized fame better than any other” according to Forbes Magazine.

Her fame is based on two strictly combined factors: private relationships and social media. Kim Kardashian received wider attention after the release of reality television series Keeping Up with the Kardashians, which presents the everyday life of Kris Jenner, the head of the family, and her children from two marriages: one with Robert Kardashian, the famous attorney, who is mostly known for defending O. J. Simpson; and a second with Olympic gold medallist Bruce Jenner, who is now known as Caitlyn after identifying as transgender. Another important man in Kim Kardashian’s life is her husband, American rapper Kanye West. The couple married in 2014 in what the New York Times has described as “a historic blizzard of celebrity”. One may well ask: ‘What does she do besides “being a Kardashian”?’ It is worth emphasizing that she doesn’t solely rely on her private relationships. After the successful establishing of her family project on television, she created her own economic empire by branding ranges of cosmetics, clothing and other products related to aestheticization. Kim Kardashian was reported to be the highest-paid reality television personality of 2015, with her total earnings exceeding 53 million dollars. Time Magazine included her on the list of 2015’s 100 most influential people. Of course these achievements in her case would not be possible without the use of cyber media, for which she received the Webby Award in the category “Special achievement: Break the Internet” in 2016. Her acceptance speech consisted of the five words: “nude selfie till I die”, which is a fundamental statement for Kim Kardashian, who expresses herself mainly through photo self-portraits, which she uploads to social media like...
Facebook and Instagram. Pictures displayed in the last of these were published in the form of a book named “Selfish”. However, Kim Kardashian went further in her conquest of virtual reality and created a game with herself as a main character. In *Kim Kardashian: Hollywood*, the players’ aim is to increase their reputation by gaining fans in order to become A-List celebrities. Players can obtain more fans by booking modelling or acting jobs, club appearances and dating. Each of those actions provides the player with money and experience. However they cost energy, which refills over time, just like in real life. Although the game is free-to-play, the player can gain additional K-Stars, which is a virtual currency existing only in this game, by watching some advertising.

Tomas Chamorro-Premuzic, a professor of business psychology at University College London, noted, “it is tempting to suggest that in a logical world Kim Kardashian would be a peripheral citizen rather than a modern cultural icon”⁷. Reading commentaries of writers and art critics like Samuel J. Riviere or Jerry Saltz on her phenomenon we can find such opinions as: “She is a feminist artist who belongs alongside the Brontës, Jane Austen and Virginia Woolf,” “She empowers female sexualization” or, “Kim does something in public that so many women do in private: look at herself”⁸. It is hard to pretend that this phenomenon does not exist. Numbers like annual income from her brands and quantity of followers on Instagram are hard evidence that her presence on the market is more than simply desired. Chamorro-Premuzic asks rhetorically: “Is Kim just another symptom of postmodernist confusion and cultural decline, or is there a deeper psychological explanation for her fame?”⁹

One of the psychological justifications could be the increasing level of narcissism in Western consumer societies. The main priority of *Homo aestheticus* is constructing identity by mass production of self-referential images. One might say: “I exist as long as I am visible. As long as I am perceived the way I want to be perceived, I am authentic”. Artists like Joseph Beuys and Andy Warhol considered life as a work of art for its own sake. This concept, which seemed to be an intellectual play by outstanding individuals, nowadays by dint of the Internet and other media has become a compulsory attitude. Kim Kardashian has turned out to be a key example of the artification of everyday life in the Facebook era.

According to Hans Belting, images of the human body function not only as a symbolic reference but also reveal what we believe in and what we desire. In this manner images strive to free themselves from the ruthless nature, which imprisons the subject in its biological layer. What we can see on Facebook or Instagram is a fantasy about our lives rather than their strict representation.

We strive to reconstruct an aesthetic paradise that we have never owned. Georges Didi-Huberman claims that images have their own strategy and they always function as a manifestation of a certain political orientation. In the case of Kim Kardashian the strategy is simple: create yourself and sell yourself. As long as there is a market demand for you, you exist. This recalls Jon McKenzie’s catchphrase: perform or die. Perform, or else... you will not be noticed. Kim Kardashian is totally aware of this obligation and takes great care of her virtual ubiquity.

2.

This cyber-overproduction of images as a consequence reinforces the democratization of the public sphere. The way it formerly happened with politics and art, now happens with visibility and recognition. Chris Rojek, in his major work *Celebrity*, pointed out three ways of becoming famous. First, fame can be ascribed, which happens for example in the case of royal dynasties. Second, it can be achieved, which is the case for artists, athletes or any other outstanding professionals. And finally fame can be attributed, which nowadays is one of the most common ways of becoming recognizable. Kim Kardashian’s fame might be considered as attributed-ascribed. But what is specific to the second decade of 21st century is that anyone who can generate virtual content that will draw the attention of an Internet user for more then a few minutes has the potential to become a celebrity. As Andy Warhol said “In the future, everyone will be world-famous for 15 minutes”. Nowadays it becomes true by dint of the tools we can find in our mobile phones. Ellis Cashmore, another researcher who examines conditions of modern popularity, notes that, “celebrity culture rewards presence rather than anything as uncertain as talent or its correlates”⁸. This

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3J. Saltz, D. Wallace-Wells, How and Why We Started Taking Kim Kardashian Seriously (and What She Teaches Us About the State of Criticism), [in:] http://www.vulture.com/2015/05/saltz-how-kim-kardashian-became-important.html [access: 01.09.2016].
4J. Chamorro-Premuzic, op.cit.
8W. Welsch, op.cit.
9Ibid.
10G. Vattimo, op.cit., pp. 7.
clear condition perfectly relates to the spirit of neoliberal capitalism, which makes a false promise of success available to everyone. As long as you are online, you can be successful.

Mass reproduction of the images makes them alike to commodities which can be bought at shopping centres. They are consumed as food products. According to the rules of capitalist free market expansion happens at the expense of quality. Things which used to be considered as mediocre, average or indifferent now can become point of reference. Hence the quantity triumphs over the quality the same as the virtual thriumps over the real. Each and every Internet user is flooded with thousand of visual data every time when his computer is turned on. This unexpected circumstance shaped a new way of perceiving, which was called by an Italian philosopher Gianni Vattimo ‘distracted perception’.

The phenomenon of Kim Kardashian might be considered as an extreme example of aestheticization in times of late modernity. Wolfgang Welsch saw some major threats in this process. I would like to quote two of them: "Firstly: fashioning everything as beautiful destroys the quality of the beautiful. Ubiquitous beauty loses its distinguished character and decays into mere prettiness or becomes simply meaningless. One can’t make what’s exceptional a standard without changing its quality. Secondly: the strategy of globalized aestheticization falls victim to itself. It ends in anaestheticization. The globalized aesthetic is experienced as annoying and even as terror. Aesthetic indifference then becomes a sensible and almost unavoidable attitude in order to escape the importunity of this ubiquitous aesthetic. Anaestheticization - our refusal to continue to perceive the divinely embellished environment - becomes a survival strategy."

Kim Kardashian is a reference point for millions of women across the whole world. Regardless of latitude, naked selfies, exaggerated make-up and other attributes of a glamorous, careless, emotionally immaculate life in the spotlight of cyber-media have become a standard rather than an aspiration. What does this mean for people who still want to be more material than virtual? Most probably boredom. As Welsch notes: “If you see the same images - however impressively they may be arranged or intended - on different channels on the same evening or repeatedly over several days, then their impact is reduced: sensation plus repetition creates indifference”.

For Gianni Vattimo one of the distinctive qualities of late modernity is an impossibility of a revolutionary breakthrough. Of course it does not mean that in the world of mass produced images changes do not occur, quite contrary. They do, more than ever before, but changes, breakthroughs and revolutions lost their fundamental meaning. As Vattimo notes: “Human capability to order nature through technology has increased and will continue to increase to such a point that, even while ever-newer achievements have become possible, the increased capability to order and arrange simultaneously makes them ever less ’new. In a consumer society continual renewal (of clothes, tools, buildings) is already required physiologically for the system simply to survive. What is new is not in the least ’revolutionary’ or subversive; it is what allows things to stay the same”.

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ABSTRACT

Under the support of National Key Technology Support Program of China, the authors tried to enhance Chinese traditional Drama by using 3D and Augmented Reality technologies, which aimed to create an special artistic aura on drama stage, and allowing actresses and actors to interact with 3D virtual objects, visual effects and virtual environment while immersed in it. This will also bring entirely new artistic and aesthetics experience to the audience by immersing them more deeply in the new drama performance, for the drama artists and drama scripts writers, the also need to adapt themselves deeply to the new rules and new aesthetics model brought by new technologies.

KEYWORDS: Chinese Traditional Drama; Augmented Reality; 3D; Aesthetics

1. INTRODUCTION

Since the Yuan Dynasty, until radio and television was born, drama is one of the main entertainment for the Chinese people. For Chinese people, Chinese drama is an irreplaceable emotion and dependence. For centuries, Chinese drama performances in the cities and villages. They create a unique cultural landscape of Chinese society. It absorbs the core of poetry, music, dance, art, clothing, martial arts and other cultures. Now, the drama is evolving with new technologies.

2. PHYSICAL LIMITATIONS IN CHINESE TRADITIONAL DRAMA

Usually, traditional drama stage is very simple and difficult to depict the scene or the environment in drama. So, In history, Chinese drama audiences usually enjoying drama mainly by listening. also on a traditional drama stage, it is difficult to depict some complicate actions. For example, in China’s famous fairy tale “The Journey to the West,” there is a immortal named “Heavenly King with a Pagoda in Hand” who is always holding a pagoda, but it is very difficult to put a pagoda floating on actor’s hand while moving with his hand on a traditional drama stage.

Now, in the stage, people use background or items to perform mythological scenes, such as a two-dimensional image displayed on the background or human performance. It’s difficult to create the effect of the myth on a traditional stage, so the audience can hardly understand the contents of the drama.

Audience should imagine what these things like, this will reduce the art experience for the audience. Each audience has different needs, also the aesthetic enjoyment from a same drama is different for different audiences. To solve this problem, we try to give part of the room for imagination, and guide the audience into the drama. We

Figure 1. Heavenly King with a Pagoda in Hand
try to meet the aesthetic needs of a wider audience.

3. NEW CHANCE: FUSING Augmented Reality INTO DRAMA

Under the support of National Key Technology Support Program of China, the authors tried to enhance Chinese traditional Drama by using 3D and Augmented Reality technologies, which aimed to create an special artistic aura on drama stage, and allowing actresses and actors to interact with 3D virtual objects, visual effects and virtual environment while immersed in it.

4. SYSTEM DESIGN

Motion capture devices can capture motion data at very high sampling rates. Similarly, 3D scanner devices can be used to capture geometric surface data, especially detailed and subtle surface variations in the surface geometry.

In our application, we use some sensors, like Kinect, to capture the motion data of drama actors. Using DTW (Dynamic Time Warping) algorithm, we could record and recognize the action of actors by these data. With this process, we can match live visual effects to the real actors.

The last problem is how to display. Both half-mirror and transparent projection screen could generate “in air” planar illusion, we choose transparent projection screen to display the virtual image. Therefore, the actors can interact with virtual objects using this technique.

As shown in figure 3, the transparent projection screen is put in front of the stage, virtual image will be projected into both background projection film and transparent projection screen. The actors’ motions will be detected and recognized by sensors, then the virtual objects will be transformed base the motion data, so that in audience’s scene, actors can interact with the virtual objects. Motion capture devices can capture motion data at very high sampling rates. Similarly, 3D scanner devices can be used to capture geometric surface data, especially detailed and subtle surface variations in the surface geometry.

Below are some examples of our work.

1. In this example, the virtual object (Pagoda) can follow the movement of the character’s right hand. By this means, the mythical objects or special effects can be added to the stage in real time. Augmented reality fits the connotation of drama well. Aesthetics do not exist in technology itself. But organic combination of culture and technology can form aesthetics.

2. We achieved dynamic Time Warping based gesture record - recognition. In the example, gesture can be recognized as the effects trigger. Effects appear when the corresponding action are recognized, so that the effects seem more real. The surreal artistic effect added to drama can give the viewer a greater imagination.

3. This example shows the character interact with the virtual object (Sky lantern). After the character contact the lantern, the lantern will be taken up; after ignition action to be recognized, lanterns will be flying. Drama focusing on the combination of virtual and real, singing, speaking, acting, fighting of the actors construct opera characters and storyline. Virtual reality technology continues the virtual property of drama. It enrich the aesthetic appeal from another angle cut, full of philosophical meaning about “Kong Ji Shi Se”.

4. In this example, character can interact with painting based virtual environment, different actions can

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Figure 2. AR drama pattern

Figure 3. System design
make the background to zoom or rotate. From the perspective of the viewers, as if the whole art world is wrapped around. The visual impact brought by the art space will produce pleasure to the viewers.

5. NEW AESTHETICS FOR THE AUDIENCE: FROM PASSIVE IMAGINE TO ACTIVE IMMERSION

3D and AR will present the scenes and complicate actions on the stage directly, thus reducing the burden of passive imagination. AR technology combines multiple sensory immersive effect. In the theater environment, 3D stereo sound field promotes AR visual effects, giving the audience a more realistic experience. We apply AR to the dramastage presentation, with the integration and improvement of existing technology. It can not only enhance the sense of space, but also can increase the audience’s imagination.

3D and AR will bring entirely new artistic and aesthetics experience to the audience by immersing them more deeply in the new drama performance. Traditionally the audience is mainly use ears to catch the drama story while use what he (she) saw and what he (she) imagined to supplement the story aura. This technology greatly enriched the experience of the audience in the visual and auditory, to establish a vivid imagination. In the immersion, the senses of the audience got excited and mobilization.

6. NEW AESTHETICS FOR THE DRAMA ARTISTS

For drama artists, actors and drama directors, they need to adapt themselves more deeply to the new rules and new aesthetics model brought by new technologies. So far, the Chinese traditional drama is not perfect,
there is still room for improvement. The continuous development of drama will lead to a brilliant future. Peking Dramaintegrate a variety of new aesthetics, such as Luantan, Huangdiao, Jinghuang, Jingerhuang, PiHuang, Erhuang, Daxi, Pingju, fuju, Guoju, Jingxi, Jingju. It creates artistically quintessence of aesthetics. Drama was originally a social art form related to the environment, should continue to develop in a changing environment, looking for the most consistent artistic aesthetics form with new rules and new forms.

Possibilities provided by technologies become very important fact of drama art and aesthetics. In Chinese drama industry, makeup is considered as a very important part. With the development of technology, from “Ding Jun Shan” was made into a drama art film, to 2D, 3D stage background and other new technologies were used in the stage, the content of Chinese drama is constantly enriched.

7. HARMONY BETWEEN TECHNOLOGY AND DRAMA ART

It is important to find the balance between art and technologies. As Chinese drama has its poetic quality, neutral beauty and social popularity, it is such an important form of Chinese traditional art that it plays an essential part in rebuilding Chinese aesthetic spirit. Chinese traditional drama attaches great importance to cultural, and abuse of technologies will cause the missing of cultural connotation. So we should keep the dominant position of the cultural of drama, and prevent the abuse of technologies.

Cooperation between artists and technology experts. Technology and art is always the best combination, AR used in Chinese drama is the same. In “Tian Xian Pei” for example, the perfect cooperation of Anhui HuangmeiDrama Theater and Macao Yangshi Design Web animation technology lead to the first 3D stage drama in China. Their works fully demonstrated mythology, audiences can feel the mythical elements of drama, such as fairy riding clouds, solemn heaven, beautiful Yao Chi, the tall South Gate, are be with them. Through technological breakthroughs in all media, a lot of scene are realistically rendered.

8. SHIFTING AND HYBRIDIZATION

Audience’s aesthetics psychology is shifting by the overwhelming trend of new media. The culture demand expands Chinese Drama market that is considerably shrinks. When foreigners and even some Chinese new generations watch the Chinese drama for the first time, they may feel strange and distant, it is hard to recognize the content of the play and the actor’s line. This fact makes people difficult to get close to Chinese Drama.

Chinese drama is a cultural treasure of the Chinese nation, is currently facing new challenges. On the one hand, with the social context changes, a variety of new entertainment culture appear in our lives, increasing the selectivity of entertainment. On the other hand, in the current social context, people’s aesthetic taste has changed Chinese drama, traditional drama mode cannot meet the immediate audience.

Traditional drama artists and directors also were greatly affected by the trend of new media. Development of things has two sides. On the one hand, Chinese traditional drama artists questioned the abuse of technology will lead to the neglect of drama inherent charm. On the other hand, many directors and artists are trying new media means to enrich Chinese traditional drama aesthetic culture. There is no contradiction.

Aesthetics of 3D and AR enhanced drama is the hybridization of traditional and modern. In a sense, enhanced reality drama Perspective is already another aesthetic object. It re-construct a new aesthetic. The combination of traditional drama culture classic style and current science and technology is the path to explore the trend, and is the promotion of technology. In the field of traditional drama, we cannot blindly abandon various possibilities, should to try courageously. Culture will not disappear with trying, on the contrary, the attempts will produce deeper cultural deposits.

9. ACKNOWLEDGMENT

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On a possibility of recorded music: why can dances in Japanese popular culture carry recorded music to ordinary people?

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ABSTRACT

A Japanese composer Masahiro Miwa declares that the recorded music is based on the ideas of tonal music and of monotonous metrical structure that finished their lives in the 19th century. However, when we consider the changes in recording technologies we can find another possibility of recorded music. In addition, when we take the recorded music for dance into consideration, we can easily understand another possibility of it because dance music has the power to reorganize communities. Furthermore, dance music is the music for non-music listeners. People who do not have interests in music itself need the recorded music for dance in order to practice it. Recorded music convenient to carry around is suitable for such practicing.

However, if the dances are too difficult for the non-professionals to play, they could not carry the recorded music. Dances must make themselves easy games to play. In this paper I would like to offer two points of view that will give an answer to the question why dances can carry recorded music to ordinary people. One is the existence of simple rules and of modifiability, the other is possible connections to the other fields of popular culture.

1. RECORDED MUSIC AND DANCE

1.1 Technologies and Recorded Music

A Japanese composer Masahiro Miwa declares that the recorded music is based on the ideas of tonal music and of monotonous metrical structure that finished their lives in the 19th century (Miwa, 2008). It is true. However, when we consider the changes in recording technologies we can find another possibility of recorded music. In fact, previous studies repeatedly asked the questions as to how recording technologies change music. According to them we can summarize the three changes brought about by the digitalization of music technologies from the late 1970s to the 1990s as follows (Masuda & Taniguchi, 2005).

- Music is converted into digital data and stored on multi-purposed media such as CDs.
- The widespread dissemination of sampling machines and the extension of sound recording time make it possible to reuse existing recorded music as instruments.
- MIDI connects electronic instruments with each other and makes it possible to play them under integrated control.

Since the 2000s the development of digital audio workstations (DAWs), as new platforms for recording and editing, has promoted these tendencies. Coupled with the emergence of the influential social media such as Niconico Douga and YouTube, DAWs make music an easy game to play for everyone (cf. Endo, 2013).

1.2 Recorded Music and Dance

In addition, when we take the recorded music for dance into consideration, we can easily understand another possibility of it because, just as hip-hop (Toop, 1984), dance music has the power to reorganize communities. Furthermore, dance music is the music for non-music listeners. People who do not have interests in music itself need the recorded music for dance in order to practice it. Recorded music convenient to carry around is suitable for such practicing. Recorded music for dances can be thought as one of the popular music in Japanese popular culture, though they are not distributed by commercial markets.

However, if the dances are too difficult for the non-professionals to play, they could not carry the recorded music. Dances must make themselves easy games to
In the following chapters, therefore, I deal with dances and recorded music in Japanese pop culture, especially ‘Euro-beat (ParaPara dance)’ and ‘YOSAKOI-Soran (YOSAKOI-Soran dance).’ Previous studies and reports already pointed out that these kinds of music and dances are widely produced and consumed—there are more than 200 titles of compilation CD series called ‘Euro-beat’ (Fukuda, 2009, p.186; Wajima, 2015, p.257) and more than 100 festivals called ‘YOSAKOI’ and ‘YOSAKOI-Soran’ (Osaka, 2007, p.20)—and that they contributed to reorganize communities (Iwasaki, 2011; Osaka, 2007; Uchida, 2008). So in this paper I would like to focus my concentration on how dances make themselves easy games to play and as the result how they can carry the recorded music to many people. I try to offer two points of view that will give an answer to the subject in the future. One is the existence of simple rules and of modifiability, the other is possible connections to the other fields of popular culture.

2. EURO-BEAT AND PARAPARA

2.1 What is Euro-beat in Japan?

Before doing so, I would like to make clear what Euro-beat in Japan is. As a historical fact, however, it is quite obvious that the music genre called Euro-beat in Japan is produced by Japanese group companies Avex DD, Inc. and avex trax in collaboration with the overseas producers such as Dave Rogers in Italy (Ashizaki, 2005, p.99). In this section, therefore, I briefly mention the musical characteristics of Euro-beat on the basis of previous research. A Japanese musicologist Yusuke Wajima characterizes a music genre called Euro-beat in Japan as follows (Wajima, 2015, p.254, translated into English by Akiba).

It is a type of disco sound. It uses electronic instruments. Its bass part hurriedly goes up and down between octaves with a short period. It is accompanied with the gorgeous and catchy riff made by music synthesizer. It contains melodious vocal parts. Originally the style was formed by the latter half of 1970s in Italy and called ‘Italo-disco’ outside Japan. In 1980s in England it was called ‘High-energy’ and produced megahit numbers such as “You Spin Me Round” (Dead or Alive) and “Relax” (Frankie Goes to Hollywood).

And researchers share the same answer as to the question who a representative composer of Japanese Euro-beat is. It is Tetsuya Komuro (Sasaki, 2014, p.217; Wajima, 2015, p.259).

Of course, it is difficult to extract definitive features common to all pieces called Euro-beat especially when we compare contemporary pieces so called high-speed Euro-beat, for example, “A Cruel Angel’s Thesis” (Uchida & Sato 1995) to the pieces in 1980s, for example, Donna Summer’s “This I know it’s for real”; Kon Kan: I beg your pardon; Evelyn Thomas: High energy; ABBA: Lay all your love on me; Lime: Unexpected lover; Pet Shop Boys: Always on my mind; La Flavour: Mandolay; Kim Wild: You come; Harry Thumann: Underwater.

Take the example of ‘High-energy sound’ was originally born in the gay disco scene in New York around 1983. Later it was introduced into Europe and called ‘Euro-beat’. We can see its prototype in the musical piece titled “Blue Monday” (New Order). This genre can be seen as a development of the musical genre called ‘electro-pop’ from the New-Wave movement and it flowed into the Japanese popular music scene in the middle of the 1980s.

According to them, whether its origin is in Italy or New York, Euro-beat is related to the electro-disco music in the 1980s. We can confirm this from the track list of Euro & High-energy recommended by a Japanese DJ Dr. Kojima who really played at the disco J Trip-bar at that time (Iwasaki, 2011, p.216).

Euro & High-energy;
Samantha Fox: Nothing gonna stop me now;
Bananarama: Venus; Dead or Alive: Brad new lover/You spin me round; Rick Astley: Never gonna give you up; Kylie Minogue: Locomotion; Donna Summer: This I know it’s for real; Kon Kan: I beg your pardon; Evelyn Thomas: High energy; ABBA: Lay all your love on me; Lime: Unexpected lover; Pet Shop Boys: Always on my mind; La Flavour: Mandolay; Kim Wild: You come; Harry Thumann: Underwater.

Takeshi Fukuda offers another story (Fukuda, 2009, p.184, translated into English by Akiba).
2.2 Combination of the Body

In Japan Euro-beat as a musical genre was already popular in the first half of the 1990s, especially among those who enjoyed their disco life. In this section, therefore, I try to offer a viewpoint to think about the reason why a specific dance could be popular so as to carry a music genre called Euro-beat to ordinary people who never go to the discos.

In order to understand it quickly, it is useful for us to compare the two different ways of dance. One is the dance by Takashi Utsunomiya, the vocalist of TM Network, the other is the dance called ParaPara. TM network is the music group organized by the keyboardist and composer Tetsuya Komuro, whom I mentioned above, in 1983. ParaPara-dance is a kind of two-step dance promoted by the music record production company avex trax and by the famous disco called Velfarre produced by Avex DD Inc. (Velfarre, Inc. was founded in 1993 and merged into Avex DD Inc. in 1997. Ashizaki, 2005, p.181). Tetsuya Komuro was a co-owner of Velfarre.

When we see Utsunomiya dancing, for example, in the video clip of “Come On Everybody” (1988; in TM NETWORK, 2004), we can easily notice that he moves his body along to the sixteen beat almost all through the song and that the movements are mainly caused by his steps. He kicks the ground with his legs in such way that one of his feet is always floating in the air on the upbeat. It might seem strange, but it was quite normal at that time. For example, we can compare it to the movements of Yumi Tanimura in singing her song titled “Brand New Sunshine” (1988).

On the contrary, when we see someone dancing ParaPara, we can also easily notice that they take a side step on the downbeat. The difference between the step toward the upbeat and the step toward the downbeat is crucial for making the dance an easy game to play. For everyone, especially for beginners, the latter is easier than the former. In addition, ParaPara only repeats a mechanical shift of stepping from left to right and from right to left (ParaParaParadise, 2001; but you can easily find similar videos on the posting sites such as YouTube). This mechanically ruled shift of stepping is called two-step (not country two-step). To imitate this movement is also quite easy. And to do this movement to the music is also quite easy because, as I pointed out above, Euro-beat is based on a stable beat. Of course a professional or trained dancer can do the two-step with the full sensitivity to the upbeat and express it by using some combination of the body parts, but this is another story. And when we dance with high-speed Euro-beat, we do not have to be conscious of the upbeat.

2.3 ParaPara as a Platform: Simple Rules and Modifiability

On the basis of these simple and easily imitable rules dancers can freely move their arms. There are some basic patterns of waving arms, but dancers are allowed to modify such basic patterns and create a new combination of waving arms. Simple rules and modifiability are the reason why ParaPara dance could be popular and as the result it could carry a music genre called Euro-beat to many people. It functioned as a platform for the younger generation, especially for the girls who wanted to do something interesting with their friends.

3. YOSAKOI-SORAN

3.1 Simple Rules and Modifiability

Originally YOSAKOI-Soran is the name of the once-in-a-year dance festival in Sapporo city (Hokkaido, Japan). It started in 1992 under the strong influence of YOSAKOI festival in Kochi city (Kochi-prefecture, Japan). The word ‘Soran’ comes from the name of the Hokkaido’s folk song called Soran-Bushi. But now the name of YOSAKOI-Soran is used to designate the dances that adopt the system of YOSAKOI-Soran festival in Sapporo. Therefore, it is not difficult to characterize the music and dance in YOSAKOI-Soran. If music and dance only satisfies the following two conditions, we can call it YOSAKOI-Soran (Hirata, 2010, p.117).

- Dancers must dance with the clapper called Naruko.
- The music must include the phrases of Soran-Bushi.

According to the rule, almost all music and dance can be count as YOSAKOI-Soran. Euro-beat, techno, samba, hip-hop, jazz, metal, rock, pop, and of course folk music, if they add some phrases of Soran-Bushi to themselves, can be count as YOSAKOI-Soran (In this sense YOSAKOI-Soran is also a free platform into which people can throw anything they like. Later I will discuss this point.). And if a musical genre has the dance or body movement peculiar to it and dancers can play it with Naruko, then the dance becomes YOSAKOI-Soran dance. In such cases YOSAKOI-Soran dance is almost equal to the dance peculiar to the musical genre. But if so, YOSAKOI-Soran dance is not easy. How does it make itself easy so as to allow beginners to participate in it? In the next section I quickly confirm this point.
3.2 Combination of the Body

A textbook of YOSAKOI-Soran shows us the photographs of its basic choreographies (The organizing committee of YOSAKOI-Soran festival et al., 2006). In them, however, we cannot find anything corresponds to the steps in western dances. Instead we find a man imitates various scenes and movements of fishing in the sea. Sometimes he imitates the movement of waves around him and sometimes he imitates the behavior of fishing with a net or a harpoon. So we find that the YOSAKOI-Soran dance is mimetic and its original purpose is to represent the scenery and the movement of fishing in the sea.

During these movements he stands with his legs spread apart and keeps a low center of gravity. This is not a step. However, on the basis of this position, he twists his body at the waist, puts his hands up, takes a turn, and strikes various exaggerated poses. Here we may find a similar combination as we saw in ParaPara: a combination of the relatively stable basis of the lower half of the body and the relatively free movement of the upper half of the body.

The study by Riyako Hirata, a Japanese researcher and choreographer of YOSAKOI-Soran dance, might indirectly support this assumption (Hirata, 2010, p.128). It compares the performances of the three prizewinner dance teams of the two YOSAKOI-Soran festivals in Sapporo (1999 and 2009) in detail, and describes the differences between them. According to it, in the performances of 1999 the stance between two legs is wide while in the performance of 2009 it is both wide and narrow and in the performances of 2009 a variety of the movements of the lower part of the body can be seen. It also points out that, from the viewpoint of choreography, the performances of 1999 imitate and represent the movements of net-fishing or of oar-pulling while the performances of 2009 shows more abstract movements such as canon, the swell, jump, and lift. From this observation, we can think that the wide stance and mimetic choreography is more basic or essential to YOSAKOI-Soran dance, and that on the basis of them some new aspects influenced by other kinds of dances such as Japanese dancing, jazz dancing, and hip-hop dancing have been accumulated.

Then, is it difficult to do YOSAKOI-Soran dance with a wide stance of legs? Is it difficult to do mimetic movements? Probably the answer is “No”. In order to do such basics we do not have to do special trainings, though it needs some muscle strength. In addition, dancers in a YOSAKOI-Soran team is usually divided into several groups according to their roles and skills. Therefore, the beginners can participate in the group that does not need high level dance skills influenced by other kinds of dances. In short, YOSAKOI-Soran dance makes itself an easy game to participate in.

Of course it is one thing to say that the game is easy to participate in and quite another to say that the game itself is superficial and shallow. I ask the readers not to misunderstand this point.

3.3 YOSAKOI-Soran as a Platform: Connection to Other Fields of Popular Culture in Japan

Nowadays YOSAKOI-Soran is not only a dance but becomes a kind of musical drama. In 4 minutes and 30 seconds it exhibits various kinds of performances and tries to convey a story or a worldview. A team of YOSAKOI-Soran usually consists of at least five elements: MCs, dancers, recorded music, costumes, and some props such as flags. In order to convey the story or the worldview these elements are totally mobilized. MCs verbally explain the story so as to involve the audiences in it and throw interjectional chants in order to encourage the dancers, and sometimes sing a song. Dancers illustrate the story by using their body movements and by various formations. The recorded music definitively decides the atmosphere of the performances. In order to tell the story effectively, it is divided into some parts; for example, opening, development, bridge, climax, and ending. Composers, usually commissioned by the team, assign an appropriate musical style to each part. For example, they assign an overture style to the opening, folk style to the development, a lyrical style to the bridge, Eurobeat style to the part just before the climax, then again folk style to the climax. Therefore, it is quite natural that each part has a different musical style. Correspondingly it has a different dance style. Consequently the music and dances become eclectic.

However, such eclecticism is rather convenient because people can throw anything they like into YOSAKOI-Soran in order to build a worldview and tell a story. In this sense YOSAKOI-Soran is a kind of platform. And at this point YOSAKOI-Soran connects itself to the other fields of Japanese popular culture. In order to convey a view of the world they can choose, for example, so-called death-metal music, black costumes, MCs who have death metal voices, and dance the YOSAKOI-Soran dance. Or they can choose rappers as MCs, hip-hop as music, and dance the YOSAKOI-Soran dance. Of course they can choose the persons who have the voices like voice actors for Japanese anime as MCs, hybrid style between Japanese and western as music, and dance the YOSAKOI-Soran dance. Theoretically, they can borrow anything they like from any layer of any cultures as long as they can convey the story or the worldview. They can, therefore, choose death metal MCs, hybrid music, and

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hip-hop dance, though they may have little chance to win the prize in a festival.

The figure above shows various interactions in popular culture. By using this, I can explain the behaviors of those who enjoy YOSAKOI-Soran festivals.

- They borrow something (stories, characters, musical styles, etc.) they like from various products offered by industries and by social media.
- They reinterpret them and construct a worldview and their performances.
- Festivals are usually held at some local sites and sometimes on video posting sites.
- Before going to the festival they practice the performances with the help of exemplar videos posted to YouTube.
- They announce their performances by using social media such as twitter or Facebook.
- They go to the dance festival with the costume that fits to the worldview like costume players.
- They dance and perform the story just as characters in theaters.
- During and After the festival they continuously post messages, photos and videos to various posting sites.
- People who saw the performances or read the messages on the site or on social media react them.

4. CONCLUDING REMARKS

In this paper I proposed two points of view that will lead to give an answer to the question why dances could carry the recorded music in Japanese popular culture, invite ordinary people to do performances along to the recorded music, and open up a new possibility for them. One is the existence of simple rules and modifiability, the other is possible connections to the other fields of popular culture familiar to ordinary people. In the future I must demonstrate the validity of these points of view beyond mere description.

In addition, the body combination of the simple lower part and the free upper part in ParaPara and YOSAKOI-Soran strongly reminds me of the movements in Otagei, the dance performances by Otaku-people. From the points of view I proposed here I would like to find a possible lineage of the dances in Japanese popular culture and this is also the task in the future.

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Redefining expressivity of postmodern dance

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ABSTRACT

The study aims at pointing out expressivity of postmodern dance, of which choreographers had intended ‘anti-expression’ of moving bodies in protest of modern dance’s expressive property in emotive, personal terms, from the semiotic perspective.

Headed by Judson Dance Group in the middle of the 20th Century, postmodern dancers tried to challenge against glamorous and meaningless expression of personal emotion, which is one of the most important properties of modern dance. As if several of theorists of dance, such as Susan Leigh foster, Mark Frank, have approached the question of expressivity in postmodern dance, acknowledging the attempt to deconstruction or opposition to emotional expression of movement, one can nonetheless insist that expression did indeed take place. If so, what are expressed and how does such expression occur on stage for ‘anti-expression’?

This study approaches this matter of expressivity of postmodern dance from Charles Sanders Peirce’s semiotics, which is the study of sign processes and meaningful communication, appeared in the early 20th century along with Ferdinand de Saussure’ semiology. The principal notion of Peirce’s semiotics is to find out a semantic principle by considering all kinds of the semantic phenomenon as a semiotic phenomenon and by determining the system of its signification from the relation between ‘representamen’ i.e. sign——icon, index, symbol——, ‘object’ to which the signs refer, and ‘interpretant’ of them. Since ‘interpretant’ is an important factor in Peirce’s semiotics, this approach will be helpful to determine postmodern dance’s expressivity implicitly presented to their audiences i.e. ‘interpretant’. From the semiotics methodology, a sequence of moving can be regarded as a sign and it can be implicated that those movements on stage possess certain meaning as a certain sign, related to the object signs refer to.

Discovering the structure of representing the signs as a kind of ‘expression’ to the audiences, it is expected to reveal the submerged quality of expressivity in post modern dance. This consequence shows that the choreographers had been only to shift the quality of expressivity from personal, emotive terms to symbolic one, not to succeed in their plan for ‘anti-expression’.

INTRODUCTION

In 1962 at the Judson Memorial Church, with the question of “What is going on in a dance?”, the era of postmodern dance began. Before answering this question, we should contemplate what is dance, and how have we recognized a particular performance as dance, i.e. what should we conceive the essence of dance?

As though we can regard this discourse partially in Monroe C. Beardsley’s definition of dance, dance had been accounted as expressive movement. Traditionally, the ‘expression’ of movement had been necessary and sufficient condition in discussing on the essence of dance. In What is going on in a dance, Beardsley defines dance as a sequence of motions that is designed primarily for the pleasure given through either rhythm or expressiveness (1). Beardsley’s account, at the very least, can deal with the essence of modern dance, it seems to me, of which the significant semantic principle exists in dancer’s articulating their emotion by motions.

At the middle of 20th century, however, with respect to expressiveness of dance the situation seemed to change by the emergence of postmodern dance. Along with the question of an existing structure and convention of theatrical dance performance, the avant-garde artists broke all kinds of rules dancers had to conform to, especially the rule of ‘expressivity’ obliged. Led by Yvonne Rainer, they aimed non dance, conveying no more expressiveness in dance, whose expressivity would be conceptualized by ‘anti-expressivity’ in this paper. Compared with theories or studies on history of previous dance—ancient ritual dance, ballet d’action, romantic ballet, modern dance and so on——, the emergence of this new dance needed also a new theory to analyze it. In brief, the appearance of postmodern dance, resulting from the fact that this new dance could not have been easily deemed as dance, required a new framework of defining dance itself.

To approach this matter on dance, I want to suggest semiotics in this paper, especially Charles Sanders
Peirce’s one as a new framework for examining ‘expressivity’ of dance, which is the study of sign processes and meaningful communication, appeared in the early 20th century along with Ferdinand de Saussure’s semiology. Peirce’s semiotics is, from the start, not for analysis of dance, and he has not even mentioned dance. Nevertheless, from the principal notion of ‘Sign’ in Peirce’s semiotics, it can be valuable manner to clarify the issue of expressivity of postmodern dance.

It is not my intention in this paper only to apply this methodology to examine problematic expressiveness of dance. Moreover, I want to shed light on the quality of expressivity of dancing body by figuring out a semantic principle of dance and taking notice of the relation of signs of movements one another.

PEIRCE’S SEMIOTICS AND THREE CLASSES OF SIGN

The principal notion of Peirce’s semiotics is to find out a semantic principle by considering all kinds of the semantic phenomenon as a semiotic phenomenon and by determining the system of its signification from the relation between ‘Representamen’ i.e. sign, ‘Object’, and ‘Interpretant’. These three elements can be understood literally—Representamen is a sign, Object is what the signs refer to, Interpretant is interpretation of them.

Above all, it is needed to confirm Peirce’s three classes of sign—Icon, Index, Symbol—, of which classification is founded on a relation between ‘Representamen’ and ‘Object’ (2). Simply we can understand the meaning of these three classes of sign. An Icon of something, according to Peirce, is everything whatever, be it quality, existent individual, or law, it is similar to the thing and used as a sign of it (p.276). For instance, provided that painting of a dog for indicating the dog which resembles that dog in the painting, the dog in the painting is an icon of that dog. In other words, Icon is a sign that has the property of resemblance with relation to an object.

Secondly, an index is a sign, which refers to the Object that it denotes by virtue of being really affected by that Object (p.248). Index, that is to say, is in physical, causal connection with its object; they make an organic pair, but the interpreting mind has nothing to do with this connection, except remarking it, after it is established. If so, we can consider the pole star as an index of north, when it shows us which way is north. In addition, smoke can also be an index of fire, resulting from its causal connection with its object. In brief, index has no significant resemblance to its object, needing a particular connection with object.

Third type of sign, a Symbol, is a representation, which refers the Object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the Symbol to be interested as referring to that Object (p.249). According to Peirce, all words, sentences, books, and other conventional signs are Symbols as if the word ‘APPLE’ means an apple, nevertheless there is no likeness or connection between the word ‘APPLE’ and the apple as the real one. Consequently, it shows that, in order to interpret the meaning of that sign, Symbol is involved in a rational operation, compared with icon, and index.

DANCE AS A SIGN

From the semiotics methodology, a sequence of motions is recognized as a sign and it implicates that those movements possess certain meanings and properties as certain sign’s. In conformity with three classes of sign, I want to determine dance’s properties by illustrating particular dance works.

First of all, It is mostly in ritual dance of ancient times or ballet d’action, of which movement can be seen as an icon, where we can find out a series of resemblance to its object of expression (3). The objects of the icon in these dances were animal’s movements for ritual ceremony or some characters of a particular story.

Modern dance, secondly, can be considered as an index, which was established by Isadora Duncan at the beginning of the 19th century. Modern dance, called ‘expressionist dance’ either, is well known for their exertion to express individuality or emotion of personal experience by moving through own principle. As if smoke is an index of fire by its causal connection, this expressionist dance can be regarded as an index of someone’s personal emotion as well, that is, the object of this index in modern dance is something emotional or whatever person’s individual properties are. As another example of index in dance, I suggest the method of ‘happening’, by which choreographer Merce Cunningham or composer and musician John Cage had created a tremendous works. Happening is avant-garde’s artists’ the method of performance. Choreography from happening being kept incomplete in a preparatory stage, the possibility of improvisation and contingency at the very moment of dancing on the stage would let the work complete. This is Cunningham’s attempt to show the process of choreographing and producing the stage. As though Paul Jackson Pollock’s work of drip painting would be appreciated not by the resulting figures of the painting, but his showing the process of painting, that is ‘dripping’, Cunningham represented the process and the structure itself of a work of dance meta-choreographically through the happening. If so, we can consider Cunningham’s method of happening as index of the structure of a work.
of dance. In other words, the intent to present the object in this index is the process or structure of performance.

**POSTMODERN DANCE AS SYMBOL**

Then, in the postmodern dance, which properties of sign we can find out? Above all, let us examine postmodern dance more thoroughly. According to Sally Banes and Noël Carroll in *Cunningham, Balanchine, and Postmodern Dance*, ‘postmodern’ not only came after modern dance, as the label “postmodern” implies; they were also “anti” modern dance (4). As opposed to previous dance, which had concentrated depicting story by showing visual image of disciplined body or revealing temper of dancer’s inner emotion, postmodern dance had tried to be rid of all kinds of the rules of movement for expression of personal emotion that modern dance had conformed to. Furthermore, in that essay Banes and Carroll explained two facets of dance after modern dance, the purist avant-garde, and the integrationist one as follows.

One, the purist avant-garde, with respect to fine art, is known through the influential writings of Clement Greenberg, and is probably the better understood of the two. We may label it, following Greenberg, as modernism (p.51).

As above, resulting from its aim to represent the media of dance, i.e. movement itself, modernism dance is just interested in the various form which show the movements more clearly, not in any outer feature of dance. According to Banes and Carroll, in contrast to the purist avant-garde, whose marching orders Greenberg articulated so effectively, there is at least another major twentieth-century avant-garde. Since it has no preexisting label, they call this avant-garde the integrationist avant-garde. Whereas the modernist advocates that art be about itself—that art is a practice that is separate from other social enterprises—the integrationist avant-garde agitates for blurring the boundary between art and life. However, they hold that the integrationist avant-garde seems to juxtapose ultimate purpose with the purist avant-garde, in terms that this avant-garde premises and shows that ‘dance’ can be established by only an ordinary movement (p.52).

At the beginning of 1960, following the inclination of abstract dance designed by Merce Cunningham, simultaneously opposing the technically sophisticated movements, new choreographers appeared. The works of postmodern dance had been performed centrally by Judson Dance Theater, of which the first concert were held with dancers, composers, and visual artists of avant-garde in the 1962 at the Judson Memorial church in greenwich village, manhattan new york city. Bringing an existing structure and convention of theatrical dance performance into question, this collective of avant-garde artists broke down the boundary between art and life. Consequently, this group’s tempt to exclude commonsensical premise in dance could make the dance work represented as non movement, non dancer, non dance or anti dance. They did not have any interest in formulating standards or criterion, to which were expected to conform for the next generation. They just buried themselves in questioning and destroying an old idea of dance itself.

Yvonne Rainer, the most famous choreographer at that period in Judson Dance Theater, frequently had used the method of enumerating improvisation or everyday movement anew. In the work, *Room Service*, known for the most integrationist performance, Rainer totally eliminated the elements of expressivity from the highly qualified body by having dancers conduct the ordinary task. We can see this reductionistic property of dance in Yvonne Rainer’s Strategy of denial, *No Manifesto*, which connoted Judson Dance Theater’s ideology and motto in dance.

No to spectacle. No to virtuosity. No to transformations and magic and make-believe. No to the glamour and transcendency of the star image. No to the heroic. No to the anti-heroic. No to trash imagery. No to involvement of performer or spectator. No to style. No to camp. No to seduction of spectator by the wiles of the performer. No to eccentricity. No to moving or being moved.

As we can see in this manifesto, Yvonne Rainer explored of reducing dance to the essentials. And this reductionistic tendency climaxed with one of Rainer’s most famous work, *Trio A* (1966), initially part of a larger work entitled *The Mind Is a Muscle*. The point is that Rainer’s attempt shifted the idea of quality of expressivity from the traditional obligation of emotion to the essence of dance itself. Having kept enumerating movements as conducting the typical artistic purpose of postmodern dance in analytic era of dance, the tendency to this method of choreography in *Trio A* became the predominant style of lasting 15 years of postmodern dance (5).

The appearance of this style, eliminating customary obligation of expressivity in moving, as modernistic purist or integrationist, however, does not mean that the intent not to represent something emotional does stop being a sign of meaning principle, and no more transmit
any meaning to spectator. The body does keep always being in a particular semantic system. Consider Trio A as I wrote on the most typical example of non expressive dance. Representing a series of movements, nothing special to ordinary one, movement in dance would be liberated from the fetters of expression.

Contrary to the previous dance, spectators had come to raising a question on whether it, in front of them, is the work of dance or not. This means, to borrow Peirce’s own words, un wontedly in dance history, spectator had to make an Interpretant dynamically in front of an ambiguous meaning movement. The fact that dance genre has not been a linguistic thing from the first, has gotten dance compelled to more distinctly present what they intent to express through dance genre. Even if the historians could say that postmodern dance did emancipate dance from the obligation of expression, its choreographers had led spectators to another philosophical question, which is in the area of conceptual one. In other words, postmodern dance, celebrating their succeeding in eliminating of emotional expressivity, rather shifted the quality of expressivity from emotional thing to symbolic one meaning ‘it is dance’ from abstracting all of subsidiary properties in the core of dance itself. That is to say, postmodern dance’s intent to conduct non expression or ‘anti-expressivity’, I maintain, is from another kind of conventional way of thinking, dance has been just ‘movement’ not for something, for moving itself, which is the common feature in all kind of dances during the long history of dance.

CONCLUSION

From this study, it is clear that at the middle of 20th century, dance has lost its quality of expressivity as representation of emotion or story that have been supposed to transmit some meaning to spectator, and likely more became Symbol of the essence of dance itself in virtue of spectator’s conventional perspective. This study, consequently, shows that the choreographers had been only to shift the quality of expressivity from personal, emotive terms to symbolic one, not to succeed in their plan for ‘anti-expression’.

NOTES

(3) Ballet d’action is ballet of presenting the concept of dance drama by concentrating on expression of character and emotion, started by French choreographer Jean Georges Noverre in the late 18th century.
The aesthetic characteristics of prayer dance playing Duangong in Kaixian Chongqing

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Abstract

The unique cultural customs for Kaixian people playing Duangong, as well as compatible and developing cultural background breed the mysterious and dignified Witch culture. This paper discusses the aesthetic characteristics for prayer dance, playing Duangong, in Kaixian Chongqing, puts forward the music form, flow route and rhyme connotation. Dance stresses the body flow in space, namely the sense of movement and beauty of dance lines. Gesture dancing of playing Duangong pursues a form of will and spirit integration, as well as the high unity between the modelling beauty and connotation of gesture dancing, namely the unity of appearance and soul. It implies the reconcile of laws and orders in the world, reflects Chinese traditional aesthetics and traditional sports laws. The dance aesthetic pursuit of prayer dance is the body reflection of systematically mining national spirit and consciousness, as well as the reflection of traditional aesthetic value for folk prayer dances.

Keyword: Prayer dance; Aesthetics Characteristic; Cultural ecology; Sacrificial ritual

In the dance ritual of playing Duangong, dance is a carrier and medium of the ceremonial process. It contains gesture, speech, step and posture and other expression forms and becomes a part of ritual with most procedures and aesthetic taste. By acting as a variety of deities, the dancer (Duangong) achieves the purpose of “blessing god” and “entertainment”. The language in such a state is a visualized expression of primitive witchcrafts and folk songs and dances. The images of dance language are formed with the traditional Chinese creation way - “from few to many”, to make the movements more typical, personalized and vivid. The “form” of movement is converted to “image”, and specific images are created, to reflect social life indirectly.

The Cultural Ecology and Origin of Prayer Dance in Kaixian, Chongqing

Kaixian, Chongqing is located at the backwater end of Xiaojiang River tributary, Three Gorges Reservoir Area between Yangtze River and Ba Mountain. It forms a semi-mountain and semi-basin geographical environment and breeds a survival mode of both fishery and plantation and folk custom of sacrificing both gods of mountain and river.

Many “immigrations” and “battles” in history are built into multicultural ecology with strong agristic features. In early Qin Dynasty, tyrants and gentry entered Sichuan, in last years of the Eastern Han Dynasty, Liu Bei entered Sichuan, in the Northern Song Dynasty, refugees fled to Sichuan, in later Ming Dynasty and early Qing Dynasty, “Hubei and Hunan people swarmed into Sichuan”, in modern times, “Three Gorges people emigrated”. All these external cultural migrations breed unique imperial examination candidate and bureaucratic Shengshan culture, farming-based Jixiang culture, red spirit Hongtu culture, ghost & witch praying witchery culture, and other cultural forms. People were subject to a lot of local influence and immigrated “civilization” influence, when transforming material culture and set up spiritual culture. They formed a custom event with Bachu cultural factor, prayer dance. After one thousand year of inheritance and accumulation, it is reserved till now.

The prayer dance is a primitive belief integrating both ego and animism. It is a dance ritual featured with prayer, sacrifice and god reverence. Through spiritual medium, totem and witchcraft, it develops into a dance where nature, heaven, earth and life resonate. It is mostly a totem-worshiping and beast-imitating song and dance performance. Using rough and hideous performance, people express worship for their ancestors and nature.” In Book of History, Emperor Shun said, ‘Kui, I appoint you as an official of ritual music’ Kui replied, ‘OK. If I beat a stone resonator in this way, all animals and birds will dance to my music’.” The dance is accompanied by life sentiment. It is the purest and most direct...
ritual dance. Also it gives birth to professional dancers. In the pre-Qin period, under the impact of etiquette culture, it evolved into palace cults, such as Danuo and Tianzinzuo. Bureaucratic performers appeared. Meanwhile, Xianggennuo and other fixed folk sacrificial rituals appeared. Evil-driving and fortune-inviting folk activities were performed in the form of song, music, performance and fight, etc. In later feudalism, due to the development of rationalism, they didn’t further develop in palace. Some of the palace prayer dances were changed into operas and some were lost in the countryside and formed local prayer dance with folk beliefs and religious rituals. They had been in vogue until the early nineteenth century. After the founding of new China, playing Duangong, like other prayer dances, was regarded as a feudal superstition deviating from the development of times. It was incorporated in the activity of “four olds”. In the next 20 years, still playing Duangong was considered a traditional feudal activity, stood in the opposite of science and modern governance and survived till today with a faint vital sign. Although playing Duangong changed during transmission, due to influence of ecological culture and eco-culture, it entered the horizon of modern civilization with a complete continuity. The form of ritual has evolved with times. Witch dance and various forms of sacrificial songs and dances today are no longer the way they were. But the ritual theme, such as “driving” and “cure”, as well as other movement elements are still preserved today. For example, from “Roc Dance” and “Gunslinger Dance”, etc., we can see the primitive belief, totem worship and immortal concept of Duangong through his spells, gestures and steps.

二、The Gestures and Classification of Dances

Gestures usually occur before language and words. It is one of the main communication languages of human beings. With the development of history, it has become a secret language between primitive religion and deities. Gesture is greatly influenced by Taoism and able to speak with god and drive evils. The gesture of Duangong is also called “Pai Gesture” or “Wan Gesture”. “Wan” highlights the formation of movement and “gesture” is the core of the entire gesture. Through modeling “Wan” by hand (including the wrist and arm) dynamically, the model of “gesture” is presented and its concrete meanings and symbols are displayed. The gesture symbolizes casting a spell. The gesture gives a force projection to the outside world. Scripture, spell and utensil, etc., are used in the ritual and combined with Wan Gesture, to conquer evils, speak with god and cure diseases. Like “Ancestor Gesture” in the dance ritual, ancestors refer to ancestors of Duangong, i.e., Zhaohou, Fuxi, Nuwa and Xuanyuan, etc. Ancestors are symbols of the highest mana. With this gesture, gods, ghosts and seigneurs will be deployed, to enhance Duangong’s mana to dispel goblins.” Gestures also play a guiding role in particular cases and lead participants and audience to understand their connotations through their appearance, thereby forming a specific context. The gesture, speech, connotation and Wan of Duangong are all instructed by teachers. The use of each gesture must follow strict rules. Although the final use effect contains both sorrow and joy, the mysterious atmosphere in rituals is conveyed by the mysterious Duangong and his unusual gesture style. From the perspective of function, they can be divided into totem worship gestures and sacrificial ritual gestures.

The gesture, speech, connotation and Wan Gesture of Duangong are all instructed by teachers. The use of each gesture must follow strict rules. Although the final use effect is both sorrowful and happy, the mysterious atmosphere in the ritual is converted by the mysterious Duangong and the unusual style of gesture. From the function, they can be divided into totem worship gestures and sacrificial ritual gestures.

1、Totem worship gestures:

Totem worship gestures are to deify an objective object. They are an embodiment of primitive religious art in ancient times. Through these gestures, people can communicate with gods. They come in a large variety: including natural worship, animal and plant worship, ancestor worship and hero worship. Most gestures are similar to gestures in Guizhou Nuo Altar Opera, which consists of eight elements, “hook, press, bend, stretch, wrest, twist, spin and turn.” Now there are 14 guests in use, for example, “Ancestor Gesture”, which shows respect to ancestors. “Ancestor Gesture” to the ancestors of Duangong, i.e., Zhaohou, Fuxi, Nuwa and Xuanyuan, etc. Ancestors are symbols of the highest mana. With this gesture, gods, ghosts and seigneurs will be deployed, to enhance Duangong’s mana to dispel goblins.” Four fingers wrap the ring finger by crooking, pressing, wristing, twisting and spinning and straight up. The dance reads the name and birth (date of birth) of ancestors by seniority silently. “Sunlight Gesture” showing respect to nature, for example, imitates the sun. The sun is a token of the highest mana in nature. Using this gesture, the performing Duangong can gain huge power. By crooking, wristing, twisting, spinning and turning, he makes ten fingers into the shape of the sun.
2. Sacrificial ritual gestures:

Sacrificial ritual gestures are witch gestures derived from witch rituals. It implies Confucian, Buddhist and Taoist cultures, such as empathy, animism and karma, and was born and changes with rituals. Their category is also born with rituals. The gestures accompany the starting, performing and ending of rituals. The formula of Wan Gesture is consistent with totem worship. So it will not be particularized here. Sacrificial ritual gestures account for only a small proportion in dance rituals. Only 5 sacrificial ritual gestures are in use now, for example, “Door Open Gesture”. “Door Open Gesture” means opening the door between humans and deities. Both of the hands are intertwined by crooking, stretching, wrestling and twisting. Only by opening the door will the deities be invited to the altar.

三、The Aesthetic Characteristics of Hand Dance in Rituals

Hegel defined symbol as “an external existent given or immediately present to contemplation, which yet is to be understood not simply as it confronts us immediately on its own account, but in a wider and more universal sense” from the perspective of aesthetics. Symbol contains two levels of meanings. One is the external expression form of subject. The other is metaphoric image implied by subject. In Duangong dance in Kaixian, gestures are often a concept or old custom. As a symbol, a “gesture” is not long a routinized appearance design, but also an emotional symbol abstracted from ever-changing forms. Gestures play a role through performance in rituals and become an “image” to convey messages.

Playing Duangong has more ideographic features than aesthetic features. In the expression form, it has four characteristics, “folding”, “shooting”, “winding” and “clasping”. “Folding” is mostly reflected in the overlapping of wrists and opening and closing of fingers. If two hands are folded, it symbolizes the unity of Yin and Yang and emphasizes their complementation. The rhythms are very harmonious and imply the reconciliation of laws and orders in the world. Yin and Yang, rigid and flexible verify Lao Tzu’s universe outlook that “All things contain both Yin and Yang. Once they are united, the world will achieve harmony.” They show the beauty and harmony of fingers in a parallel space. All things are balanced in a three-dimensional space. “Shooting” mostly means the vertical and streamlining features of fingers. When the dancer points his fingers outward, the power is extended outward and gives people a “deified” and deterrent input. It means that after speaking with deities, the performer uses their power to kill goblins and remove thistles and thorns along the way. Usually such gestures can remind audience to immerse in the experience of Duangong through their own imagination. They empathize with his thought and emotions and achieve spiritual resonance. “Winding” refers to winding wrists or fingers and symbolizes male or female genitals by winding upward or downward, to pray for the reproduction of life. It also represents the samsara of life and fertility cult in ancient times. “Clasping” refers to clasping fingers to fix a model or modify a gesture. With an extra “clasping”, gestures can be variable and pliable, to highlight the flexibility of body with rigidity. In the interaction between masculinity and femininity, rigid and flexible can be converted. In body movement, by encoding metaphorical images in terms of motion, speed and dynamics, gestures can play an ideographical role. Along with rhythm and dynamics, arms can present a nervous, intense, relaxed or smooth emotional state and reflect an abstract emotional beauty. Under the cloak of culture, Duangong “plays” the law of movement, symbols of ethics and aesthetic psychology and express a traditional spiritual vision for stability and harmony.

Conclusion

The hand dance of Duangong in Kaixian is both ideographical and aesthetic. Its content involves every aspect of life and is gradually set up after years of permeation of nature worship. It is believed that all things have a spirit. We can influence gods with rituals, approach fortune and avoid misfortune. From the connotations of dance, every gesture of “playing Duangong” is a weakened external expression and emphasizes reconstructing images. Every gesture corresponds to a different purpose or semantic. In a proper context, man and deity are connected. Therefore, the primitive culture in Duangong hand dance in Kaixian has a rigorous structure, a belief of exhorting goodness and abstaining from evil, humane care and humanistic spirit and congeals profound ritual subjects, to provide nutrients and support for today’s artistic creation. Nowadays, China advocates protecting traditional culture. We should not only to strive to recover external artistic vocabulary, but also highlight its internal value, undertake the task of “facilitating morality” and return to traditional cultural connotations. The greatest treasure that Duangong hand dance in Kaixian leaves us is its humane care and humanistic spirit. They are an exhibition and recognition of traditional art and new nutrients for stimulating and permeating artistic life. It is an integral part of the construction of traditional Chinese culture.
References

Six heads, three legs, four torsos: the hybrid human body in kaleidoscopic photography and video projects

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Abstract

The paper focuses on the potential of the kaleidoscopic image to transform the human body and to create phantasmagoric surreal structures out of it. The research is based on the analyses of works of several dozens artists, from Alvin Langdon Coburn's vortograph film experiments in the early 20th century until nowadays' digital art pieces.

Kaleidoscope is an optical instrument, packed in a cylindrical body with prismatic structure of mirrors and small pieces of glasses inside it. In rotation it becomes a "magic pipe" forming spontaneous multicolored patterns. The inventor of the device, scottish physicist Sir David Brewster, named them "beautiful forms" (the word kaleidoscope by itself in Ancient Greek means "to observe beautiful forms"). Kaleidoscope revealed to people the opportunity to watch special kind of images and participate in their creation. The viewer is not a passive observer in case of the kaleidoscope, but a co-creator of wonderful miracles which are mutating one into the other in endless sequences.

Born as a scientific invention in 1816, used in the pre-cinema era mainly for entertaining the adults as other magic optical instruments (phenakistoscope, zootrope, etc.), later kaleidoscope migrated from the game and fun scope to the field of art. The idea of photographic imprint of the kaleidoscopic image appeared approximately at the same time as photography by itself. One of the pioneers of photography, the British William H. Fox Talbot in 1839 noticed: "Make picture of kaleidoscope" (Sontag, 2009, 217). Sir David Brewster, the father of the "magic pipe", reflected on the idea of the application of the kaleidoscope to the camera obscura in his book "The Kaleidoscope: Its History, Theory and Construction: with its Application to the Fine and Useful Arts" and proposed a construction of a special apparatus for that - the tube containing a reflector (Brewster, 1858, 117).

First widely known experiments of shooting through the prism of three mirrors clamped together, similar to that one that is hidden inside the kaleidoscope, date back to the beginning of the 20th century. The American Alvin Langdon Coburn in 1916-1917 produced a series of images shooting through a specular prism. These pictures looked like black-and-white abstractions and followed the main tendency of the art of the early 20th century to move from a realistic toward an abstract image. Simultaneously they marked a radical shift in Coburn’s career as a photographer. This type of pictures was called Vortograph, it was a spectacular experiment in the spirit of avant-garde epoch. The name Vortograph originated from the name of the british art movement Vorticism, a kind of blade of Cubism and Futurism, founded in 1914 in London and officially lasted about two years, interrupted by the First World War. Coburn’s vortographs consider to be first totally non-representative photographs ever made. Although he was shooting real objects (surfaces), the result he got was totally abstract: compositions of cascade assises of crystalline shapes, patterns of lines and light configuratios.

Coburn had no direct followers, but the idea of photographic interpretation of the kaleidoscopic fragmentation of the world flashed on photographers in 20th century and in 21th as well, both well-known authors and marginals, amateurs. Each of them in his own way researched the potential of kaleidoscopic morphogenesis.

STRUCTURE OF THE KALEIDOSCOPIC IMAGE

Speaking about the nature of kaleidoscopic image especially worth to note that it’s main characteristic, both in the kaleidoscope itself and in a variety of photo and video kaleidoscopic fixations, is the ordered chaos. The order in this case means that the same fragment is always repeated several times and always in an equally balanced manner, according to the relative position of
mirrors within the prism and to the law of radial symmetry. Chaotic is all the rest: colorful glasses (or other elements in case of kaleidoscope relatives and modifications - debuscope, tipuscope, etc.) are mated with each other within the piece randomly, guided by chance, creating unpredictable and undirected motif (Romakina, 2015, 242). Noel Gray noticed another ambivalence of the kaleidoscopic image: graphic strictness combined with graphics redundancy (Gray, 1992). The centre symmetry of the image denies customary horizontal-vertical orientation. There is no horizon as such in this type of image as well as the gravity force is deprived from the objects. They are placed in a new tentative space existing by its own laws that differing from the laws of the real physical Earth space. Repetition, dominant role of the image center which tighten the hole picture, fragmentation - all this give the kaleidoscopic picture its uniqueness and intriguing sharm.

**HUMAN BODY AS ONE OF THE DOMINANT SUBJECTS OF KALEIDOSCOPIC PHOTOGRAPHY**

Since the 1910s human body was the most intriguing subject for kaleidoscopic photographic experiments (later natural and archinectural objects acceded). In a sense this is an echo of the general artistic situation of the first decades of the twentieth century, which had tendency to warp and deconstruct the body. The Cubists laid it on geometric fragments, the Surrealists placed in phantasmagoric context, the choreographers provoked for the non-natural movements. The total number of attempts to explore the body as an art object was so numerous that kaleidoscopic tricks were not beyond extraordinary nonsense. Furthermore, they were not clearly recognized in general stream of experimental images of the epoch, both to the viewers and to the researchers.

Apart from specular compositions with no subject, A.L. Coburn in his abstract photographic period produced several portraits of the American expatriate poet and critic Ezra Pound ("Vortograph of Ezra Pond", 1916; “Vortograph of Ezra Pond”, 1917, etc.). They had not precise kaleidoscopic design, but at the same time demonstrated an attempt to reconfigure the traditional photographic portrait - to multiply the figure, to rotate it avoiding the vertical-horizontal dominant orientation. The idea to make portraits of Ezra Pound was not accidental: Pound was a conductor to Vorticist’s ideas for Coburn. The next one significant experiment is “Ultima Fantazia Ingleza” done by L.Saska in 1927. Two images are arranged on the paper next to each other, they present actresses D. and F. Doble as stated in the caption to the image. One of the portraits demonstrates a prismatic body-construction with six heads, two on each vertex of the prism. In some sense it reminds the classic half-length portrait. The second one also has a prismatic structure, but resolved completely different: three “petals” grow from the center of the image, each is composed of a mirror image of the actress turns in semi - in total there are six identical segments, repeated several times in different positions. Using classical art terms, the second one may be called a belt portrait.

In 1950-1960ss the american photographer who worked under the pseudonym Weegee (the name given to him at birth - Arthur Fellig) experimented a lot with kaleidoscopes. “Portrait of Andy Warhol” (circa 1967) and others from the world of bohemia, self-portraits (“Self-portrait”, circa 1950, etc.), acrobats, clowns and horses in the circus (“Kaleidoscope of Circus Horses”, circa 1955; “Woman in a Whirl”, circa 1955; “Equestrian”, 1956; “Clown”, circa 1958; “Kaleidoscope cheval et cavalier”, 1960), nude (“Nude Distortion”, 1955, etc.) - there are several dozen images made in the similar technique. Some of them were included in the album “Weegee’s Creative Camera” first published in 1959. In addition to the kaleidoscopic tricks he also included to the book optical experiments with curved mirrors, textured glass and plexiglas, which he placed in front of the camera lens or used in the process of printing and experiments with orchestrating multiple exposures. Interest to the visual trickery is rooted in the specifics of the bohemians’ way of life in Hollywood. Dreamland film industry pushed him to look and see not only in realistic manner, but also with the use of optical instruments, capable for tricks. Some of his experiments were published in such magazines as Life, Look, See, Photography Annual. However optical experiments of Weegee are not widely known, leaving him the glory of the documenter of Hollywood life.

Weegee invented the idea of using kaleidoscope in photography adventitiously: «Browsing through a Woolworth store one afternoon, I saw a kaleidoscope on the counter in the toy department. Always curious, I picked it up and peeked through it. I was fascinated by the beautiful and colorful symmetrical designs you got just by rotating it... Then I wondered if I could take pictures through it» (Weegee, 1959-1960). His experiments are allied to the grassroots culture of the marketplace, tradition clown culture, derision and harlequinade. Experiments with curved mirrors are closer to mockery and sometimes even sarcasm: the shooting person’s nose stretches like Pinocchio’s, the person suddenly has two mouths and two chins on the face and so on. These distortions are stinging, while the kaleidoscopic images look more like “kind” focuses, pure optical tricks with
no derision approach. Even when Weegee multiplied the portrayed person (himself, the comic actor Eddie Cantor, someone else) and received a fancy combination of many pairs of eyes and noses, they looked more amusing than derisive. And the photographer laughed at himself first, it is part of the carnival for him, a game, a cause to smile and laugh. The distortions of naked body lost sarcasm and turned into a game of forms built on exaggerated increase or decrease of volumes of different parts of the body. Surreal resulting hybrids are similar to forms of different objects - vases, abstract sculptures.

Due to the preserved documentation we have the opportunity to see how this sort of photo sessions took place. In the picture dated 1965 Weegee has been captured behind a camera with a kaleidoscopic app attached to camera lens. He is dressed quite a match for his experiments: donned a black mask in the spirit of Zorro and defiantly worth waving a toy gun and a big cigar.

Shocking carnival eccentricity! The place is the New York's fair, so shocking in this situation is truly one of the best ways to attract attention of the public.

However, kaleidoscopic photographs of other authors might have a different tone, far from parody and buffoonery. For example, Erwin Blumenfeld’s kaleidoscopic images are elegant. They were created for fashion magazines (“Model in Kaleidoscope Polka Dot Dress for Dayton”, 1961, etc.).

Not every time photographers imitate kaleidoscope directly and accurate, sometimes they include the technique only fragmentary. For example Norg Nodis’s and Julie Cockburn’s portraits kaleidoscope only faces and sometimes the torso stored the rest body conventional. Julie Cockburn uses kaleidoscopic technique as one of the strategies to work with found objects: “Working with kaleidoscopic technique for me is a game and something serious at the same time. I research the distance between what we present to the world at the picture and what lies beneath the surface of the image - who we are, what our hidden desires and nightmares are. Intervention in the photo is an attempt to ask these questions. My intervention is metaphorically a conversation with found photographs and paintings” (Romakina, 2015-2).

Cockburn uses images from flea markets and does not know their personal stories what enables her to make up an imaginative story and express those using craft techniques, composition and her personal visual language. “I don’t want to be too prescriptive with the image itself and therefore use an element of abstraction to enable the viewers to have their own response to the finished work... People are always surprised by my work - they know the ‘portrait’ plot/painting pose so well, that my interruption of this and interaction with this can be a bit unnerving. I thing the images I make are beautiful, complex, intricate, strange, detailed, expressive, instinctive. All things I think people are too” (Romakina, 2016-2). So Coburn continues the tradition of breaking up the portratic classical rules what Coburn and Weegee did before.

The russian photographer Svetlana Pozharskaya works with found objects as well. She rethinks her family album in the context of common history in the project “Grani Vremeni. Iz Semeynogo Alboma” [“The Edge of Time. From the Family Album”] (Pozharskaya, 2012). She uses different hand-made optical accessories with SRL-camera. “Pictures in the album are quite small in size. If I would decide to reshoot and retouch them I would lose the “syrup of time”. It was not acceptable, that’s why I was looking for an imaginative solution. Different optics helped me to find it: faceted glass, convex-concave lens, a prism mirror...” (Romakina, 2015-3).

In this process of reflection on family and collective memory glass attachments play a role of time machines which connect us with the past.

Photographers demonstrate various points of view on kaleidoskoping body. Works of some contemporary authors are characterized by the bird-eye view point: Renee Cox arranged ornamental compositions from naked bodies on a black background (Greg, 2014), Pete

© Maria Romakina Body Patterns, 2016.
Saloutos built mandalas out of human bodies as well as Federico Bianchi named his hybrid structures mandalas (Art People Gallery, 2016), Dmitrii Zakharov in his project “Creatures, Gods and Architectures” combined fragments of bodies with rocky stones and got fantastic hybrid forms (Donnia, 2015). Kaleidoscopic picture generally characterizes the property of the formation of hybrid bodies. The bird-eye view tends the image to gravitate toward more ornamental patterns what might be used by graphic designers in the printing industry. As an example one might have a look on the posters of Hamburg Ballet - “Solitude”, “Passion”, “Courage”, “Jealousy” (Inspiration Grid, 2011).

MOVING SYMMETRY

If photography turned out to be able to do what most kaleidoscopes by themselves transcend (fix an isolated pattern from a sequence of images or even create new ones), video and multimedia projects demonstrate an image in motion, constantly transforming shapes and ornaments. Technically they imitate the kaleidoscope in various ways. Thus, Hollywood director Busby Berkeley chose a choreographic approach: in black-and-white films “Footlight Parade” (1933) and “Dames” (1934) as well as in color “The Gang’s All Here” (1943) he included episodes in which dancers move according to a rotating pattern law of the kaleidoscopic image. The camera shoots them from the bird-eye view. This method of shooting was called Berkley’s Diving. Geometrical arrangements of the dancers’ bodies done in pictorially severe manner force the audience to forget about dancers and concentrate on abstraction plot. Sychronized movements, perfect mechanical precision choreography - all this focus the attention on the metamorphosis of the ornament rather on sensuality of the dance. Sensuality is inferior to the graphic of the dance. Group rhythmic movements of Berkeley’s films have similarities with military marching constructions what was mentioned by critics (Kourlas, 2009) and reflected as an echo of military past of Berkley - he served in a military department that specialized on arrangements of parades. Kaleidoscopic pattern brings entertaining element of the show into Berkley’s choreography.

Weegee, whos tricks we mentioned in photographic chapter, had experimented in the cinema field as well. In 1958 director Louis de Rochemont invited him for doing camera work for some scenes of his movie “Windjammer: The Voyage of Christian Radich”. The ship’s arrival to New York Weegee accompanied by kaleidoscopic views’ rotations.

The main body of experiments with the moving kaleidoscopic pictures refers to the second half of the 2000s and the 2010s and seems to correlate with the development of digital software. Elena Kholkina’s multimedia project «Recreation» is an endlessly rotating kaleidoscope made up of amateur photographs of one of the families from Russian city Rostov (86 photos). It is exhibited on the personal web-site of the author (Kholkina, 2013) and was projected on several exhibitions in Russia and beyond (“NE[SOE]VREMENNOE (NOT [WELL] TIMED))” within the framework of IX Moscow “Fashion and Style in Photography” International Biennale, 2015, etc.). The project was created by using the generator

of kaleidoscopic forms hosted on http://kaleidoscope.xxxxxxxxxxxxxxxxxxxxxx.org/ web-site. Moving a computer mouse the viewer intervenes into the event by changing the image and the speed of its rotation. The author invites the viewer to dive into fantasy meditative contemplation on Russian ideas about the holiday which is traditionally in the Russian cities is associated with travelling somewhere out of the city. Travelling conditions, selected location and comfort are not so much important as a “good company of friends” in this case. Repeatedly mirrored photos deprive us of the traditional narrative story proposing to observe bizarre hybrid formation grown from fragments of human figures and landscapes instead. In some sense this projects refers to performances of the group of Moscow conceptual artists “Kollectivnye Deystviya” [“Collective Actions”] with their exploration of the idea of travelling to the countryside.

Dave Razor’s “Fingered” is an expressive video piece where two arms live as constantly changing bodily self-contained structures, which demonstrate different types of movements and multiplications, including the kaleidoscopic one (Razor, 2013). Peter Williams Holden’s “Arabesque” (Holden, 2008-1) is a kinetic sculpture and a real time animation at the same time. The composition looks like a robotic structure with mechanically raising hands and feet mounted on a steel frame. “A circle of prosthetic legs flex at the knee, kicking in time to the music, while four pairs of arms severed at the elbow, flop back and forth in the centre of the platform” (De Zeen Magazine, 2014). “Arabesque” has its roots, according to artist’s description, both in M. Shelly’s Frankenstein and the alchemist’s laboratory and present itself as a mechanical flower: simulacrum of nature. One of the projections demonstrate kaleidoscopic patterns what increases the grotesque sense of the whole installation and bring graphic strictness of mechanistically repeated actions to it at the same time.

“The Power of X”, opened TEDx Summit in Doha, capital of Qatar, is an example of contemporary non-digital kaleidoscope video that follows the Busby Berkeley’s dance graphic (McManus, 2012-2). Creators of this piece used the same choreographic techniques as Berkeley did and added a huge mirror construction to increase multiplying effect. Dancers are dressed in red, black and white (the corporative colors of TEDx brand) what effectively limits the color palette of the whole plot. “Freddy Kaleidoscope” performed by design bureau “abstract: groove” for the Italian national team of rhythmic gymnasts as well as Max Hattler’s animation “the Spin” refers to Berkeley’s “bio-mathematical” staging.
as well. The latter Ironically involves military figures as dancers thereby relegating to the origins of choreography Berkeley - his military past. Toy soldiers are forced into visual patterns “to play out a conflict-as-spectacle. Sides are irrelevant; it’s just one big party for everyone. The boundaries between violence and entertainment are blurred, as are the boundaries between troops and troupe” (Hattler, 2010). The viewer’s attention is shifted away to the abstract conceptual visual sequences, metamorphosis of the forms. So, satirical tone appears in kaleidoscopic experiments again and again.

CONCLUSION

Thus we examined various manifestations of the shift of an optical device kaleidoscope which has overcome its fun-game nature. The device continues to be one of the generators of the art form, transforming real objects into fantastic surreal hybrids. Kaleidoscopic image inherent ambivalent nature: it combines the symmetrical order and chaos. Over time the way this kind of images are constructed has been changed: from mechanical apps on SLR cameras and collage technique to digital way (manipulation in computer programs, digital generators). Kaleidoscopic method of generating new forms and surreal human anatomy is characterized by infinite variability which might be used not only for creating photographs, installations, multimedia projects, but also in design of fabric ornaments, wallpaper and other practice-oriented facilities, as well as magazine and newspaper design. If the photographic image is a static fixations, the video and multimedia works give a sense of involvement in the view of the rotating kaleidoscope, allowing the viewer to observe the process of transformation of forms and ornament colored with satirical or neutral intonation.

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© Max Hattler The Spin, 2010.
Aesthetic spirit and contemporary construction of Chinese classical dance

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Abstract

Traditional aesthetic spirit and contemporary construction of Chinese classical dance is the core of physical movement law and physical philosophy thinking of Chinese traditional dance. The construction of contemporary Chinese classical dance has formed four kinds of artistic style in history and horizontal expansion. They are body rhyme genre of Chinese classical dance, the Han and Tang Dynasties genre of Chinese classical dance, Dunhuang genre of Chinese classical dance and Kunyun genre of Chinese classical dance. Although they have different understandings and academic claims on classical beauty, classical temperament and classical spirit, they have a common root on the traditional value and contemporary interpretation of Chinese classical dance. Meanwhile, the dance body is the key to determine the dance form and aesthetic image of dance. From dance posture, body relation and movement rules, it can solve the key of physical aesthetics of dance from the foundation. It is also a necessary condition for systematically constructing the contemporary aesthetic and traditional aesthetics value of Chinese classical dance, so as to increase the artistic energy for the positive spirit of contemporary Chinese.

Keyword: Chinese classical dance; Aesthetic spirit; Classical imagery; Dynamic beauty

China is a nation who both loves beauty and knows how to be beautiful. Over thousands of years long history, the Chinese nation created dance culture with distinctive form and style, both of which were blooming with various categories. Nowadays, with the passing of the ancient times, though the ancient dance cultures did not get carried down in a fresh and complete way, they did not disappear into nowhere leaving no trace at all. However, it was handed down in another way, with some of them kept in historical documents, others in underground tombs and all kinds of cultural relics. Although being scattered in pieces and nothing but some traces of history, they are already rich and colorful enough to prove that there was indeed times when the Chinese ancient dance was splendid and glorious, rather than being make out of whole cloth or exaggerated. Then, in today’s highly developed material civilization, it is Chinese descendants’ unshirrable responsibility to find our former dance spirit, inherit the dance culture achievement and tradition created by our ancestors, and form a national aesthetic system based on this in order to do a bit in the revitalization of national culture. Since the exploitation of national resources is the basis to research our national, with this belief and foundation, it is necessary to conduct comprehensive development and activation of Chinese ancient dance resources.

Chinese ancient dance enjoys a 5000 years’ of Chinese civilization history, which enables it to burst new vitality. In the construction of modern Chinese classical dance, they key in constructing modern discipline system lies in its ancient resources and traditional spirit. Both the classicality and modernity of ancient dance are modern people’s retrospect and pursuit of traditional spirit. “Dance archaeological”, after all, is not “archaeology of cultural relics”. In the inheritance and development issue, the contemporary Chinese classical dance can only choose creation, which must be of principle and method. Dialectical inheritance concept is the foundation of development and innovation. The contemporary Chinese classical dance without innovation is indeed Arabian Nights. Regardless of the “definiteness” in the form and medium of Chinese ancient dance, with modern people’s aesthetic consciousness, pursuit of value and living environment, it is highly unlikely to restore ancient dance with no modern traces at all, and vice versa, the creation without “ancient” is nonsense. In the modern construction of Chinese ancient dance, traditional spirit expression and the contemporary embodiment of classical aesthetics is the deep value in Chinese classical dance construction. All problems of form, appearance and status relationship are the only path in classical dance construction, while “all flowers are in bloom” is the benign development of the situation. At present, classical dance genres taking the Han and Tang Dynas-
ties, Dunhuang, and opera as their digging resources are tries with different ideas. Only by comparing and competing in various contends can they be able to find the strengths of each other, make good use of the Han and Tang Dynasties paradigm, Dunhuang shape, Kunming dance intention to grasp the “classical beauty”, “classical temperament” and “classical spirit”, truly realize the idea to “modern people think of the ancients’ intentions, and borrow ancient dance to express modern people’s idea”.

一. Traditional dance is the dynamic embodiment of the common beauty of art

As a proper noun, “Chinese classical dance” is a new meaning that modern people inherited and created from Chinese ancient dance. In today’s stage, Chinese classical dance image and expression forms are “Chinese ancient dance” in history, which is involved in the mainstream discourse system as “classical dance” due to its highly typicality and time-transcending value. In addition, due to their common development basis and context, these classical dances become a model for dynamic art of an era, reflecting some dance forms with unique meaning and familiar figures look, rhythmic and laws of motion, i.e., the common beauty.

Music and dance art, a form condensed Chinese ancient singing and dancing art, has distinctive expression form of inseparable dancing and singing joyously from the birth of dance, to female musicians in the three generation period, and then to the Kabuki, Daqu in the golden era of Han and Tang Dynasties. Dancers mostly sing and dance simultaneously, along with lyrics, which is a comprehensive transition of art. Up till now, we can see that minority dance is still singing and dancing simultaneously. Whether it is in Xinjiang or Tibet, or Miao, Dong, Zhuang nationality, and so on, they all enjoy the life sentiment of original degree. They interpret the internal essence of art itself, and the lyrics in between also have their special meaning, which shows that the big system of dance combines lyrics (Literature), singing (Music), and dance as a whole, featured both their relevance and unity, which is in line with systematic thought.

二. Traditional dance is the condensed performance as classical aesthetics

In the contemporary construction of Chinese classical dance, it is necessary to always keep a persistent pursuit for “classical beauty”, “classical character” and “classical image”. The “classical beauty” of Chinese classical dance is not only the basis to establish form standard and dynamic texture, but also the aesthetic foundation of classical temperament and classical spirit.

Contemporary Chinese classical dancers regarded it as a benchmark to “create” three construction ideas that are harmony in diversity. First of all, the “past cherishing” idea represented by Chinese classical dance schools in Han and Tang Dynasties put forward that the ancient is ancient times, while classic is more a system context under traditional proposition, dance creation ought to have a “limit”; secondly, it takes “Chinese contemporary dance” as the language base, instead of manifesting ancient image and history in a realistic and specific way, it indicates the “classic” of the dance symbolically, and its vocabulary and techniques are often “non-definitive”; thirdly, it is a contemporary art form that adopts some typical dance forms or classical themes, coupled with “Chinese contemporary dance, or even cross-border and mixed expression to express traditional spirit.

The self construction of dance vocabulary is the maturity sign of dance development. The fact that dance language changes from a single motion simulation (also image features) to comprehensive expression of dance language (representation characteristics) is all expression of progress. Dance language in the Han Dynasty is already very rich, and has a high degree of difficulty. The Han Dynasty dance is to take reference from specialties of its brother’s art to enrich itself, making dance skills more skilled and appreciative. For example, the Plate and Drum Dance in the Han Dynasty, which places some drumsticks and plates on the ground for the dancer to jump between those two in and out over and over again, how fascinating! And there is Aunt Gongsun, a dancer in the Tang Dynasty, who gained her skills after watching Zhangxu’s grass writing, and her sword dance is so fabulous that her sword moves arbitrarily like that of wild scribble. All these show that dance learns from various other forms in its own vocabulary construction to enrich itself. In addition, it also reflects the integrity principle in systematic thinking by integrating various advantages, and then absorbs properly to do a good job in the self-digestion of art, which will promote the overall texture and level. Art system sets relatively higher demand for each link and element. For example, for dancers dancing on the stage, it requires not only their good performance on face, but also good technical skills, movement coordination, physical quality and their cooperation with other people. Therefore, dance vocabulary is also a system.

三. Traditional dance is human’s figurative deduction of ultimate thinking

Chinese traditional dance is human’s integrated thinking of nature, universe and human’s coordinate re-
In totem and religious dance ceremonies, we can see people's fear and utility, while in Pangu dance of the Han Dynasty, we can see people's hope and longing for astrological fortunes, and the ultimate thinking of human themselves sent out constantly. The dance itself is an inclusive aggregation. It's people's figurative representation of the philosophy of everything in the world. Sun Ying, a late dance master once said, “The form of dance and any kind of art is not only a carrier, but also the figurative representation of spirit, cultural traditions and aesthetic. Therefore, in a certain sense, to grasp the form is also to grasp spirit”. Dance drama “Du Fu” strives to seek breakthrough in the fashion in the Tang Dynasty and contemporary aesthetic fashion, and add modern spirit to classical tonality. Modern spirit does not mean to run counter with that of traditional spirit. On the contrary, it is the contemporary expression of inheriting traditional spirit and the ancients' feelings. In the drama, “Du Fu’s” love for his homeland and his care for the general people is the core element of traditional spirit of the literati, which plays a vital part in stimulating the indomitable enterprising spirit of the contemporary youth. The overall style of the dance drama is created based on the modelling, color and movement style of the Tang Dynasty, strives to grasp the aesthetic of the overall performance of figurative aesthetic as a whole, so as to catch a better figure beauty and prevailing vogue. In fact, this kind of understanding is trans-generation and is the ancients’ thinking toward their own values and life feelings, which is the core of traditional dance’s contemporary value.

The development history of a Chinese dance art lasts for thousands of years, leaving us endless admiration and infinite imagination. While studying Chinese dance history, we cannot help being amazed by how much wealth and heritage we possess. The ancient ancestors created a Chinese art appearance outstanding around the world with their wisdom. It is necessary for used to learn and study to serve today, so as to enable today’s dance building to develop freely and openly, showing the spirit and strength today’s dance building. Learn from history to seek development, and since history can not be repeated and go backwards, we can only find art inspiration that is good for the present era from within. In such a sound creative environment, we must bent down to find a new fabulous art path step by step to enable today’s dance to be freer, more open, and more beautiful.
ABSTRACT

In this paper, I examine Herder’s interdisciplinary approach to unconscious or obscure feeling. To solve the obscure field in mind, Herder referred not only to aesthetics but also his contemporary physiology, animal theory and so on. In his early aesthetic works, Herder showed that the obscure field was the animality in the human soul. So here I focus on Herder’s thought of animal and human. Firstly I examine his idea of animal language. Animal language means the sound from obscure feeling. Secondly I refer to his contemporary thoughts about animal. After that I’m going to examine Herder’s thoughts of the characteristic structure of human senses and one’s obscure feeling.

1. INTRODUCTION

The one of the fascinating topics in Herder’s aesthetics is to investigate the obscure feeling in mind. The obscure feeling sometimes moves us unconsciously. Nowadays, everyone would see that this topic was related to psychology or brain sciences as well as aesthetics, and has been currently connected with even pedagogy or some engineering. In the mid of 18th century, some of the philosophers gradually had realized the importance of this obscure field.

Young Herder was interested in the topic, which he adapted from Leibniz psychological epistemology. He had already dealt with this topic in 1760’s, and sometimes mentioned it over his life. However, he didn’t approach the subject in a philosophical way. Because he thinks that the obscure feeling come into before intellectual thinking. He describes that:

As thinking is not the first thing for human being; such also the beginning of aesthetics is not be the beautiful cognition. Human being and animal feels at first; obscurely oneself. (FHA, S.670)

Oh, philosopher of feeling, like the higher rock among waves. Now, look down the obscure abyss of human soul, where feeling of animal become a human being, and at the same time, as if it is mixed with the soul from far away[...] (FHA, S.685)

I cited these sentences from Herder’s early unpublished manuscript to criticize Baumgarten’s aesthetics. In these sentences, Herder mentions that, in the origin of the soul, human being and also other animals feel obscurely oneself prior to his intellectual faculty. So, Herder thinks that the traditional ways is inadequate to clarify this topic. He treats this topic in an interdisciplinary way, referring not only to traditional epistemological aesthetics, but also to his contemporary physiology and theory of animals.

The theory of animals is one of the most important to this topic. In the sentence here, human being is represented as equal to animal on the obscure feeling. We can think of the obscure feeling as the animality in the human soul. A fact supports this assumption. A little before this sentence, He adds the reference to the books of Reimarus’ theory of animal instinct.

2. Animal and human language

In his prize essay on the origin of language in 1772, Herder clearly denies the divine origin of human language. However, his attitude toward animal language is complicated. On the one hand, he emphasizes that, nowadays, animal language is not main thread of our language, but on the other hand he also says that the origin of language is not superhuman, but clearly animal.

In Herder’s day, the distinction between animal and human language is controversial. La Mettrie, in his writing of 1747, radically believed that animal, especially apes like Orang-outan, could speak human language, given right conditions. While, Étienne Bonnot de Condillac, in his essay (1746), appropriately, admitted that apes couldn’t speak human language and there was the obvious difference between animal and human language, but the process of development from animal language [the language of action] into human language [articulated sounds] was gradually. The difference was one of level, not kind. Herder thinks that there is a leap
in Condillac’s theory. I will refer to this point later. Some thinkers like Roussau and Reimarus also dealt with the difference and similarity between human and animal language, but in their arguments, the question of what kind of principles prevented apes from speaking was left to be answered. Herder tries to solve the issue by drawing up the boundaries between animal and human.

Herder answers that animal language is, indeed, essentially different from human language, but, at the same time, it is also unclear basement for human’s and enlivens it.

Now, What is animal language? Herder begins his essay with this sentence; *Already as an animal, the human being has language.* And he says that:

“[…] [a sensitive being] *in the first moment of surprise, even without volition and intention, has to express each of them in sound*.” [...] “Do not have sensation for yourself alone, but may your feeling resound”

[...] it [a creature] stands allied with the whole nature!, delicately strung, but nature has hidden in these strings sounds which, stimulated and encouraged, awaken other equally delicately built creatures in turn, and can communicate sparks to a remote heart, as though through an invisible chain. (FHA, S.698f./ PW, p.66)

All of the creatures mechanically and unconsciously share the feelings among the same species that have the same structure of nerve.

Like strings resounding each other, animals, and of course human being, feel prompt sympathy, when they see or touch a suffering creature whose nerve structure is broken.

It is true that human being in the society has the mere remains of the language of sensation, but, according to Herder, the poet and orator utilize this language.

These words, this sound, the turning point of this horrifying balled, etc. penetrated our souls in our childhood when we heard them for the first time [...] The word responds, and like a throng of ghosts they suddenly all rise from the grave of the soul in their obscure majesty; they obscure the pure, clear concept of the word which could only be grasped without them. The word is gone and the sound of sensation resounds. Obscure feeling over whelms us; [...] it was the magical power of the orator, of the poet, to make us children once again.

(FHA, S.707/PW, p.74)

However Herder admits that our main language is essentially different from those animal languages. Human being invented the language through the ability of reflection, Herder also uses the word of awareness. Animal doesn’t have “the beginning of awareness”. Awareness is characteristic just for human being.

[...] he[human being] demonstrates awareness [Bensonheit] when he can not only recognize all the properties in a vivid or clear way, but can in his own mind acknowledge one or a several as distinguishing properties. The first act of this acknowledgment provides a distinct concept; it is the first judgment of the soul.(FHA, S.722/PW, p.87)

For example, when a sheep passing in front of a man bleats, the one’s soul with awareness grasps a sign, and names it “bleating one”, while the sheep, for a lion or a wolf, is an object to be chased solely based on their instincts. According to Herder, the grasping a sign is the beginning of language, that a new born baby or even a famous human-bare who grows among bears, have this beginning of human language, as far as they are human being. And from the invention, the human artificial language, as Herder described, puts an end to the role of natural animal sounds. If so, how can we look down the obscure abyss of human soul?

3. Animal and Human being

In order to answer, I will examine Herder’s thought about a distinctive character of human soul by comparing theories of animals.

Before examining Herder’s answer, let us pause for a moment to consider the Herder’s contemporary discussion about animals.

In Herder’s days, it was proven by comparative anatomy that the instrument of senses, the five sensory organs, and the nerve structure are common to animals. It is certain that both of Human being and animals are not machine, but organization on the common ground. However it is also obvious that human being holds a unique position in among them.

In his prize essay, Herder attacks Condillac, for the reason that Condillac made a mistake in regarding human being in the same light as animals. As we have already seen, Herder considered that Condillac assumed artificial human language had been developed from animal language gradually. Also in his treatise of animal(1755), Condillac acknowledged that animal had a kind of intellectual faculty, to feel, compare, judge and store ideas, and, at the same time, animal could communicate with each other with one’s own languages.

In this context, Condillac suggested that each animal had its characteristic system of cognition in proportion to each physical structure. And he thought that there were various circumstances as each creature. He distinguished between circumstance and place. And Condillac suggested that animals, including human being, lived in the same place, but at the same time, in the different, parallel circumstance. Adding a comment, his ideas are precedent to Umwelt proposed by Jakob von Uexkull, zoologist in 20th century. It is true that Herder
attacks Condillac, but we can admit that Herder is interesting in Condillac’s observations that all of the creatures have the different structure of sensory organs.

Another significant figure is Hermann Samuel Reimarus, who is a German philosopher. Converse to Condillac, Reimarus, in his General Observations on Animal Instincts, he admitted animals not to have intellectual ability, but to act by instinct for art.

Instinct for art, so called Kunsttrieb, was like spider’s weaving its web and the way of living of moth and so on. He observed that, the more instinct for art an animal had, the less it mistaken, but at the same time, the less acted freely. Instinct for art was the determinate employment of each animal.

And, according to Reimarus, each of Kunsttrieb was suited for each of the sphere of act, the climate, heat, and the atmosphere. At the same time, Reimarus implied that the nerve structure and organs of sensations are variable in proportion to these conditions of the sphere.

Now, let us return to Herder, and examine a distinctive character of human being. Herder prefers to use the conception of Kunsttrieb after Reimarus. He describes human being as the weakest creature because of the lack of Kunsttrieb. That means lack of the determinate employment. Human being is in the largest disproportion, in that, human being has much of needs in spite of one’s weakness, and he lives in boundless field in spite of weak ability. These disproportions make it possible for human being to innovate the disposition of soul. That is reason (= awareness).

[...] it is “the single positive force of thought, which, bound up with a certain organization of the body, is called reason in the case of human beings, just as it becomes instinct for art in the case of animals, which is called freedom in the case of the human being, and in the case of animals becomes instinct.” (FHA, S.717 / PW, p.83)

From that point, human being is essentially different from animals. One’s reason (= awareness) is a distinctive character of humanity. Now, As Reimarus implies that the nerve structure and organs of sensation is variable in proportion to the sphere, Herder also admits the character of organs and nerves of creatures is suitable for their circumstance. Human being lives in a boundless sphere, and our senses are not determined by any instinct. Then for what the human instruments of senses are suitable? His answer is that these are suitable for one’s language and awareness. In this context, he says, the ear and the hearing become the first teacher of language.

Herder observes that human being can put the optical properties, feeling, and the other properties into the words without any sound. So, Herder says that human being builds the words to borrow ideas from the other senses. He writes:

We are a single thinking sensorium commune [collective organ of sensation]. [...] The soul, which stood in the throng of such a confluence of sensations, and in need of forming a word, reached out and got hold perhaps of the word of a neighboring sense whose feeling flowed together with this one.

(FHA, S. 744f. / PW, p.106f.)

According to Herder, the ground of humanity is constructed from the throng of such a confluence of sensations. And Herder says that not all senses are grasped through awareness. And, if we are talking about artificial language, the ground of humanity is linguistically inexpressible. As human character is so that, we are unconsciously moved by one’s obscure feeling.

Only when the sound obscurely rising up from such a ground such that the animality in human soul is noticed. Herder concludes that we percept these obscure images through finding the older primitive languages of each nations, poets, traditional folk song, and arts etc.

4. Conclusion

Herder shows the way to abyss of human soul by comparing human with animal. It is the very time of the birth of anthropological aesthetics. His interdisciplinary way is fascinating us today. Because I think that nowadays, the Interdisciplinarity in sciences and human sciences is required. In his conclusion of prize book, Herder represents his way of aesthetics. In order not to being constrained by philosophical hypothesis, he writes:

He [Herder himself] preferred to work “at collecting firm data from the human soul, human organization, the structure of all ancient and savage languages, and the whole household-economy of the human species”, and at proving his thesis in the way that the firmest philosophical truth can be proved. (FHA, S. 767 / PW, p.164)

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Redemption of the aesthetic in the philosophy of Hamann and Kierkegaard

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1. Introduction

To those familiar with the history of modern philosophy, it is generally known that Johann Georg Hamann was both a friend and a philosophical opponent of Kant. And most probably, they also understand Hamann to be an ‘irrationalist’ or the ‘pioneer of Romantic thought’ who went against Kant.1 However, he could be also regarded as a philosopher who deserves special attention in terms of sensibility. Hamann developed a very unique understanding of the human sensibility and aesthetic experience on the basis of his own theological views and ontology.

And how about Kierkegaard? We all know that he was the beginning of existential philosophy and the forefather of modern psychoanalysis. Nevertheless, little notice has been paid to the fact that he was also a theorist of sensibility and aesthetic experience. So, this study will examine in what ways the human sensibility and aesthetic experience are understood in the philosophies of Hamann and Kierkegaard. To put it another way, it will inquire into the concrete forms in which they differently perceive the sensitive dimension, and the respective meanings of each of them, with particular focus on how the two philosophers give different ontological and epistemological meanings to the human sensibility and aesthetic meanings.

2. The Ontological Nature and Anthropological Implication of the Sensitive Dimension in Hamann’s Philosophy

Hamann’s writings are famous for their notorious difficulty. However, the at least one characteristic can be found relatively easily: frequent use of expressions related to the human body. In the prefaces to his Sokratische Denkwürdigkeiten, Hamann compares his writing to “little cakes” and “pills,” which soon followed by the restriction that they “must be swallowed, not chewed,” for “they are not made for tasting.” He himself calls the thoughts found in his books “little forests,”2 and describes his ideal readers as those “who can swim” with him between the little sentences like “little islands.” He even goes so far as to compare the difference between the direct ‘sense’ and a theoretical ‘proposition’ to that “between a living animal and an anatomical skeleton of the same.” But what is more important is to have a clear understanding of what ontological status and cognitive meaning the sensitive dimension has in Hamann’s thinking.

2.1 The Fundamental and Integrative Meaning of ‘Sense’ and ‘Passion’

Hamann argues that nature surrounding human beings are not a concept, but speaks and “works by way of the senses and passions.” Some may think that Hamann’s emphasis on the senses is roughly in line with Locke’s empirical or sensualist position. However, the senses which Hamann highlights is entirely different from those discussed in the context of sensualism. They are not the objective ‘sense data’ which can be separated from the subject who senses, but, on the contrary, designates ‘subjective facts’ which the subject as an individual feels and understands vividly. They serve to provide the concrete foundation and direction for the subject who, by using them, will be able to think and judge.

This is clearly evinced by his famous declaration in Sokratische Denkwürdigkeiten: “The ignorance of Socrates was sensation [=Empfindung].”(N II 73) For Hamann, the Socratic ‘ignorance’ was not the mere ‘absence’ of any knowledge. Rather, he interprets this ‘ignorance’ as the fundamental, ‘existential’ belief and conviction which captures the whole body and soul of Socrates as an individual. Because these belief and

2 This word ‘forest’ was taken over by Herder with the title of his book collecting literary critiques Kritische Wälder(1769).
conviction seize and overwhelm an individual before all kinds of thoughts and reflections come, they are called ‘sensations.’ And the concept of ‘passion’ should be also understood as the state of general emotional orientation which captivates all thoughts and feelings of an individual, rather than as a fragmentary fit of strong emotion.

Another essential concept in Hamann’s theory on the sensitive dimension is the ‘image.’ Challenging rationalism which has been dominant in the modern period, he aims to rehabilitate the original meaning of image and imagination. The reason why this project is called ‘rehabilitation’ is that Hamann thinks the importance of image and imagination was already fully revealed to human beings for a long time ago. It became already visible through the process of the creation of man and all other creatures which was described in Genesis, as Hamann argued in his “Aesthetics in a Nutshell.” However, for Hamann, Genesis is not alone in witnessing all of them. Technically speaking, the divine creation and revelation, or the above-mentioned language of nature and history is neither concept nor theory, but an event which is revealed through a concrete image. It directly approaches to the subject through a living image, before consciousness, thinking, or reasoning come up on him or her, or more strictly, totally irrespective of them. Therefore, the individual subject should interpret and understand the image in the way of sensory experiences, that is, by seeing, hearing and tasting, and with passions, not by cool-headed, indifferent rational thinking.

2.2 The Theological and Anthropological Meaning of Poetry, Poetic Language and Mimesis

Hamann’s affirmation of sensation, passion, and image naturally leads to the celebration of ‘poesie,’ or poetic language. Let us first consider his famous remark, “poetry is the mother-tongue of the human race.” It was not by mere accident that the first words man sang in wonder about nature were poetry. Poetry is not a concept, but the language of sensory image. It is the first ‘horse with wings’ in which human beings expressed the deep emotion and admiration they felt for nature. In this sense, poetry is a language in which he expresses his amazement he feels through his whole body by opening his sensations and passion. Here, another implication of Hamann’s understanding of the sensitive dimension becomes self-evident. As in general discussions in modern aesthetics, Hamann’s sensitive dimension also pays attention to the originality of poetic language and artistic expression as an important issue. Similarly, he defines the proper function of poetry and art as the ‘mimesis of nature.’

Nevertheless, in approaching or compelling language of poetry and art, Hamann is in a position essentially different from that occupied by modern aesthetics. Besides, what he means by the classic formula of ‘mimesis of nature’ must be considered entirely different from when it is used generally in modern aesthetics, since Hamann’s idea of ‘nature’ is something to be accepted and understood by sense and passion while modern philosophy regards it as the object of analyzing and recognizing. Hamann requires an aesthetics which accepts sensory nature, whole nature, as it is. It is an aesthetics which entirely affirms the sensuous revelation of God who ‘became light and became man’

However, the problem of poetic language is not confined merely to the poetic and aesthetic discussion in the narrow sense. Rather, it is deeply related to linguistic philosophy which could be seen as the most central theme of Hamann’s thinking. For him, language is the passage through which the meanings of nature and history are revealed sensuously and concretely, in other words, a path in which the reality of realities come to light and in which the concrete form and meaning of realities are disclosed as they are. In this sense, he accentuates the role of language which not only mediates but also bring to light the relationship between me and others, and between me and the world. “Every phenomenon of nature was a word—the sign, the symbol, and pledge of a new, mysterious, inexpressible, but for that reason all the more inward union, communication and community of divine energies and ideas.”

Every phenomenon speaks to us whenever it enters the life of man. We use words in order to feel and understand this phenomenon. This use of words or language is, by definition, an act of translation. It is to move what you aim to bring to light into the sensory-historical signal and sign, as the etymology of ‘translation’ suggests: ‘carried from one place to another (trans-latum).’ Therefore, language is an act of moving both the human life and reality itself. Moreover, the linguistic signal, symbol, sign, etc. have different forms and meanings according to their different social, cultural, and historical contexts. Language is itself historical. As all human experiences and relationships cannot be separated from history, language, too, exists only in history and tradition.

Thus, for Hamann, language is both ‘dynamic events’ and ‘facts’ in which the reality of the world is laid bare in a truly concrete way. Language and the divine revelation, language and mentality, and language and activity are inseparably interwoven. Thus, the language of man is at once the ‘fundamental act’ of the human mind and the manifestation of the ‘creative impulse’ inherent in man. And by extension, as every single word is in this way an act of the human mind and carries the reality, language is always linked up with the concrete existence...
of man and his responsibility corresponding to it. And it is in the poetic language that language reveals its essential nature most vividly.

2.3 The Ontological Nature and Justification of the Sensitive Dimension

Then, in what way does Hamann justify the ‘ontological nature’ of the sensitive dimension? In the first place, it is useful to take a look at his unique ontology commonly labelled as ‘theological realism.’ It seems that in Hamann’s philosophy, ‘what really exists’ includes several essential features like the following: First, as was discussed earlier in relation to sensation and image, the real existence is an event which is directly revealed—an event which concretely draws near before thinking, logic, or reasoning takes place; Second, basically, it reveals itself as a ‘historical and total fact.’ This historical totality means neither the totality of a logical system nor an organic totality. Rather, it suggests that a concrete fact itself works as a total force in a lively ‘situation and time’; Third, Hamann’s real existence has a ‘contradictory’ nature, which means it involves the ‘unification of opposites,’ or, contains conflicting elements within itself. Or to put it more accurately, this contradiction encompasses not only the opposition between sensation and understanding and between emotion and thinking, but also that between reason(understandability) and non-reason(non-understandability) and, furthermore, that between being and consciousness, and between man and reality which could be regarded as the most primary form of confrontation; The fourth and the last element is ‘secrecy.’ For Hamann, an individual’s life and the historical reality he experiences is something whose meaning can never be made fully explicit. The meaning of life and history embraces the ambiguity and indefinability which go beyond the limited reason and understanding of man. Therefore, man cannot but occasionally depend on symbols, hints, foreboding, premonition, and so on, when he tries to understand his own life and history.

The sensitive dimension of human beings also commonly has these ontological elements. It is an ‘event’ which comes to them as direct belief and conviction. As an event occurring in an unrepeatable situation and time, it influences man as a concrete force which has historicality and totality. Furthermore, this dimension is neither simple nor unitary, but comprises opposite elements within itself; it includes not only individual sensations, but also emotional nuances, intellectual thinking, and even the elements of practical evaluation. If the sensitive dimension is perceived in this way, that is, fundamentally and comprehensively, one can find that it displays striking differences from traditional modern aesthetics. Unlike Baumgarten, Harmann does not focus on the perfection of ‘sensitive cognition.’ And, also unlike Kant’s Critique of Judgment, Harmann’s sensitive dimension is never fully identified through the purposiveness of subjective-emotional judgement or the universality of common sense. The dimension is given the existential meaning that is far more fundamental, as well as the empirical-cognitive value that is far more comprehensive. Hamann redeems it as the concrete experience about nature and phenomena, and as the essence of the historical and existential experience.

3. The Anthropological Analysis and Justification of the Sensitive Dimension in Kierkegaard’s Philosophy

Kierkegaard’s philosophical anthropology is quite seriously devoted to delving into the sensitive-aesthetic dimension of man. This is most amply developed in his Either/Or, but also considerably in his pseudonymous works such as The Concept of Anxiety, Repetition, Fear and Trembling, and Philosophical Fragments. Here, one can find that his use of the concept of the ‘sensitive’ or ‘aesthetic’ is rather remarkable: he means at least three meanings by the term.

The first is the one widely known since the 18th century’s modern philosophy, in which the aesthetic designates sensitive representations and aesthetic-artistic experiences; the second is mostly shown in the expression of the ‘aesthetic view of life’ or ‘aesthetic way of existence.’ In this case, the aesthetic relates to the ‘comprehensive viewpoint and attitude’ which an individual puts into practice in his life; the last is what is implied in the way of ‘indirect communication’ that Kierkegaard himself carried into effect. The reason why he adopted it is that the ‘aesthetic reflection and composition’ used in indirect communication stirs up the reader’s imagination and thinking. In this respect, it could be concluded that the aesthetic involves the composition of the world of possibility by the poetic imagination.3

Among these three implications of Kierkegaard’s use of the term, the most important would be the second. It suggests that if an individual is aesthetic, his or her whole life becomes aesthetic, too. In other words, their way of life, or the foundation which support their whole life becomes aesthetic, or turns into the sensory and sensitive dimension of man. Therefore, the life of this kind of people lies solely at the mercy of the ‘aesthetic

feeling and experience.’

3.1 Phenomenology of the Sensitive Dimension: Negative Feelings, Immediacy, and Accidentality

What the feelings or moods that dominates the aesthetic would be like? An aesthete A adopts a poetic line, “all things are nothing but winds and delusions, or more accurately, nothing,” as a motto. Readers, above all things, can easily feel the dark motives and moods that surround him, such as pain and unhappiness, melancholy and sorrow, emptiness and death. “My melancholy is the most faithful mistress I have known; what wonder, then, that I love her in return.”(EO I, 38)

How does an individual called an aesthete live his life? An ethicist B (Wilhelm) defines the aesthetic life like this: “the aesthetic in a person is that by which he spontaneously and immediately is what he is; (...) The person who lives in and by and from and for the aesthetic that is in him, that person lives aesthetically.”(EO II, 346)

The key concepts here are ‘immediacy’ and the ‘present.’ This means that the aesthete’s life is stuck to what is given in itself to him or her in a sensory-sensitive way. Immediacy and the present tells us that what defines the aesthetic life ultimately relates to the level of sensuous feelings, emotions, affects, and impulses. Accordingly, the object of the aesthete’s life is bound to be the fulfillment of the needs of animal or natural sensations, perceptions, and impulses(enjoyment; Genuß).

Then, let us now turn our attention to the two key features which mark the aesthetic way of existence: accidentality and arbitrariness. How decisive the significance of accidentality in the aesthetic life is most clearly elaborated in Kierkegaard’s essay on “Crop Rotation.”(EO I) This essay is not only ‘black humor’ about boredom which threatens all modern people, but also presents the aesthetic life ‘strategy’ for avoiding it. And the point of this strategy lies in distancing oneself from all kinds of practical issues and works, constantly shifting one’s inner state. And this strategy finally leads to the skills to anticipate moods and enjoy something entirely accidental.

And as for arbitrariness, how does the aesthete understand it? What meaning does it have when the aesthetic practice it in his life? “Real enjoyment consists not in what one enjoys but in the idea. If I had in my service a submissive jinni who, when I asked for a glass of water, would bring me the world’s most expensive wines, deliciously blended, in a goblet, I would dismiss him until he learned that the enjoyment consists not in what I enjoy but in getting my own way.”(EO I, 58-59) The object of the aesthetic life is to maximize the sensuous enjoyment[=Genuß]. However, the aesthete A confesses that the heart of the enjoyment he pursues lies in the ‘arbitrariness,’ or having ‘his own way.’

3.2 The Meaning and Impossibility of the Sensitive Moment

The most important problem to have a deep understanding of the sensitive dimension of the aesthete is that of his temporality. And this temporality is evidently revealed in the aesthetic ‘moment.’ First of all, the moment of the aesthete is that of the feeling and mood that he himself experiences directly. The aesthetic moment is directly in gear with the ever-changing sensory-sensitive. It is the moment as the abstract and identical unit of time, which is like, for example, ‘indiscriminative points.’ In other words, the aesthetic moment is the ‘present’ which has always the same quality, or the ‘present’ whose existence and meaning is about to be completely deleted by another ‘present’ that comes quickly and subsequently.

But the fact that the aesthetic moment has by nature the quality of indiscriminative points does not mean that it disappears without playing any role in the aesthete’s life. As is suggested by the expression “the moment when it is being played,” the aesthetic moments can be also connected with each other to constitute the whole. They as a whole can evoke particular emotion and mood. To use the words of A, the moments of musical experience are “power, life, movement, continual unrest, continual succession.”(EO I, 126) and can express the unity of some lyrical ‘situation and mood.’(EO I, 215)

However, that is all that the aesthetic moment is supposed to mean. Although these moments may be combined to express some ‘unity of moods,’ this unity is not something that is produced from the individual ‘self,’ or more exactly, the ‘spirit’ in its proper sense of the word. Aesthetic moments can never reach ‘spirit as’ existential ‘synthesis’ explained in The Sickness Unto Death, and the ‘continuity and unity of life’ based on this spirit. This is because he who lives aesthetically always find the three dimensions of temporality collapsed. Because he has not lived his present life, or every moment of the

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5The self of the aesthete is in its basic meaning identical with the ego that always alters according to its changing state of sensation and emotion. Therefore, the self of the aesthete is totally different from the existential inwardness that spontaneously tries to unite the infinite and the finite, freedom and necessity, and temporality and eternity. Regarding this theme, see A. Gran, Angst bei Søren Kierkegaard, trans. U. Lincoln, Stuttgart: Klett-Cotta, 1999, pp.73-79.
present, as the true himself, his moments are inevitably scattered and break up. So the temporality of aesthetic existence cannot have any stream, correlation, and differentiation. “Time flows, life is a stream, people say, and so on. I do not notice it. Time stands still, and I with it.” (EO I, 48–49)

3.3 The Multi-layered Meaning and Anthropological Justification of the Sensitive Dimension

The individual’s life begins with aesthetic existence. This is quite natural, for he is a being that has to depend on others and his surrounding world. However, the aesthetic way of existence does not remain in the merely simple instinctive level. As his life become more complicated, and as the possibility of his becoming the ‘concrete self’ becomes less and less likely, aesthetic way of existence could be a serious danger to him. It could shifts to a kind of ‘closed and devilish power’ to seize and swallow the individual’s life. This danger is more fatal than, for example, the ‘dialectic appearance’ of pure reason that Kant feared. And this is why Kierkegaard makes efforts to uncover the ‘eloquence of mood and desire’ in various aspects and disclose the fundamental ‘nothingness and anxiety’ of aesthetic existence.

Nevertheless, the aesthetic way of existence is not simply the one that should be overcome or abolished. As is fully explored in Kierkegaard’s many works, particularly in Anxiety and Death, the sensitive dimension of man is neither defect nor limitation of man, but should be regarded as the ‘complicity’ and ‘possibility’ that adhere to man. The same goes for the ‘poetic reflection’ and ‘artistic expression’ as the most sublimated forms of aesthetic existence. As such, they could be seen as the meaningful possibility in which the humanistic life could be unfolded and expressed. However, needless to say, like other forms of sensuous and aesthetic life, they have serious dangerousness: that poetic-artistic reflection fails in attaining the temporality and continuity of historical and concrete life when it puts itself absolute and goes to the closed state. One of the significances of the ethical or religious way of existence would be the fact that it critically exposes and correct the ‘no-load operation’ and ‘closeness’ inherent in the aesthetic way of existence.

The ‘indirect communication’ that Kierkegaard practiced as a ‘religious writer’ is closely related to aesthetic existence or poetic-artistic reflection. It was not accidental that he employed poetic reflections and expressions very impressively. Far from being an accident, it was based on his careful deliberation of a new anthropological thought. Considering that thought and expression, and content and form are deeply intertwined, it could be concluded that the poetic reflection and artistic expression he analyzes and uses also have their own philosophical and aesthetical meaning.
A study on city drawing of the Nuremberg Chronicle

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1. INTRODUCTION

The Author interest is the history of architecture and urban formation history of the Middle Ages the German city. Mainly studies the enacted building ordinances in 1489 of Munich, Germany. The building ordinances are mainly dealing with fire protection regulations for the general house, does not have a clear regulate the building of the form.

However, the Author thinking the induced formed of urban architecture consequently. Such building regulation is not only Munich, seen many in the German cities of the same period. In addition to this regulation over the promulgation and variety of urban law also, the preparation of ordinances was a means to bring the reality and philosophy city faced. Such a legal preparation is a manifestation of that began to conscious of the problems that the community is its inherent that city, it’s so Author think. When captured the ego the formation of the city a legal development, the city was aware of how to people, and Will were expressed.

This paper is intended for the city that has been drawn to was published in the late 15th century, "The Nuremberg chronicle" (1493, hereinafter referred to as "Chronicle"), consider this theme.

Many of the early Middle Ages previously drawn city image of Europe, it had been a model the Jerusalem written in the Bible. Urban image of this time, the building is a symbol of the city, namely the city walls and towers, church has been used as the symbolically. Therefore, only drawn city image, it is difficult to imagine the actual streets of the city. However, the only building in the individual city in the late 15th century, not only the terrain, so that such defenses are drawn to protect people’s houses and it that make up the community.

This paper outlines the publishing history and persons related to that of the first, "Chronicle". Next, we describe the landscape view of the German city in the "Chronicle". On top of that this time the focus on the Munich urban landscape view of a Nuremberg and author of the study area is a place of publication, try to consider the consciousness of the same age for the community of the city.

2. THE NUREMBERG CHRONICLE

In this chapter, construction and production of the "Chronicle", outlined for the person who was involved in the publication. "Chronicle" is dividing the world history in the next seven era. (Table 1)

Table 1. Periodization in the "Chronicle"

<table>
<thead>
<tr>
<th>Period</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>First age</td>
<td>From creation to the Deluge</td>
</tr>
<tr>
<td>Second age</td>
<td>Up to the birth of Abraham</td>
</tr>
<tr>
<td>Third age</td>
<td>Up to King David</td>
</tr>
<tr>
<td>Fourth age</td>
<td>Up to the Babylonian captivity</td>
</tr>
<tr>
<td>Fifth age</td>
<td>Up to the birth of Jesus Christ</td>
</tr>
<tr>
<td>Sixth age</td>
<td>Up to the present time (the longest part and part to consider this time)</td>
</tr>
<tr>
<td>Seventh age</td>
<td>Outlook on the end of the world and the Last Judgment</td>
</tr>
</tbody>
</table>

Urban landscape view for attention in this paper is affixed to each city magazine that is described in this sixth term.

Author of "Chronicle" is the Hans Schedel. He lost his parents early. For this reason, he was rearing to cousin of Hermann Schedel. After Hans Schedel is that Scholastic the humanities at the University of Leipzig, to get a degree in medicine at Padua following the cousin. Opened in Nuremberg in 1480, that continued this work until his death.

Hans Schedel that began to collect the printed books are considered from around 1470 years, about 600 points are left. Contents of medicine, philosophy, history, wide-ranging, such as geography, classic leading to Augustine from Cicero ancient, to the predilection and the Italian Renaissance to the medieval scholar that passion is noticing.
However, not be said that a high reputation as a writer of Hans Schedel. Rather than that he was ingenious academic on the basis of the printed books collected these, collectors, because I did not only to the editor is a general evaluation. In fact, the Nuremberg Chronicle, was content that it can be said that the rewrite of the "Supplementum Chronicarum" (1486) of Bergamensis. And are such rely on other things, statements regarding the 15th century Germany even Enea Silvio Piccolomini was wrote "Historia Bochemica" (1475).

But, this "Chronicle" of appeal rather than its text, the illustrations that still studded throughout, in particular landscape diagram affixed to each city magazine.

Was responsible for the creation of the urban landscape diagram, it is both the name of Michael Wolgemut and Wilhelm Plydenwurf. Wolgemut is an excellent painter, he was also a teacher of Albrecht Dürer.

Guess from that he was in charge of a woodcut of the "Nuremberg reform Code" (1484) and "Schatzbehalter" (1491), the printing of the Nuremberg Chronicle, The Anton Koberger who worked on sales was a close relationship from previous it is.

koberger was printing and publisher of Nuremberg. His studio was sad to be established in 1470 to Edigion Square. Studio had grown into Europe’s largest publishers with a printing press 24 machines and 100 workman in 1485.

Next is a document of the patron, it will be briefly described Schleyer and Kammermaister also true director. It’s both a person contemplates the humanism-related publication is not the first time, "Chronica Nernpersianum" (S. Meisterlin) and that it was planning to publish a German translation of, of St. Clara monastery of Stefan Fridolon "Schatzbehalter" (1491, Wolgemut prints containing, Koberger, Inc. publication) has been speculated that was financing for. Opportunity of the Nuremberg Chronicle of production has been estimated that saw the sketch Schleyer has been produced for "Schatzbehalter".

Schleyer side and the artist side has signed the first contract in 1487 prior to publication. For each of the contract matters Wolgemut and Plydenwurff of Latin and German versions, have demanded that thing should handwriting sample, including the layout, such as prints of the insertion position is prepared for each page. However, it seems there was no agreement for a number of illustrations.

3. THE NUREMBERG CHRONICLE’S URBAN LANDSCAPE

In this chapter, urban landscape view of the "Chronicle", in particular described by paying attention to that of the German city. "Chronicle" was not the first what was insert a cityscape view as a publication of this kind.

For example, Bernhalt von Breidenbach wrote of "Peregrinatio in Terram Sanctam" (1486) insert seven of the urban landscape view, which is produced by Erhard Reuvich in Utrecht. The urban landscape view, as of this time is the workmanship of the more there is nothing unique to the other.

For "Peregrinatio in Terram Sanctam" was well received, Schedel is said to have decided to me for a big way urban landscape view in the "Chronicle". In fact, in the "Chronicle", while to arrange the Venice diagram of "Peregrinatio in Terram Sanctam" and "Florence which is connected to the chain" (1472) painted by Francesco Rossalli, it has been borrowed.

After this, without topographic illustrations and maps, this kind of publication is no longer considered.

"Chronicle" is known in the rich illustrations of 1809 leaves the hands of W. Pleydenwurff and M. Wolgemut is a printmaker. Of the 116 woodcut of which was attached a place name, what it can be said that the urban landscape view is one that has been appended to the description of the city magazine of 68.

The breakdown of the German city 25, Italy city 19, France city 4, Geneva, Budapest, it Jerusalem with involvement in the Bible, is cities such as Babylon is 18. Here noteworthy is that the specific printing block has been created in 23 German cities, including Nuremberg is a place of publication. These landscape view think that there is a high believable is more specific than the other cities. This is because, out of the 69 cities woodblocks, 34 city is because they fitted the typological to eight woodblocks. Another is pointed out Ramseger According to him, the number of points drawn the German city has been created on the basis of the sketch of Wolgemut. For example, Eichstatt (1468), Cracow (1470 years ago), Basel (1472) and Vienna. (Table 2)

In addition, according to the Ramseger and V.von Loga, by the subject of how to catch and representation technology, landscape view of the German city has been that it is possible to envisage or not the hands of Wolgemut and Plydenwurff either of the painter.

First, the feature works Wolgemut may balance of each part of the city and that trying to delineate an overall picture of the city. In addition, before while there is a molding of a rich landscape painting to tilt and background, there is no possibility that the city image would be buried.
Table 2. Assumption of the painter who drew an illustration (Germany)

<table>
<thead>
<tr>
<th>Wolgemut</th>
<th>Wolgemut and Pleydenwurff</th>
<th>pleydenwurff</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erfurt</td>
<td>Straßburg</td>
<td></td>
</tr>
<tr>
<td>Eichstätt</td>
<td>Ulm</td>
<td></td>
</tr>
<tr>
<td>Krakau</td>
<td>Passau</td>
<td></td>
</tr>
<tr>
<td>Augsburg</td>
<td>Salzburg</td>
<td></td>
</tr>
<tr>
<td>Wien</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Konstanz</td>
<td>Prag</td>
<td></td>
</tr>
<tr>
<td>Basel</td>
<td>Bamberg</td>
<td></td>
</tr>
<tr>
<td>Breslau</td>
<td>Magdeburg</td>
<td></td>
</tr>
<tr>
<td>Neisse</td>
<td>Budapest</td>
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<tr>
<td>München</td>
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<tr>
<td>Regensburg</td>
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</tr>
<tr>
<td>Lübeck</td>
<td>Köln</td>
<td></td>
</tr>
<tr>
<td>Nürnberg</td>
<td>Wurzburg</td>
<td></td>
</tr>
</tbody>
</table>

On the other hand, Plydenwurff in the depiction of Strassburg and Ulm, which is projected for each of the cathedral significantly. Such as in Salzburg and Passo, the city is dissolved in the back of the landscape. Ramseger has stated that the German urban landscape view of this age of even while some of the monuments in relief, the whole, including it has harmony as one of the space.

Not practical aspect only that topographic information, understanding the ease, fun of appreciation is in the urban landscape view of the "Chronicle". Stated further only to the German city, the authors so that each city has been emphasized from the things in it, more than the fact that those with the individual landscape is think.

4. URBAN LANDSCAPE VIEW OF THE NUREMBERG AND MUNICH

In this chapter, from the "Chronicle", Nuremberg is a large Jerusalem as the place of publication be cited in the medieval city image, and pick up the Munich is the author of the study area, proceed with consideration of the landscape view.

4.1. Jerusalem diagram

Many cities iconography of the Middle Ages or earlier, can be traced to its origin in Jerusalem. In the "Chronicle" is, Jerusalem has been inserted 2 Figure. Jerusalem view that bearing the city name "Jerusalem" is, Revelation 21: corresponds to the 18-20 description of. This figure, which is bird's-eye drawn, the front has been drawn plaza space and Solomons Temple in the cylinder to support it and a large dome in the center. The surrounding tall triple of the city walls enclose in a circle, the city walls marked with gates and towers. Jerusalem that has been drawn from the description of this Apocalypse is, but it is not just a city image on the imagination, from the sacred property, surrounded by many city walls of the medieval city iconography, the holy place in the center (church) is city image to position has been used repeatedly.

However, also within the 15th century, various buildings of the city within the walls that have not been depicted is to be drawn as the information until then.

4.2. Nuremberg diagram

Nuremberg diagram, in which was surrounded by a moat and a double of the city walls, houses a group you think that the houses and shops have been drawn in a staircase pattern. The city walls situated is a small tower, it can be seen that the cannon is housed among them. In addition, as if indicating the Nuremberg of the topography, it is seen gradually how the city is gradually increased as advancing in the city. The finally the top has been enshrined is Kaiserburg. City in the middle, on the left side the name of the St. Sebaidus church and the building as the St. Lorenz church is written.

In fact, Nuremberg is a moat to the outside and the double city wall has been circled the city. Citadel is standing on a small hill. Have a strikingly conspicuous two of the twin towers in the landscape view is a St. Sebaidus Church and St. Lorenz church from the left.

4.3. Munich diagram

Munich diagram is drawn from the position to fit the entire Munich from the hill of the Isar River. First road extending from the bottom of the screen, has continued to the Isar Gate through the bridge over the Isar River. The river has been drawn how the log has been washed away from the upstream, the sandbar of the river there is a building you think that the sawmill. The city is surrounded by a double of the city wall, it can be seen that a large number of loopholes have been drilled in the city walls.
In the center of the woodcut soaring cathedral, which was completed in 1486, is on the left hand are drawn two of the steeple of the first of the church is St. Peter’s Church in Munich. On the other hand, in addition to the cathedral right screen is built the gate tower of the manor hall, are depicted the church as the two are next to it. In addition, compared to Nuremberg, the population was less Munich, the remaining trees on the outside of the city walls, pastoral landscape has been drawn to the riverbank.

Two of the bell tower of the cathedral towering in the center is the cathedral of brick, which was completed in 1486. Spiers that appear to the left is the first to erected the St. Peter church in Munich. Gate tower of the manor museum is also drawn. Isar Gate, double the city wall, the Isar river whole area that was used as an integrated area of agriculture and wood, the ground has not been made full-fledged urbanization for vulnerable until it enters the 19th century.

4.4. Chapter Summary

Nuremberg diagrams and Munich diagram depicts people who have built the city, that is the activities of the urban community. The city certainly, protected by a city wall, remarkably high bell tower of the church and the cathedral, are testimony to Christ specific sanctity of the city. In that sense, this two cities of "Chronicle" also contains a typical image. However, the details are quite different. When it comes to Nuremberg, occupy the center of the diagram is the castle of the secular. The fact that individually draw a city, it is shown that there is not a place that is equally patron to God, it has been built through the efforts of the people who live there, that. The personality of the city it is possible to see in the "Chronicle".

5. Conclusion

Many of the early Middle Ages previously drawn city image of Europe, it had been a model the Jerusalem written in the Bible. Urban image of this time, the building is a symbol of the city, that has been used city walls and towers, the church as a symbol. Therefore, only from the drawn city image, it is difficult to recall the actual streets of the city. Of course, "the Nuremberg Chronicle" also, city walls and towers, church is depicted.

However, rather than as a simple symbolic representations, size, shape, number and location are depicted being grasped. While also exaggerated the figure of monumental buildings that characterize their individual cities, they are trying to draw truly close image.

And, so that the houses of the people that make up the community of the city is drawn. It houses a group of the majority of those cities, unlike such church, merely depicted to fill the space. By partial realism that these reality image and the sky imagination is collateral to non-mediated, landscape with the individual cities in the "the Nuremberg Chronicle" is represented.

Ingredients image of the individualization of these urban landscapes, tells us the change in the consciousness of people around the city.

It is the activities of the urban community, that is, the achievements of order to do closer to reality to the ideal is representation in urban landscape view of the "the Nuremberg Chronicle".

6. Reference

Art theories beyond art

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ABSTRACT

This paper examines certain artistic or aesthetic discussions that occurred outside of art and aesthetics in the first half of the 20th century Germany and Japan. Scholars of aesthetics have discussed the concept of art or its aesthetic judgment mainly in the domain of the "arts," that is, painting, sculpture, music, literature, and so on. The possibilities of the concept of art itself cannot be restricted, however, within these domains of the arts. Through a concise historical survey, this paper will point out that the conceptions of art played important role not only in art, but also in such disciplines as geography, forestry, and education.

For example, geographer Ewald Banse (1883-1953) published "Expressionismus und Geographie" (Expressionism and Geography) in 1920, and tried to define geography under the rule of art. Forester Heinrich von Salisch (1846-1920) published the book titled Forstasthetik (Forest Aesthetics) as early as in 1885 (with enlarged and revised editions in 1902 and 1911). He insisted on the importance of the aesthetic element in forestry. Educationist Ernst Weber (1873-1948) regarded education as an artistic discipline in Asthetik als pädagogische Grundwissenschaft (Aesthetics as basic science of education, 1908). Each of these titles reverberated contemporaneously in Japan causing some debate. As a result of these discussions these disciplines ironically ended up distancing from art (or aesthetics) and verging toward science even more. These three examples will prove the significance of art theories beyond art and simultaneously explain their historical limitation.

INTRODUCTION

How can we define art? — this is a question, asked perennially. To answer it, American theorists have made the greatest contribution. Arthur Danto (1964) pointed out in his article "Artworld" that theoretical discourses about art made for structures that determine what the candidates of artworks should be. Accepting Danto's discussion, George Dickey (1974) reappreciated artworld theory as an institutional one and awakened attention to the various institutions such as museums and schools, which establish activities as art.

Whether the matter is the structure of theory, or that of institution, this type of research should be complemented by some historical studies. Since the concept of art began to be debated in the 18th century, the answer to the question of what is art, must have since then constantly changed or even disrupted both in theoretical discourses and in institutional systems. We are hoping that some inquiries into the history of aesthetics or of art-institutions could give answers to this important question.

Let us begin by considering a good example from architecture, here. In the 16th century Giorgio Vasari regarded architecture as one of the sisters of "disegno" besides painting and sculpture. In the 18th century Barteux, who established today's framework of the concept of art for the first time, defined architecture besides rhetoric as a member of a group of arts, which was ruled by pleasure as well as utility. That is to say, in the 18th century architecture was regarded as an "applied" art and held the middle position between the fine arts and other useful technologies, while "disegno", a foregoing form of the concept of art in the 15th and 16th centuries, had given architecture a comparatively central position, along with painting and sculpture.

The question of whether architecture is included in art or not, has garnered some theoretical debate in modern Japan. Ito Chuta, the pioneer of the history of architecture in Japan, discussed in his 1894 article the problem how the word "architecture" should be translated into the Japanese language. Through his discussion in this article Ito emphasized that "architecture" belongs to art and does not mean simply to build a house. The next generation after Ito found more importance on the problem of structure than on artistic or aesthetic meaning of architecture. Sano Toshikata and "the school of structure" rose to power and attached great importance to scientific and pragmatic aspects of architecture. In such context the architect Noda Toshihiko wrote an essay titled "Architecture is not an Art" in 1914. On the other hand, a group of young architects, named Bunriha (Secession), organized in 1920, looked on architecture
as art against these streams (Amanai 2009).

We can easily surmise that similar arguments would be repeated in other genres of “applied” arts such as design or crafts. Moreover, the same would be true in comparatively small or marginal genres such as dance, gardening, and so on. A slight glance at the history of arguments in architecture teaches us not so much whether architecture is essentially art or not, as the fact that the theoretical position of architecture is decided on a precarious balance of two vectors: one centripetal, the other centrifugal. What’s more, we can infer that such a mechanism exists in other cultural domains, which are situated far distant from art. “Art theories beyond art” may be discussed by experts in each domain, not just by theorists of arts.

This presentation aims to exemplify “art theories beyond art” and to reflect on what that means. We shall look over three cases of “art theories beyond art” in geography, forestry and education.

GEOGRAPHY AS AN ARTISTIC DISCIPLINE

Geographer Ewald Banse started to suggest “new geography” in an article in 1912, and he published “Expressionismus und Geographie” (Expressionism and Geography) in 1920, and tried to define geography under the rule of art (Banse 1912, 1920). Banse divided the process of geography’s development into three steps: the first of description, the second of explanation (geography as science), and the third of “expressionist geography”, which leads geography from the analytic to the synthetic.

The ideal condition of geography for Banse is expressed as a picture of the concerned region, which is depicted by an excellent painter, who has a keen eye and a great insight for the appearance of the region. The German word “Landschaft” (“landscape” in English) as an important term in geography is here interpreted nearly equal to “Landschaftsmalerei” (landscape painting). According to Banse, the geographer must intuit like an excellent painter the essence of the region concerned and describe it like a picture. In this sense Banse thought that geography must be based on an artistic ground ultimately becoming an art by going beyond science (Yamano 1997, p. 249).

A geographer Alfred Hettner, who belonged to an older generation than Banse, and at that time stood in the mainstream in geography, criticized Banse in his book, Geography: its History, its Essence, its Method (Hettner 1927). According to Hettner, the beautifullness of a landscape may be rightly regarded as an object of geographical research, but the method of geography cannot be conceived under rules of aesthetics or art theory.

As Hettner recognized, the typical model for Banse’s expressionist geography must be Alexander von Humboldt, the pioneer of modern geography. Alexander von Humboldt visualized his geographical knowledge by some pictures with his picturesque as well as scientific imagination. This method was shared with Goethe, the great master of literature. Banse’s thought has, therefore, a good historical background and is not necessarily absurd. But his argument was never accepted because it conflicted with the contemporary intention in geography aiming to make it into a scientific discipline, represented by Hettner. And to make matters worse, Banse himself later sympathized with totalitarianism in Germany and advanced “geography for national defense” (Banse 1934). At this point of time, Expressionist geography came to a complete deadlock.

AESTHETIC DIMENSION IN FORESTRY

Forester Heinrich von Salisch published the book titled Forst-ästhetik (Forest Aesthetics) as early as in 1885 (with enlarged and revised editions in 1902 and 1911). He insisted on the importance of an aesthetic element in forestry. His argument for beauty in forestry and requiring the forester to have some artistic role earned many convinced followers. Von Salisch’s ideal and technique for promoting forest beauty originated in the aesthetics of the picturesque, and in the love for forest in Goethe’s era (Konda 1934, p. 81-82).

It is interesting that von Salisch justified to realize his vision of the forest’s beauty by comparing forestry to architecture (von Salisch 1902). Architecture can satisfy both utility and beauty at the same time. According to him, this fact eloquently supports his theory of forest aesthetics.

Under the strong influence of von Salisch, Japanese forestry scientists at Hokkaido University, Niijima Yoshinao and Murayama Jozo, published a book, named Shinrin Bigaku (Aesthetics of Forest) in 1918. The Department of Forestry in Hokkaido University still has a tradition of a lecture series on the beauty of forest.

Scholars in Hokkaido emphasized that the beauty of forestry should ultimately originate in natural beauty rather than in artistic or artificial beauty, though they adopted the techniques to beautify planted forests by von Salisch (Niijima & Murayama 1918/1991). On the other hand, Tamura Tsuyoshi, a scholar of forestry in Tokyo, advocated “Forestry is an Art”, in his article in 1916. Uehara Keiji wrote an article “Forestry is Not an Art” the following year, and opposed the proposal by Tamura (Tamura 1916; Uehara 1917). Beautifying forestry can be justified, Tamura (1916) argued, by analogy to architecture in the same way as proposed by von Salisch. Uehara
(1917) stressed, on the contrary, the difference between architecture and forestry, as the former results in a stably shaped work of art by an architect, while the latter results in a constantly changing landscape, the appearance of which fluctuated seasonally and yearly by the power of nature.

Both disputants played an important role in the later development of forestry and environmental protection. As a whole, (planted) forestry as an industry, unlike gardening, aims to increase production and profit from timber. Thus the problem of beauty is a supplementary matter. Beauty of the forest is a mixture of natural beauty and artificial (or artistic) beauty by the genius of foresters.

Today what forest aesthetics did transforms itself into landscape architecture in part.

TEACHER MUST BE AN ARTIST: ARTISTIC THEORY OF EDUCATION

The above two examples, in a sense, exist within the range or an extension of the aesthetics of picturesque. But we must also consider the example of education, which belongs also to "art theories beyond art".

Educationist Ernst Weber regarded education as an artistic discipline in Ästhetik als pädagogische Grundwissenschaft (Aesthetics as basic science of education, 1907). His argument was based on an aesthetic theory by Johannes Volkelt (1848-1930). His point is that the whole activity of education should be regarded as an art (Weber 1907).

Sasaki Kichisaburo (1872-1924), a Japanese scholar of pedagogy, wrote a book titled Kyoikuteki Bigaku, (that is, educational aesthetics), in 1911-12. Influenced by Weber’s argument, and as a result of his staying a few years in Europe, Sasaki developed his opinion about the teacher. According to him, the teacher must be an artist. The teacher must be an artist of literature, as he/she should compose and arrange teaching materials like a poet does with words.

The teacher must be a performing artist, as he/she should charm students like an actor/actress does in theater. The teacher must be a figurative artist, as he/she should carve and polish the spirits of his/her students (Sasaki 1911).

Sasaki’s Educational aesthetics was condemned strongly by scholars of pedagogy who looked at education not as an art but as a science. They interpreted Sasaki’s theory as unscientific and to one that need to be overcome. A dispute between Sasaki and opponents occurred, but the discussion strayed in trivial details and brought no harvest to the education theory.

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The taste: within the past and future

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ABSTRACT

In our research we have tried to investigate and generalize theoretic and applied studies of aesthetic taste, as well as, opportunities of its productivity in terms of socio-cultural, person-professional and psychological issues. The article deals with traditional outlooks upon the origin of taste and its relationship with art and its current situation of taste functioning in terms of increasing globalization, virtualization and informational support rates in present society. The special concern contributes to Zhen Yang taste rebranding and semantic network modeling of Hugo Liu taste regard responds.

Nobrow triumphs everywhere, Becoming a symbol of retreating era Of enamourment wealth (Seabrook J., 2000).

The concept world of nowadays, formed in conditions of industry-related civilization, being corrected by mass media culture, has been dramatically changed. Massive hedonism has become common, as well as priority of clip information and electronic gadgets, where traditional values of taste seem to be anachronism. But social and personal estimate reflection exists almost in every act of daily life and spiritual spheres.

Taste as a phenomenon of aesthetic theory and practice is historically variable. Many authors, determining content of taste have separated its subjective and objective elements, pointing at polysemy of its manifestations, have carried out certain attempts to systemize it. The property of its universalism has been studied, which estimate aspects placed that in all diversity of cultural practices: from analysis of the beautiful in nature and arts to diagnostics of preferences and pleasures in consumption of civilization products (De Fusco R., 1993, p.141).

Here we have some theoretical versions of substrate taste characteristics definitions:

1) prelusory (psycho physiological) level of aesthetic consciousness – the ability of perception, the sense, which allows to distinguish and perceive colors, sounds, smells and other properties in its quality gradations;

2) in hedonism paradigm: the sense of pleasure, joy, satisfaction (both of body and mind); (Bate’s): inborn capacity to see the beautiful in an object as a signal, directed to us, the taste «as a voice of a self love», created to discover all, that «can bring joy and pleasurable sensation»;

3) personal ambitions: the wish to create the beautiful, the criteria of success are - will, talent; creativity, artistic potential;

4) aesthetic reaction as an immanent internal signal – operational opinion before thinking over; reflexive estimate, the feeling needing no argumentation; intuitively formed (mostly sacral) the system of preferences and criteria;

5) individual property, the capacity of a subject emotionally and sensually (aesthetically) perceive and value phenomenon of a subject environment; the capacity to distinguish directly, by the first impression, all that beautiful or convenient;

6) estimate comparativictics, pronounced inclination to critical relation; addiction to public estimate, demonstrative apologetics of formed (elected, adopted) subjective criteria and ideals;

7) socio-cultural taste determinism: aesthetic sense as a result of upbringing – voluntary adopted esthetic ideals and systems of artistic criteria; institutionally formed emotional relation to the world and art;

8) autodidactism of aesthetic preferences, addictions, establishment of personal tendencies, advocacy of personal choice, feelings, mythologemes etc.; which can be found in manifestations of style or artistic directions; in pedagogical system and artist policies - an autodidact, or an author artistic style or current fashion, which form taste contexts;

9) directive didactics of aesthetic principles, norms, criteria; propaganda of images and examples of official culture; their manifestation are noticed as certain historical period archetypes: in escape of national ideologemes, regulating estimate criteria of civil society up to estimate orientations of professional community;

10) taste elitism in historical paradigms – from «in-born» spiritually artistic aristocratism (the 18th century classicism period), late manifestations of elite taste and decadence to contemporary sphere of esthetic snob-
bism, a prestigious fancy of close to arts public, in-crowd erudition of the «initiate»;

11) inflected taste in the system of food industry and commercial food-style: gastronomic fancies and technologies of food design; aesthetic visualization of dishes; food innovation modeling: quality and term hues of food taste sense, aromatic and other spice for appetite stimulation; technologies of presentation and advertising;

12) linguistic embroidery of taste impact, assessments and criteria, word mark of person’s impressions, reactions, reflections: from categories of esthetic relations, advert slogan designs, brands and programs of object identity to chaotic reflexive expressions of approval: How interesting! Perfect taste! Wow!!!! (or antiphrasis – disapproval of opinions, judgments or actions of smb.);

13) conceptual construct of hermeneutics and a language of artistic criticism – study of art apotheosis; emotionally metaphorical forms of subjectively descriptive analysis, figures of speech, professional phraseology, word patterns of concept clichés;

14) maximums of everyday consciousness about taste: tastes differ; a matter of taste; each to his taste.

15) internal conviction, presumption of self-containment of personal taste, evident or hidden opposition to another opinion, taste, conviction, choice, product, action. (De Fusco R., 1993, p. 151).

It feels there can be found much more definitions of taste. The given above display various contradictions, as well as coinciding. Moreover, they can fully or partly serve as elements of concept integration of other theoretical conceptions of taste. So, the essence of taste can be lead to 2 phenomenal characteristics:

1) taste is the only sense, that has undergone historical evolution: from its natural (gastronomic) concept to a social one related to esthetic or spiritually artistic purpose; it’s a product of spiritually practical experience, of esthetic communication (harmony) of a human with The Universe;

2) taste can be seen as esthetic concept of distinguishing of qualities and levels of perfection, an estimate tool of various essences; a metaphor of spiritual contact with the beauty and art.

An evident subjectivity of taste doesn’t deny its objective invariant character, which suggests the existence of an individual talent to estimating perfection in any subject sphere hierarchical degrees of development independent personal taste, moreover it doesn’t deny the fact of existence of regularities and conditions of forming its properties.

Another reason for many positions can be determined by not distinguishing «artistic» and «esthetic» tastes. Esthetic taste as a product spiritually artistic experience realization and systematically organized practice of communication with art is substantially conceptual; it differentiates personal erudition in different art types, determining specific character of artistic tastes (fiction, music, plastic arts etc.). Otherwise it’s a result of special artistic education, professional competence of artistic craft subjects or commercial art practice. Esthetic taste is an intuitive sense in its essence, it’s a product of subconsciousness and development of subject’s emotional sympathy, a self-containment axiological quality, an estimate tool. As a rule, it’s not a result of special programs efforts, it is formed by all the cultural background of social life and practice. The more brilliant esthetic parameters of an overall background (the terms and quality of influence) are, the better the taste of a person is. However, aesthetic taste is to be a reasonable and prestigious merit of a person. But development of aesthetic taste doesn’t guarantee a high degree of esthetic distinguishing; so far a developed esthetic taste allows estimating both composition perfection social practice and artistic phenomena.

So, taste started as subjective phenomenon, a natural instinct, undergoing changes in times, became a part of spiritual community social background, turned into axiological culture convention. That’s how it’s interpreted in classical theoretical conceptions – as model of updating integrative taste’s beginnings in the context of culture history.

The second stage of its theoretical understanding is connected with the processes of tool potential taste invasion in various project practices of neoclassical culture period. There design object fields developed from traditional environment objects to conceptual non-design including development of any social and psychological practices, material and non-material objects. So far theoretical directions of taste migrated from content analysis of elements of its integrating structure to permanently expanding spheres of design taste manifestations, by the way having discovered an evident task of operative empiric understanding of each practice. The appearance of variety of the latest theoretical augments to the second culture model - polyempirism. A wider understanding of taste has become incorporating, viewing taste as axiological property of composition designer thinking as well as criteria competence of design culture (Klimov V., 2003, p. 59).

Post-neoclassical culture period relates to its polyphonic model and means permanent existence of traditional scientific and empiric conceptions in autonomy and mutual integration stages, as well as new augments by means of theoretical compilations, experimental research data and methodological generalization of relevant business design project essences.
Postmodernist reality is accompanied by massification of tastes in the context of rapprochement of commercial design positions. Their shared methodology allows predicting and achieving absolute commercial success by unmistakable identification of design object. They are still global project systems in spheres of sport, politics and advertising. Nowadays there are many examples of consensual taste engineering by professional design community. And emergence of nobrow phenomenon, designed by John Seabrook, exactly defines the process of confluence of art and commerce, where classical notion of taste doesn’t exist. Nobrow – is the culture, which has no relation to taste in its traditional understanding. Its products pursue a goal to become a mass ideal for consumers, due to large commercial impact and professionalism of its creators. This taste product doesn’t demand from a person any estimate efforts, intelligence or even common sense, but it can attract everyone (from the socially immobile to the intelligent). (Seabrook J., 2000, p. 214).

Today food business seems to be the most profitable. It is operated by all technological arsenals of brand design and global marketing. They evoke signals of mass consumption cult. As a result taste doesn’t belong to a subject consumption act itself, but plays a role of an advert message of a real or doubtful authority of professional art practice, acts as a symbol of reasoning of production or service choice. Food design projects are global; they have their own philosophy and theoretical support.

Nutrition philosophy was a topic for scientific reflection and experience of John Dewey, somaesthetics of Richard Shusterman and etc. Food acts as a visual object, which embodies cultural concepts, so food esthetics gains its specific development through physicality. Carolyn Korsmeyer in her work «Making Sense of Taste: Taste, Food, and Philosophy» gives an overview of taste in various contexts. It manifests food industry as a territory of art, displays how food metaphors and epithets penetrate into the world of artistic forms, despite that taste is often excluded as an independent esthetic object because of its subjectivity or as an anti-standard (Korsmeyer C., 1999, p.146).


And at last, the internet territory can be regarded as another one polyphonic manifestation of taste. The internet is an exemplary phenomenon of a globalized information culture which seems to be a cosmopolitan super national formation of cultural post-aesthetic form of postmodernism, submitted to the logic of visual consumption.

Hugo Liu developed a semantic theory of internet users formal taste measurement. New ways of their preference measurement were suggested. Analysis of free language of 100,000 social network profiles was carried out. Various preferences in spheres of music, fiction, movies, sport, food, lifestyle and etc. were studied. There was developed a computer model of distinguishing preferences in 5 sections: cultural taste, reflection, ways of perception, food taste and sense of humor. A generalized model of a person included private texts, diaries, social network profiles, email. Sociologic and game methods were applied. When all the data were «interwoven» in semantic tissue of taste, it appeared to be a flexible massif called ethos taste. The experiment demonstrated that if filtration through classic images was a main, a further visualization and giving recommendations were possible. This experiment appeared to be a new tool of taste and preference investigation and. Moreover, it posed a problem of cleaning knowledge resources, it displayed, how ontology and non linear correlation could be used. The experiment demonstrated opportunities for new classifications via semantic mediation. (Hugo Liu & Pattie Maes , 2005, p.59).

Conclusion

Choosing a topic for my speech was a very risky challenge. It’s easy to attack us. I «have served the table», with too many dainties of various ideas, but both the hostess and the guests are still hungry. I suggest that the main meaning is never to be found. So we feel «bitter» as a taste basis of Russian reality, dreaming of «enlightened hedonism».

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Abstract

In his theory of Aesthetics Carl G. Jung describes that symbols are produced at times expressed in geometric forms, humans, semi-humans, gods and goddesses, animals and plants. Their symbolic content rises from the unconscious to consciousness by the unconscious through archetypes.

In this paper I will explore Jung’s Archetypal images have a primordial quality, which are through images and experiences. approach to aesthetics and how symbols are unconsciously reflected in the form of dreams, fantasies and also through artistic activity. I will relate how he discovered the universality of the symbolical pattern of the ‘mandala’ and how significant it is in mapping the process of ‘individuation’ which is the ultimate union between the conscious and the unconscious.

Jung argues about the distinction between signs and symbols which also show the archetypal response from the unconscious. While signs always have fixed meanings, symbols have indefinite expressions with many meanings, pointing to things which are not easily defined and therefore not fully known.

Finally I will discuss briefly three universal symbols, the stone, the animal and the circle, used as archetypal examples in the theory of aesthetics and show how these elements aesthetically express symbolic ideas that provided meaning and purpose in Prehistoric culture.

1. JUNGIAN APPROACH TO AESTHETICS

The Jungian approach to art is more psychological in nature than aesthetic. In Jung’s approach the significance of a work of art is what he calls, ‘psychological phenomenological’ (Philipson, 1963, p.103). In other words, his treatment of art helps to inquire into the psychic significance of art. Jung suggests that his study of artistic creativity was only ‘observations’ to a psychological approach to poetry.

He never claimed to have written a completed theory of artistic creativity (Mayo, 1995, p.82). But Jung has created an interest in the importance of psychological analysis of works, which include not just literature but also painting, sculpture and other forms of expression. Academic studies have targeted certain aspects of Jungian theory with reference to art, and Morris Philipson made a groundbreaking attempt to describe such a unitary Jungian aesthetic. Philipson’s close reading of Jung’s work allowed him to argue, in his book C.G. Jung’s Theory of Symbolism as a Contribution to Aesthetics, that Jung’s concept of the symbol links aesthetics and epistemology with individual psychology (Philipson, 1959, pp.150, 169). 150, 169).

The ancient history of man is being meaningfully re-discovered today in the symbolic images and myths that have survived ancient man. As archaeologists dig deep into the past, it is not the events of historical time that we learn to treasure but the statues, designs, temples, and languages that tell of old beliefs. Other symbols are revealed to us by philologists and religious historians, who can translate these beliefs into intelligible modern concepts. These in turn are brought to life by cultural anthropologists. They can show that the same symbolic patterns can be found in the rituals or myths of small tribal societies still existing, unchanged for centuries, on the outskirts of civilisation (Henderson in Jung,1964, p.106).

The interest in the prehistoric past, which re-emerged during these last few decades, has enabled scholars and artists to further their studies in prehistoric culture. The relics of the past are rich in symbolical representations. Ancient symbols may be traced to mythological or religious origins. Although most of the symbols produced in prehistoric culture are complex and at times appear in abstract and geometric the union of Shiva and Shakti, the male and female divinities, a subject that also appears in sculpture in countless variations” (Jaffé in Jung, 1964, p.240). In psychological terms it represents wholeness. In the Christian mandala, Christ occupies the centre, surrounded by the four Evangelists and their symbols.

The rose windows in Gothic cathedrals are abstract or cosmic forms, they re-emerge spontaneously today in dreams, children’s drawings and are also expressed by artists in their works.
2. SYMBOLISM

Symbolism is of central importance in the discussion of Jung’s proposed study of aesthetics. His psychological analysis and approach to the study of symbolism in ‘primitive’ times and its connections with the present are very significant to come to a close understanding of the life of ancient people.

An important aspect of Jung’s system is his theory of symbols is that “man also produces symbols unconsciously and spontaneously, in the form of dreams” (Jung, 1964, p.21). He treated dream images as symbols intent on bringing “healing to the psyche”. He based this on the fundamental split in psyche, which is common in varying degrees to all of us. By observing many dreams of his patients Jung discovered that not only dreams were relevant to the life of the dreamer but that there exists a pattern of psychological importance which he termed “the process of individuation” 2

He believed that the unconscious was purposely trying to communicate through consciousness, in order to bring forth a sense of wholeness and added meaning to our lives. In his Confrontation with the Unconscious, 9

2.1 The Mandala

Jung began to develop further his ideas regarding fantasies and their meaning when relating them to artistic activity. He started exploring this in 1918-19 when he painted his first ‘Mandala’. 4 The mandala is a basic circular form, which could be found in nature and many other places such as plants, elements of matter, and the animal world and images created by man and his psyche. It goes back even to Palaeolithic times, before the invention of the wheel – circular patterns carved in rocks often interpreted as sun wheels. It is also known as the ‘solar wheel’ (see Fig. 36). In Buddhist medita-

1I am using the word ‘primitive’ to give a distinction between people living a simpler life than those living in contemporary society. The term ‘primitive’ is a western construct of “someone or something less complex, or less advanced, than the person or thing to which it is being compared.” Rhodes, C., Primitivism and Modern Art, 1994, p. 13.

2The individuation process is perhaps the central concept of Jung’s psychology. It is a major original contribution and a deep study in individual psychology to the considerations of aesthetics, and to the relations between aesthetics and epistemology” (Philipson, 1953, p.15). First he distinguishes between the meaning of symbols and signs, arguing that “symbolic and semiotic interpretations are entirely different things.” Take, for example, a traffic sign showing a zebra crossing or a picture of children crossing the road, which warns the drivers to be alert and to slow down because somebody is crossing the road. These are signs, which have no meaning in themselves. But years ago, we all learnt what the ‘sign’ means. For example, the picture of children on the traffic sign has a specific meaning. But if you are leafing a magazine or a newspaper and you see a picture of children, most likely you would not immediately think of the danger that

children are crossing the road. On the other hand when images are treated as symbols they have meaning in and of themselves. Again let us take the example of a picture of ‘children’. We normally attribute qualities to them that express innocence, love, care, naïveté and other related intrinsic features. The image ‘of children’ looked at as a symbol is pregnant with meaning for each one of us. No one has to tell you what meaning an image of children means to you. For most of us the meaning of an image of children is essentially the same. Of course, the personal amplification of someone who unfortunately in his/her personal life never had children might produce a negative or unpleasant set of meanings. Therefore, a symbol is a sign, which has further layers of intrinsic meaning. A symbol means more than it literally ‘says’. Many writers tend to mix up the meaning of a sign with a symbol. Jung explains the difference between signs and symbols in just a few words:

The sign is always less than the concept it represents, while a symbol always stands for something more than its obvious and immediate meaning. Symbols, moreover, are natural and spontaneous products (Jung, 1964, p.55).

In his writing Jung gives us the example of the Cross, which could be interpreted as a sign or as a symbol. “If the cross is interpreted as a symbol of divine love, the cross is a sign” (Mayo, 1995, p.76). For example, for a Moslem, the cross is a sign and not a symbol of divine love. On the cross as a symbol Jung commented as follows:

The Cross is symbolic which puts it above all imaginable explanations, regarding it as an expression of an unknown and as yet incomprehensible fact of a mystical or transcendent, i.e., psychological, character, which simply finds its most striking and appropriate representation in the Cross (p.76).

Certain symbols effectively project their symbolic nature on us even though they are ‘dead’ and no longer comprehensible to viewers. Symbols might be observed for aesthetic or historical interest. For example, the statuettes found in prehistoric temples or sites are objects that create in modern viewers great admiration who often find them ‘mysterious’ but who see no connections with their lives. But such symbols had a particular meaning for the people living in Prehistoric times. Most female obese statuettes probably represented deities related to birth, death and regeneration. Yet even if such images do not carry obvious symbolic meaning to us today, they still carry an unconscious participation. “Like the complex, the symbol has a private component and an unconscious component. It might be described as having a personal shell with an archetypal core” (Mayo, 1995, p.78). The living symbol converges a fundamental archetypal formation that gives it a universal meaning. It creates an associated chord in every psyche. As Jung stated:

Since, on the one hand, the symbol is the best possible expression of what is still unknown – an expression, moreover, which cannot be surpassed for a given epoch – it must proceed from the most 1995, p.346).

Certain symbols have the same significance for the individual as the social symbols have for a larger group of people. Such symbols “never have an exclusively conscious or unconscious source” (p.346). They are derived from both sources. Jung gave a significant meaning to the term ‘symbol’: “it is the possible expression of an unknown thing” (Mayo, 1995, p.80). There is always an archetypal response from the unconscious when the symbol is living and pregnant with meaning. When the unconscious calls forth archetypal images into consciousness the individual finds it difficult to understand its meaning but it carries with it strong emotional affect (p.80). Jung stated that “as a general rule, the unconscious aspect of any event is revealed to us in dreams where it appears not as a rational thought but as a symbolic image” (Jung, 1964, p.23). Jungian analyst, Donald H. Mayo, explained how symbols reveal meaning to us:

Dreams, myth, and works of art through symbols can convey a sense of meaning, living meaning, laden with affect, which relates us organically to life as a whole. The symbol provides meaning not in the abstract, objective way such as that conveyed by a sign (Mayo, 1995, p. 81).

The meaning conveyed by the symbol is not easy to explain, it is the unconscious that expresses a kind of living meaning (p.81). As we shall see in specific examples, “art evokes archetypes of the collective unconscious by the use of symbol” (p. 82). A work of art is like a dream that produces archetypes, which arise from the collective unconscious.

3. ARCHETYPAL SYMBOLS

The study of symbolism is an important factor to establish how life might have prevailed in the past, and to reveal the religious and cultural developments of a society. In his book Man and His Symbols, Jung argues that there are two sorts of symbols: ‘natural’ and ‘cultural’. The ‘Natural’ symbols “are derived from the unconscious contents of the psyche, and they therefore represent an enormous number of variations on the essential archetypal images” (Jung, 1964, p.93). ‘Natural’

symbols are encountered in individual persons’ dreams, fantasies etc., and go back to archaic times. ‘Cultural’ symbols “are those that have been used to express ‘eternal truths,’ and that are still used in many religions” (p. 93). ‘Cultural’ symbols change according to the times and when they are lost or repressed they disappear into the unconscious, at times with unwanted repercussions. ‘Cultural’ symbols bear also a personal and emotional connotation for many individuals of a given culture.

We know that the human psyche is capable of producing images that are transformed into symbols. Symbols are nutrients for the psyche: “parables or metaphors for archetypal intentions and needs. Every individual, family, community, nation will produce symbols appropriate to its circumstances, but, for all their apparent variety, they are based on identical structural configurations” (Stevens, 1995, p.183). For Jung symbols are autonomous, but they remain alive only as long they produce meaning. So the human being creates symbols to give them meaning and make them visible in our real world. The interpretation of symbols is not an easy task; one has to go to the source from where they emerge.

3.1 Stones

According to Jung three universal Archetypal Symbols found in Prehistoric art are the ‘stone’, the ‘animal’ and the ‘circle’. Stones had a great significance for early humans; the belief that spirits dwell in natural stones was common. Stones were thought to possess memories and healing qualities. Studies show that the ways in which human beings related to ‘stones’ was varied and culturally specified.

Lucy Lippard has examined the ways in which ancient artists referred to ‘stones’ and connected them to their work and lives. She argues:

Stones touch human beings because they suggest immortality, because they patently survived. Virtually every culture we know has attributed to pebbles and stones, rocks and boulders, magical powers of intense energy, luck, fertility, and healing (Lippard, 1983, p.15).

So, from the early days of creation the ‘stone’ was one of the first sources that was used in an animistic way. The ‘stone’ symbolized the Earth. It was the first, “alchemical petra genetrix or generative stone” (p.15) which was considered to be the beginning – prima materia. Here emerged “the Old European Great Goddess who was both earth and sky – ‘unmated mother’ – sole creator of everything” (p.15).

3.2 The animal

The ‘animal’ motif had also great symbolic mean-
eternal creation and destruction of the cosmos as well as the cycle of birth and death. This is known as *Samsara*.

The circle remained always a mysterious form and artists were always fascinated by its shape and used it and interpreted it in an extraordinary way in their works.

4. CONCLUSION

So we are seeing that humans create symbols of the real world in order to gain greater access to the relationship with nature. Such symbols are interchangeable and metaphorical. Symbols will remain very important and valuable even in the future. The future of aesthetics will include a symbolical ingredient to enhance our experiences and capacities to cooperate with reality. I think that what Jung stated many years ago will remain applicable for further reconsideration whether artistic or scientific.

REFERENCES

Nietzsche and Heidegger on the origin of aesthetics

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ABSTRACT

In Heidegger’s otherwise extensive commentaries on Nietzsche, the early work The Birth of Tragedy (Die Geburt der Tragödie, 1872) receives surprisingly little attention. Previous research has shown that Heidegger largely overlooks Nietzsche’s early attempts to think art beyond the limits of metaphysics. This article argues that The Birth of Tragedy also presents a reading of the origin of aesthetics, which in many crucial aspects is strikingly similar to Heidegger’s own account presented in his lecture course Nietzsche: The Will to Power as Art (Nietzsche: Der Wille zur Macht als Kunst, winter semester 1936/37).

Both thinkers situate the origin of the aesthetics in the Socratic-Platonic opening of Western metaphysics. Both argue that from the start aesthetic theorizing captures art within a metaphysically determined mimetic paradigm, which covers over an element of disclosiveness identified by pre-Socratic approaches to art. Furthermore, both claim that the Socratic-Platonic paradigm has reached its limits in the modern world, and the thinking of art has to be reconfigured by overcoming its metaphysical determination and rethinking the pre-Socratic element suppressed by it.

This article offers a comparison of the similarities and difference of Nietzsche’s and Heidegger’s accounts of the history of aesthetics and argues that Heidegger’s reading is heavily prefigured by Nietzsche’s own account presented in The Birth of Tragedy. As such this article aims at contributing to the widening appreciation of Nietzsche’s early work in the context of post-metaphysical aesthetics.

1. INTRODUCTION

It is almost a truism in post-metaphysical theories of art that Nietzsche represents a turning point in the history of aesthetics. This claim was influentially established by Martin Heidegger, according to whom it was Nietzsche who for the first time inverted Platonism and opened the possibility for thinking art outside its traditional metaphysical confines. However, all this can be said with a minor reservation: the Nietzsche who stars in these narratives is the mature Nietzsche, the Nietzsche of the unfinished book The Will to Power.

Nietzsche’s early works, such as The Birth of Tragedy, remains largely ignored by post-metaphysical discussions of aesthetics. Indeed, Heidegger himself considers The Birth of Tragedy to be still deeply entrenched in Schopenhauer’s metaphysics and as such nothing but an immature “preview” to Nietzsche’s later thinking. However, this conclusion might be too hasty. John Sallis has argued in his book Crossings: Nietzsche and the Space of Tragedy (1991) that Nietzsche’s Birth of Tragedy is already engaged in the overcoming of Western metaphysics and that the theory of art presented therein is more than just vaguely prefigures Nietzsche’s later meditations on art – indeed, Sallis argues that The Birth of Tragedy decisively positions itself against the metaphysics of art and presents a notion of art that radically exceeds the limits of metaphysics.

In this paper I would like to extend Sallis’ claims by arguing that while The Birth of Tragedy decisively turns against the metaphysics of art, it also presents an account of the origin of the metaphysical paradigm of aesthetics in a way that in many crucial aspects is strikingly similar to Heidegger’s own account, which can be considered the paradigmatic model of post-metaphysical deconstructions of aesthetics. In other words, I will argue here that the early Nietzsche is already engaged in the deconstruction of aesthetics in a manner that prefigures later post-metaphysical thinkers.

I will do so by comparing Nietzsche’s account of the origin of aesthetics to Heidegger’s corresponding account. First, I will briefly present Heidegger’s view of the matter; then I will take a look at what Nietzsche says about it in The Birth of Tragedy, and finally bring this

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1Heidegger often limits his discussions on aesthetics solely to matters concerning art and man’s relation to it. For example, his narrative of the history of aesthetics in the Nietzsche-lectures is limited to explicating the historical genealogy of the metaphysical determination of art. Similarly Nietzsche’s remarks on aesthetics are mostly related to art. Consequently, the “origin of aesthetics” must not here be understood as the origin of aesthetics in its broad definition but rather as the origin of the metaphysics of art.

2Heidegger 1985, 187–188.

paper to a close by comparing their accounts against one another. I hope that even a brief comparison such as this makes evident that Nietzsche’s Birth of Tragedy is not just a “preview” to later deconstructions of metaphysical aesthetics but is in itself already engaged in this deconstruction.

2. HEIDEGGER AND THE PLATONIC BIRTH OF AESTHETICS

So, let’s first take a look at what Heidegger has to say about the origin of aesthetics. His most sustained discussions on the matter can be found in the lecture course Nietzsche: Will to power as art, held in Freiburg during the winter semester 1936–37. In the Nietzsche-lectures, Heidegger argues that the origin of aesthetics coincides with the origin of Western metaphysics in the thinking of Plato.4 Of course, there had been discussion on art before Plato, but, according to Heidegger, this discussion cannot yet be included under the term “aesthetics”. Namely, for Heidegger, as for other post-metaphysical thinkers of art, “aesthetics” does not name a discipline of philosophy but rather a certain metaphysically determined conceptual framework within which Western thinking of art has been articulated since Plato. Indeed, Heidegger argues that in the classical era, when Greek art flourished, there was no need for “aesthetics”, since the earlier Greeks were able to approach art in a different register than the one offered later by what Heidegger calls “aesthetics”. According to Heidegger, the Pre-Socratic Greeks understood art – or, to be more precise, technē – as a mode of disclosing the world in such a way that it becomes a meaningful place for humans.5 For example, as Heidegger famously claims in the Origin of the Work of Art, the Greek temple revealed to the Greeks the world, the earth, and the gods that constituted their reality.6 Technē, then, was understood to have a central disclosive and existential function in the establishing and sustaining of the Greek world. This is why in Heidegger’s view it is not a lack in the early Greek thinking that they had no conceptual theory on art that could correspond the height of the art they produced; on the contrary, since “they had such an originally mature and luminous knowledge, such passion for knowledge, that in their luminous state of knowing they had no need of ‘aesthetics’.”7

Now, Heidegger concedes that aesthetics begins at the moment when the reflection of technē is submerged under the theoretical gaze of metaphysics.8 This is because in Heidegger’s view Plato interprets the notion of idea in a way that has crucial effects on the Greek understanding of technē. Whereas the Pre-Socratic thinkers made no difference between appearing and Being, so that the idea was merely the appearing appearance of things given in their coming-into-presence or physis, Plato separates Being from appearing.9 For Plato, as for the Pre-Socratics, the idea grants us access to the appearing of things and enables us to see them as the things they are; but – and here the monumental shift occurs – for Plato the idea itself does not belong to the order of appearance: it is the intelligible form from which sensuous appearance is derived. As a result two levels of reality are established: the sensuous order of appearances whose appearing is granted by the super-sensuous and intelligible order of the ideai. This space of thinking, in which sensible presence is anchored in a transcendental signifier constitutes the very space of metaphysics, as Heidegger, Derrida, and many others have argued.

Now, according to the Platonic model works of art are unable to access the realm of the ideai, and the essence of technē is reinterpreted in such a way that it becomes a matter of mimēsis, that is, of mere imitation of the appearance of things.10 In this shift technē is stripped from its disclosive power as an event of un-concealment, alētheia: the work of art is no longer world-establishing event but rather a mere sensuous re-presentation of reality. This way technē is stripped of its existential and revelatory power and severed from its relationship to alētheia. Art is no longer understood as something that opens the world and reveals itself in its truth but as something that presents an imitation of pre-existing reality.11

These shifts in the conceptual space of thinking, for Heidegger, open up the dimension within which all reflection of art will move for the next two and a half millennia until the later Nietzsche pushes it to its limits. It is precisely this dimension what Heidegger calls “aesthetics”. In other words, Heidegger situates the origin of aesthetics in the point where philosophy imposes upon art a rationalistic schema that delimits the space within which thinking can approach art.

Now, as a side note, I want to point out here that in Heidegger’s view the paradigms of metaphysics and aesthetics have depleted themselves in the contempo-

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4 Heidegger 1985, 98.
5 Heidegger 1985, 95–96.
rary era – for reasons that I cannot unfortunately here elucidate – and the overcoming of these traditions has become both possible and necessary. For Heidegger, the overcoming of aesthetics entails overcoming the Platonic paradigm that guides the conceptualization of art in Western philosophy. Heidegger’s own solution to this overcoming, as it is shown, for example, in The Origin of the Work of Art, is to return to the Pre-Socratic thinking of techne and re-appropriate the revelatory function of art covered over by the Platonic paradigm. Unfortunately we cannot venture into this any further, but it is important to bear it in mind, since a very similar conclusion can be found from Nietzsche.

3. NIETZSCHE AND AESTHETIC SOCRATISM

So, let us now turn to what Nietzsche’s Birth of Tragedy says about the developments of aesthetics in the Greek era. Like Heidegger, Nietzsche too concedes that the early Greeks understood art not through theory but through the experience of art itself. According to Nietzsche, the early Greeks had an acute understanding of the underlying senselessness of human existence, and this understanding finds its highest articulation in classical Greek tragedy. Tragedy, more than any other art form, reveals the truth of the human condition in such a way that the spectator can meet this cruel existential truth made endurable in the form of sublimity.

Nietzsche claims that this Greek experience can be conceptualized through two “art impulses” (Kunststrieben) which Nietzsche names the Apollonian and the Dionysian.

The Apollonian is the dimension of illusion and order, where things are granted a place of appearance separated from the exigencies of everyday life. Apollo is the god of light, healing, and order, and the artistic dimension named after him is characterized by these same elements: it is the dimension of healing refuge, where one is allowed to approach the suffering of life safeguarded by the light and distance created by the Apollonian work. As such, the Apollonian veils and tames the existential anxiety in the face of the ungraspability of life; it presents a dream of perfection, removed from the actualities of the real world. The Dionysian, on the other hand, is the element of ecstasy and disruption where the principle of individuation is broken and where one submerges into the chaotic excess of sense that precedes the life-world ordered into individual things. In the Dionysian ecstasy the borders that hold the world intact are torn apart and the world presents itself in its fundamental ungraspability.

According to Nietzsche, these two impulses find their tensional unity in classical Attic tragedy, where the Dionysian element is enabled to erupt in the safe confines created by the Apollonian dream space. The tragedy functions as “metaphysical consolation” (metaphysischer Trost), since it first opens the Dionysian dimension in which the abyss of the world is revealed, only to be veiled in Apollonian sublimity. The tensional unity of these two dimensions is not a Hegelian Aufhebung, where their tension would be resolved in a higher unity, but rather an opening in which the Dionysian excess becomes experiencable as such through the Apollonian dream space. Tragedy, then, is not a mimetic image of the rationally ordered world but an opening of a space in which the excessive, ungraspable and irrational nature of reality is revealed and presented in such a way that the spectators can experience it distanced from the actualities of their own lives. It is exactly because The Birth of Tragedy thinks the excess of sense in this non-reductive way that John Sallis can claim that the young Nietzsche is already transcending the boundaries of metaphysics unlike Heidegger thinks.

For our purposes, however, the important point is the way Nietzsche identifies a shift in the Greek understanding of tragedy when Socrates enters the stage. This is because, according to Nietzsche, the rationalism of Socrates led Euripides, the last of the great tragedians, to fundamentally change the relationship between the Apollonian and the Dionysian elements of tragedy. Following the Socratic notion of human life as a fundamentally intelligible structure, Euripides attempts to found his tragedies to the Apollonian element alone. The product is something Nietzsche calls “aesthetic Socratism” (ästhetischer Sokratismus), which follows the maxim: “in order to be beautiful, everything has to be intelligible.” Here the sense of the Dionysian excess and the abysmal nature of the world is replaced by a Socratic “illusion” (Wahnvorstellung) according to which “thought, as it follows the thread of causality,

12Cf. for example Heidegger 2007.
13Heidegger 2003, 503–504.
15Nietzsche 1966, 47–49.
20Nietzsche 1966, 47–64.
22As Sallis notes, what Nietzsche begins to think in terms of Socratism in The Birth of Tragedy corresponds to that which the later Nietzsche will call Platonism or metaphysics. Cf. Sallis 1991, 52.
reaches down into the deepest abysses of being, and […] is capable, not simply of understanding being, but even of correcting it."26 Here Nietzsche is already starting to grasp a space of thinking he later comes to identify as "metaphysics". Nietzsche thinks this shift has a crucial effect on the Greek understanding of tragedy: "Here art becomes overgrown with philosophical thought which forces it to cling tightly to the trunk of dialects. The Apollonian tendency has disguised itself as logical schematism; we have already observed a corresponding tendency in Euripides, along with the translation of the Dionysian into naturalistic affects. 27 Here, according to Nietzsche, tragedy dies by committing suicide and art loses its existential place in the world of the Greeks. 28

Socratic thinking imposes upon tragedy a rationalistic schema that strips it from its revelatory and existential meaning and turns it into a representation of a preordained and intelligible world. Nietzsche furthermore claims that his contemporary era is still under the influence of Socrates, with all its emphasis on science and the belief in the intelligibility of the world. 29 However, Nietzsche claims that Socraticism has reached a limit in which its grounding illusion has lost its force and the blind faith in the intelligibility of the world has become doubtful. 30 In the end of The Birth of Tragedy, Nietzsche argues that this end of Socraticism opens a need for the re-birth of tragedy, that is, a re-birth of a wisdom that understands and affirms the fundamentally unintelligible and excessive character of human reality. 31 For him, then, the contemporary era is marked by its peculiar situation in the crossing between two historical eras – the end of Socraticism and the re-birth of Dionysus.

4. CONCLUSIONS

Now we are in the position of approaching the conclusions of this paper. Surely, there are differences in the ways Nietzsche and Heidegger understand both the Pre-Socratic experience of art and the conceptual shift introduced by Socrates and Plato. However, the underlying dynamics of their thought is fundamentally the same. First of all, both argue that the Pre-Socratic Greeks had no theoretical stance to art; rather, both claim that the early Greeks experienced art as something that reveals a deep truth about the world. Both argue that a crucial change occurs when the Socratic-Platonic paradigm introduces a rationalistic schema which engulfs art within a new conceptual space that covers over an element experienced by the Pre-Socratic Greeks, be it the Dionysian excess or the world-disclosive power of technē. In other words, both argue that aesthetics begins at the moment when philosophy imposes upon art a rationalistic schema that apprehends art in terms of intelligibility – and this imposition constitutes the origin of aesthetics as the theoretical stance to art. For both thinkers, this shift results in the covering over of art’s ontological and existential function as experienced by the early Greeks. Furthermore, both argue that the Socratic-Platonic paradigm that has held reign in aesthetics ever since has come to a certain limit in their contemporary eras and that a possibility of reviving the Pre-Socratic experience of art has become topical. For both, the contemporary era is situated in a peculiar historical crossing between the end of aesthetics and the re-appropriation of the Pre-Socratic experience of art.

So, in the end we find that the overall movement of their arguments is surprisingly similar. However, a critical remark is in order. One reason to claim that Nietzsche’s Birth of Tragedy is still a metaphysical treatise is the plain fact that in the book Nietzsche himself calls his own enterprise “metaphysical” and considers it to be a development in aesthetics. 32 Indeed, in the preface to The Birth of Tragedy, titled “An Attempt at Self-Criticism” and written 16 years after the publication of the work itself, Nietzsche himself noted that the language of the early work is still deeply immersed in Kantian and Schopenhauerian metaphysics. 33 However – and this is the crucial point – he also acknowledges that despite its affinity to metaphysical thought, what he attempted to say underneath the metaphysical language, the thinking of The Birth of Tragedy, already transcended the metaphysical boundaries that inform its language. 34

30 John Sallis’ reading, which I have here attempted follow, in my view succeeds in tracing out this post-metaphysical element underneath Nietzsche’s metaphysical language.
What I have attempted to do here to argue that this post-metaphysical element also carries to the way Nietzsche identifies a certain space of thinking in which he argues the theorization of art has moved since Socrates, be it that this space is not as finely understood as in Nietzsche’s later works. In an analogous way as Heidegger, the young Nietzsche manages to identify a shift in the conceptual space of Greek thinking that constitutes the space of metaphysics and aesthetics. He, like Heidegger, conceives that this origin has delimited the thinking of art to his day. Furthermore, he, like Heidegger, suggests that this conceptual space has become unfruitful in the contemporary era and is in need of overcoming. Based on this, I would like to conclude by claiming that underneath its metaphysical language Nietzsche not only thinks art beyond metaphysics but also begins the deconstruction of the history of metaphysical aesthetics in the Birth of Tragedy.

5. REFERENCES


Concept of aesthetic experience and question of grand theory in aesthetics

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ABSTRACT

This essay examines the concept of Grand Theory and its role for aesthetics. It is my argument that we should not be afraid of a turning to Grand Theory in aesthetics and the turn is connected with rethinking of what an aesthetic experience is. The essay starts with what Grand Theory itself is, some pro et contra arguments for Grand Theory are analyzed. From the point of relation to Grand Theory, I emphasize three types of theories of aesthetic experience. The essay concludes on the significance of Grand theory for the concept of aesthetic experience.

1. A PROBLEM OF GRAND THEORY

Two entitled concepts – aesthetic experience and Grand Theory – are quite dubious from various points of view. There are a lot of thinkers who treat aesthetic experience as a myth or as a phantom (Dickie, 1965). As for the concept of Grand Theory, it appeared in a negative context. In a sense, this theory is still perceived negatively: saying that a theory claims to be a Grand one is to admit that the theory has nothing in common with the reality. Such epithets as empty, meaningless, even inane were quite ordinary for the theories.

The question is what kind of role Grand Theory plays for the concept of aesthetic experience. To answer the question, I would like to consider what Grand Theory itself is, to emphasize a possibility and, probably, a necessity of Grand Theory in aesthetics. Then I will move on to the concept of aesthetic experience and its relation to Grand Theory.

My point is that, firstly, we should not be afraid of a turning to Grand Theory in aesthetics and, secondly, the turn is connected with rethinking of what an aesthetic experience is.

2. WHAT IS GRAND THEORY?

The concept of Grand Theory appears in a negative context and refers to an integrative approach, which explains social and natural processes. The concept supposes the idea that all that exists can be explained by the theory, and what Grand Theory does not cover has no status of existence.

C. Wright Mills, the author of this concept, refers to sociology of T. Parsons as an example of Grand Theory. As for philosophy, such integrative approach is easy to ascribe to ideas of I. Kant, G.W.F. Hegel, and Neo-Kantians. They imply that it is possible to establish a theory covering the diversity of particular sciences. In this case philosophy plays a crucial role and is considered to be the basis for other sciences.

Such claim for omnitude cannot but inspires wonder: supposedly one would only need to specify some details of the theory (as its outline is already defined) and thus all that exists will find its place in the general picture of knowledge and sciences. So in this respect Grand Theory supposes a rational totality. Just as we can admire the machine in which everything works smoothly, we can admire Grand Theory which covers everything.

As we know, admiration was replaced by disappointment. Mills spoke quite dismissively about Grand Theory mostly related to sociology: «The basic cause of grand theory is the initial choice of a level of thinking so general that its practitioners cannot logically get down to observation. They never, as grand theorists, get down from the higher generalities to problems in their historical and structural contexts. This absence of a firm sense of genuine problems, in turn, makes for the unreality so noticeable in their pages.

One resulting characteristic is a seemingly arbitrary and certainly endless elaboration of distinctions, which neither enlarge our un-derstanding nor make our experience more sensible. This in turn is revealed as a partially organized abdication of the effort to describe and explain human conduct and society plainly» (Mills, 2011, p. 45-46).

In philosophy, there is a rejection of Grand Theory as well: it is considered to be a «Procrustean bed» for representation of the world.

Incredulity towards metanarratives» – it is possible to
denote a rejection of Grand Theory by the well-known words of J.-F. Lyotard. This incredulity implies different variations: the recognition of the fact that Grand Theory supposes an absence of conditions that cause Grand Theory itself while the truth is that there is nothing that exists unconditionally – historically, socially or ideologically (J.-F. Lyotard). Or the incredulity implies that Grand Theory supposes pure differences while the truth is that instead of pure differences there are complex transitions, traces, lines of flight and so on (G. Deleuze, J.Derrida). Or the incredulity implies a unification of diversities that Foucault calls a fascism of theory.

Similar trends are easy to find in social sciences. For example, A. Negri, M. Hardt and P. Virno puts forward the concept of multitude as an alternative model to the totality as the whole. With the same process of rejection of Grand Theory, it is easy to associate a project of so-called «post-theory» by N. Carroll and D. Bordwell.

All these trends have something in common – namely, idea of the repressive nature of Grand Theory.

3. A RETURN OF GRAND THEORY: MAIN FEATURES

However, we can notice a new trend over the past decades.

Above I used such existential terms as admiration, disappointment, incredulity. To continue this line I dare to say that nowadays we meet a kind of disappointment with the disappointment. It turned out that «incredulity towards metanarratives» often leads to a view that everything is permitted in philosophy, that it is possible to use any kind of method, that philosophy and aesthetics is nothing but an assemblage of opinions.

This disappointment with the disappointment causes a trend to return of Grand Theory in aesthetics, philosophy and Human Sciences in general. It is impossible to characterize this trend strictly, since it has not yet acquired the final form. However, it is possible to find some features of the trend.

The famous version of what is the return of Grand Theory is a collection of essays with the same title «The Return of Grand Theory in Human Sciences», edited by Q. Skinner. The main idea of the book is that 20th century has put forward a lot of doubts on the possibilities of social sciences. A number of influential thinkers (H.-G. Gadamer, L. Wittgenstein, J. Derrida, M. Foucault, to mention just a few of them) have buried the hope for any theoretical modeling. As later Skinner clarified his thought in another paper, «the previous generation has led their doubt in texts interpretations to such a level of radicalism, that it seems that it is impossible to reach the interpretational goals we set before» (see Pick & Rustin, 2013).

Nevertheless, as Skinner notes, we face a paradox – all of the thinkers made a significant contribution to the return to Grand Theory. Each of the anti-theorists became the greatest theorists of the 20th century and founded new directions and movements. Moreover, the effect of the doubt is quite opposite to ideas of the anti-theorists.

Skinner notes that 20th century is mostly «a fight of various titans: H.-G. Gadamer disputed with M. Heidegger, C. Levi-Strauss with J.-P.Sartre, T.S.Kuhn with P.K.Feyerabend, A.Dvorkin with M.Hardt, R. Nozik with J.Rawls, M. Foucault with J.Derrida, and J. Habermas with all of them» (Skinner, 1999, p. 19). However, despite the fact this polyphony of doubts creates intellectual landscape as a basis for new Grand Theories. This is evident in contemporary ethics and political philosophy, where there is a return to utilitarianism and classic theories of value.

Skinner’s ideas are developed by Polish sociologist P. Sztompka who claims that the current return to theory is comparable only to that of the golden age of classical sociology in 19th century. Sztompka emphasizes a connection between Grand theory and common sense. It evokes a variety of Grand theories: «Common sense will stimulate some theoretical ideas and at the same time will reject others. Therefore, there cannot be a simple theory that is applied to all from all points of view. The variety of Grand theories is inevitable» (Sztompka, 1991, p. 20). Sztompka concludes that Grand Theories are, in fact, a kind of applied research: a theory of society becomes a theory in society so a theorist is involved in the process of social creation through his theory.

It is necessary to mention also some interesting ideas on behalf of M. Yampolsky. In his works, he notes that it is wrong to believe that such modern philosophers as S. Žižek, A. Badiou, J. Rancière, J. Agamben represent the most current trends in philosophy. A new generation of thinkers is coming – for example, M. Delanda, I. Bogost, so called «speculative realists» (R. Bressir, G. Harman, Q. Meillassoux and others). All of them anyway are moving towards various types of Grand Theory. As Yampolsky suggests, «we are experiencing a great moment of a new global theory» (Yampolsky, 2011, p. 82).

This moment is characterized by «a breakthrough beyond the representational and symbolic thinking, beyond thinking in terms of codifications and hierarchies». Grand Theory today becomes, by Yampolsky, a theory of expressiveness, in which the classic opposition of representation theory (the signifying – the signified, the meaning and its expression, the foreground and the background) are replaced by unrepresentative models. It is in this context that increased attention to the affect (as an unrepresentative state) in modern humanitarian
studies may be noticed as well as a return to Deleuze-Guattari schizoanalysis (with their apology of multiplicity), the rejection of text and image as basis for meaning in favor of network.

Each of these theories offered their mite to returning of Grand Theory. In addition, it develops without any center, without dominant conception but as a result of collective intellectual community.

It is easy to notice that there is something in common between ideas of Yampolsky and Skinner-Sztompka. Both Yampolsky and Skinner-Sztompka accounts suppose a variety of different theories in modern times and Grand theory arises as a result into something bigger than a sum of its elements.

However, the difference between the positions is much more important. The return of Grand Theory according to Yampolsky relates to rethinking of the theory notion. Theory should not be as much representative as expressive if it seeks to be Grand one. The return of Grand Theory in Skinner-Sztompka version is a revival of some kinds of Grand Theory of nineteenth century.

4. GRAND THEORY AND AESTHETICS

What type of contribution to aesthetic theory the return mentioned can make?

It is easy to find various trends described by Yampolsky and Skinner in aesthetics. To mention just a few of them: (1) a turn to the concepts of sensitivity, «aesthesis» or aisthesis (as it treated by W. Welsch); (2) a neuro-aesthetics movement, that tries to rethink such notions as aesthetic experience, art, beauty from point of view of Grand theory; (3) a cluster and a pragmatic accounts for art (B. Gaut, R. Shusterman).

Instead of giving an overview of the trends, I would prefer to fix some of the results for aesthetic theory that will help to clarify a relation of Grand Theory to aesthetics.

The first result is a rethinking of theory status in aesthetics. Of course, it is impossible to speak about aesthetic theory in terms of such grand theorists as Kant or Hegel because of statements that philosophy of the 20th century produced. Nevertheless, this does not mean that the Grand theory is not possible – on the contrary, the Grand Theory in aesthetics is quite possible in a different sense of the theory concept.

What lets aesthetics be a Grand Theory is a rejection of theory as representation in favor of theory as expressiveness or as a productive approach. A theory is not a model of explaining a phenomenon so much as a model of constructing a phenomenon.

We can assume that aesthetic theory does not offer much of conceptual framework, which tries to accommodate such phenomena as sensitivity or art that creates new concepts and problems that, in turn, affect sensitivity and understanding of art. As F. Nietzsche would say, a theory is not a search for the truth, but a creation of it. Grand Theory in aesthetics is possible if its main task will be not explaining, but constructing. Of course, many questions to the statement will certainly arise. However, I do believe that aesthetics will overcome its weakness, if – I will take an art as example – it will be not an explanation of what is art, but a production of new senses of art. To paraphrase K. Marx, aestheticians have only explained the various subjects in various ways; the point is to produce it.

The second result is a redefining of what is behind aesthetic theory, or what its predetermination is. In the era of radical doubt (to use Q. Skinner term) we faced an idea that behind any aesthetic claim there is a lot of data (cultural data, so-called «epistemas», data of unconsciousness etc.), so that any aesthetic problem is rooted in the data. Moreover, after the era of doubt it is difficult to assume that there is a theory that could neglect the data.

However, it is easy to suppose that returning of Grand Theory in aesthetics is a returning to the fact that it makes no sense to look for the data, which are behind aesthetic theory.

To elucidate it I would like to refer to the concept of aesthetic experience. The concept is a subject not only for aesthetics, but for sociology, psychology, pedagogy, cognitive science as well. If we take into account a philosophical approach only, we can make a sketch of what kind of Grand Theory of aesthetic experience might be.

The first feature of aesthetic experience in this light is a rejection of limitation the experience by value and by such an object as art.

What the sense of «experience» (in case of aesthetic experience), is the experience a momentary one or it supposes some moments of experiencing that allow to name the experience aesthetic – these and others questions ought to be solved without reducing aesthetic experience to the appreciation or to experience of art.

The second feature of aesthetic experience is that it makes no sense in looking for the data behind aesthetic experience. If aesthetic theory is aimed to be a Grand one, it is necessary to refuse the search of what is behind the aesthetic experience and to analyze the forms in which aesthetic experience is given.

For example, Grand Theory is to throw off the ship of contemporary aesthetics psychological characteristics of aesthetic experience in favor of philosophical research, what does the aesthetic experience when being performed.

To sum up the above, it is possible to suggest an alter-
native point for N. Carroll’s view to approaches to aesthetic experience (Carroll, 2012).

From the point of relation to Grand theory, there are three types of theories of aesthetic experience. The first is an explanatory theory, the core of which is the explanation of some significant components of the aesthetic experience; for instance – disinterestedness (I. Kant), ideal (G.W.H. Hegel), form (C. Bell, M. Beardsley) and so on. The second type is a theory of any kind of predetermination of aesthetic experience (or, as Foucault would say, a constructed on a suspicion of something behind an aesthetic experience); most known varieties of such kind of theory – are theory of social predetermination of aesthetic experience (Adorno), of psychic predetermination (J. Kupchik) and so on. The third type is a Grand Theory of aesthetic experience, based on a production of new concepts; the famous versions of such theories are «shizoaesthetics» (G. Deleuze – F. Guattari), «relational aesthetics» (N. Bourriaud), «aesthetics of perception» (B. Naney).

The designated features of Grand Theory and its relation to aesthetics and to aesthetic experience are far from being complete. Nonetheless, I am sure it may correlate with other problems in aesthetics (definition of art, the relation of rational and sensory in aesthetic appreciation and so on). To my mind, aesthetics is doing the right thing in case of returning to Grand Theory.

REFERENCES


In *The Birth of the Tragedy*, Friedrich Nietzsche stated that “it is only as an aesthetic phenomenon that existence and the world are eternally justified”, having in mind the horror and the absurdity of life, which can be mitigated only through artistic creation. From his earliest writings, Nietzsche continually extended the notions of the artistic and the aesthetic, finally concluding that the life of an individual may be the highest form of art.

Such a conclusion was strongly linked with Nietzschean conception of the eternal return, according to which a finite number of events has to eventually recur within an infinite time. Therefore, one’s life should resemble an artwork and become an aesthetic phenomenon, since no one objects the recurrence of what is aesthetically pleasant. Nietzsche was one of the first thinkers who dismissed the German Idealists’ understanding of aesthetics as dealing only with the beautiful and the sublime and came back to its original meaning connected with sensuality. Hence, every life can be aesthetic if it is keen, risky, adventurous.

Here an important question arises: whether the eternal return means being a spectator of recurring events or endlessly re-enacting them. This fundamental difference between contemplation and engagement lies also at the heart of modern aesthetics. I am going to present these two models of aesthetic experience in the context of the notion of the eternal return, emphasising the role of recurrence, repetition, reproduction and seriality for the mass culture.

The paper is concerned with Friedrich Nietzsche’s concept of eternal return, which serves as a starting point for the reflection on modern aesthetics. The first, introductory part of the paper explains this concept in the wider context of Nietzschean thought. The main part is dedicated to the consequences of applying it to the field of aesthetics and concentrates chiefly on the fundamental difference between contemplation and engagement and various models of aesthetic experience it constitutes. This difference will be discussed in the relation to mass culture, which is strongly connected with recurrence, reproduction and seriality. At the end, I will draw the perspectives for further studies on this subject, concluding with a few remarks on contemporary aesthetics and modes of its practicing.

In his first philosophical work, *The Birth of the Tragedy* (1872), Nietzsche stated that “only as an aesthetic phenomenon is existence and the world eternally justified”. He further developed this idea in *Untimely Meditations* (1876), where he stated that art is “the activity of man in repose. The struggles it depicts are simplifications of the real struggles of life; its problems are abbreviations of the endlessly complex calculus of human action and desire. But the greatness and indispensability of art lie precisely in its being able to produce the appearance of a simpler world, a shorter solution of the riddle of life. No one who suffers from life can do without this appearance, just as no one can do without sleep. The harder it becomes to know the laws of life, the more ardently do we long for this appearance of simplification, even if only for moments, the greater grows the tension between general knowledge of things and the individual’s spiritual-moral capacities. Art exists so that the bow shall not break.”

I quote this rather long passage to show that the understanding of art as a weapon against horror and absurdity of life played an important role in Nietzsche’s thought since the very beginning of his philosophical reflection. It is only art that is capable of transforming life’s cruelty and harshness into acceptable representations. This capacity of art, nevertheless important, can be sometimes deceitful: it is the case of the so called Apollonian art, in which the beauty triumphs over the inevitable suffering, but is able to do so only through a false erasure of pain. The Apollonian art manages this erasure by identifying the aesthetic with the beautiful; but from this exactly comes its deceit. Nietzsche dismissed the resultant German Idealists’ understanding of aesthetics as dealing only with the beautiful and the sublime and wanted to come back to its original meaning connected

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with sensuality. Since we experience life through all our senses, Nietzsche concluded that art which does not comprehend all of them is somehow incomplete and unfulfilling.

The complementary opposite of the Apollonian art is the Dionysian art – captivating, all-embracing, even intoxicating. It confronts people with the untameable energy of wild destruction. It neither hides the horrors of life nor pretends that they are bearable; rather, it makes everybody face them in a deep feeling of rapturous bliss. Its power comes not from the harmony of the elements but from the truthful presentation of the inherent disharmony of life. While the Apollonian art is a form of consolation, the Dionysian art is more of a revelation. The first allows the spectator for a moment of rest; the latter calls for one’s own creative work. When Nietzsche claimed that the only possibility of life lies in art, it was not because he praised living in an isolation of aestheticism but because he was deeply convinced that only art offers a chance of overcoming pessimism, and, furthermore, that pessimism is the greatest obstacle in living a full life, a life which “itself is essentially a process of appropriating, injuring, overpowering the alien and the weaker, oppressing, being harsh, imposing your own form, incorporating, and at least, the very least, exploiting”3.

It becomes clear that for Nietzsche, art was not a sort of flight but rather a fight, and since every life is also a fight, then one needs a good strategy for it. In the controversy between art’s escapism and activism, Nietzsche without hesitation took the side of activism. He thought art to be a great stimulus to life and rejected a growingly popular slogan of l’art pour l’art as well as its consequences, that is the purposelessness and aimlessness of art. When he wrote that only as aesthetic can everything be justified, he deliberately used the word “justification” instead of “explanation”, since it takes only words to explain something, whereas justification needs also actions and therefore is closer to life and its demands.

Arts generally, according to Nietzsche, “make life possible and worth of living”4. They are essentially humane practice, although they may have their roots in the mythological gods like Apollo and Dionysius. As a classical philologist, Nietzsche knew very well about Dionysia and Boeotonia, ancient Greek cyclical festivals dedicated respectively to Dionysius and Apollo. Just like both gods were important for the religious life of the ancient Greeks, the Apollonian and Dionysian art are a key to understanding the connection between life and art – a connection which makes the whole life a festival of cyclically recurring events. From the earliest period of his work, Nietzsche was genuinely interested in the concept of recurrence and eternal return (which also comes from the Greek tradition and may be found, among others, in Heraclitus’ thought and the Stoic philosophy). This concept can, and, I believe, should be understood as an aesthetic concept.

The idea can be easily explained by the assumption that one’s lifespan is finite while the time itself has no beginning or end. Therefore, a finite number of events taking place during one’s life has to eventually recur in the same form and order within an infinite time. But this, first of all, is not quite exactly what Nietzsche wanted to say. And secondly, I have stated before that for Nietzsche an explanation was not enough and he usually sought for an additional justification of his claims. Hence, it is important to have in mind that his concept of eternal recurrence has little, if anything, to do with the real nature of the world. Rather, everyone should live as if the nature of the world was such that their deeds would eventually happen again. It is made clear in Alexander Nehamas’ book Nietzsche: Life as Literature, where the author writes: “Everything one does is equally crucial to who one is. If, then, we ever were to be given a second life, it would necessarily have to be identical to the life we have had so far; otherwise there would be no reason to consider it our life in the first place. The eternal recurrence is therefore not a theory of the world but a view of the ideal life. (…) The eternal recurrence holds that our life is justified only if we fashion it in such a way that we would want it to be exactly as it had been already”5.

This prospect of a never-ending recurrence may be terrifying; and indeed, Nietzsche claimed that only the strongest personalities can accept it and live accordingly. He firstly proposed the concept of the eternal return in The Gay Science (1882). The title of the book suggests that the wisdom coming from it may be a source of joy; however, it is characteristic that the very idea is introduced in a paragraph entitled “The heaviest weight”6. The greatness of a person is hence measured by the amount of responsibility they can bear.

Nietzsche’s notorious notion of the Overman cannot be understood separately from the notion of the eternal return; in fact, it can be interpreted as Nietzsche’s attempt to practically justify his concept of the eternal

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return. The ideal of the Overman – that is, for Nietzsche, the very essence of manhood – is essentially the ideal of a creative life. In *The Gay Science*, Nietzsche exclaimed on behalf of all aspiring Overmen: “We want to be poets of our lives, starting with the smallest and most commonplace details”\(^7\), referring to the ancient Greek concept of *poiesis*, meaning simply ‘to make’. And as poets of everyday life – the concept which then became very popular among the avant-garde artists of the first half of the 20th century, such as Fernand Léger or Victor Shklovsky – we should fashion it in a way which makes it desirable and appealing.

From his earliest writings, Nietzsche continually extended the notions of the artistic and the aesthetic, finally concluding that the life of an individual may be the highest form of art. This is because the acceptance of the eternal return does not mean a passive resignation, but an active creation. Knowing that the events from our lives are going to return eternally, we need to gather strength and patience to be able to face them again and again; but also, we should create them in a way which fills us with pride. One way to achieve this may be to thoughtfully create one’s life like an artwork and make it an aesthetic phenomenon since no one objects the recurrence of what is aesthetically pleasant. Having gone back to the wide sense of aesthetics as *aisthēsis*, the sensuous perception, Nietzsche came to a conclusion that every life can be aesthetic if it is keen, risky and adventurous. Every life choice is creative if it leads to new experiences. In art, the choices of an artist are supposed to lead to the emergence of new qualities. Referring to the previously discussed distinction between the Apollonian and the Dionysian art, it can be said that art should not bring consolation through its content, which can be deceptive, but by the very fact that in each work it chooses only one from the infinite number of possibilities, thus giving the sense of relief. Developing this idea, Nietzsche also answered the then still not posed question whether the possibilities of artistic expression, and precisely the possible combinations, are ever to exhaust. If a particular life itself is a form of an artistic expression, the uniqueness of every individual guarantees that the possibilities of art are endless, even if some of them reappear at some point. The emphasis is put on autonomous decision and acceptance of its consequences, not on the consequences themselves.

If art can serve as a source of relief because of its tendency to choose one subject or mode of presentation over others and because of the resulting lack of ambivalence, then also every life choice can be soothing because once it is made it becomes determined that such and such event of our life will return eternally and therefore we now know what to anticipate. But here arises an important question about the nature of the eternal return: namely, whether it means being a spectator of recurring events or, quite the opposite, endlessly re-enacting them. This fundamental difference between contemplation and engagement lies also at the heart of modern aesthetics. I am now going to discuss it in detail in order to highlight the interdependence and mutual influence of philosophy, aesthetics and mass culture.

The man can be said to be a part of the spectacle of life; it is an old philosophical problem whether he is – and should be – a spectator or the actor of the spectacle. Both attitudes have their advantages and disadvantages: the spectator can be objective, but at the same time is exempted from the real action; the actor, on the other hand, as the core of the word suggests, gets to act but at the same time has to carry responsibility for own actions. Being a part of a series of events may be seen as valuable itself, but at the same time it makes harder to understand and evaluate the events. In a very wide sense, this problem stems from the primary distinction between theory and practice: no practical action has the universality of a theory but, at the same time, is not every theory worthless without practical realisation?

The ancient Greeks, whose thought was one of the most important sources of inspiration for Nietzsche, distinguished *theoria*, *praxis* and *poiesis* as three basic modes of man’s activity. I have already briefly discussed the concept of *poiesis*, which seems to be the most crucial for the understanding of artistic creativity. However, after a closer investigation, *theoria* and *praxis* turn out to be equally important. While *theoria* means passive contemplation of things, *praxis* is strongly linked with engagement and change. Thus, these two categories mark out the spectrum of development of modern aesthetics. Soon after the German philosopher Alexander Baumgarten established aesthetics as an independent branch of philosophical thought, the aesthetic experience was limited to merely contemplating beautiful objects, especially works of art. The contemplation could be followed by a further reflection, but it did not result in any sort of practical action. However, the rapid changes in art which occurred in the beginning of the 20th century proved that such an experience is incomplete. The old theory turned into a restraining factor for the still developing art. It became clear that a theory of art ought to be as variable and diverse as the art it tries to explain because otherwise it would not be able to parallel art in any way; and also, in the very Nietzschean sense, that art needs not only to be explained but also justified by free and spontaneous actions. The distance between the

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creator and the recipient has to be abolished, allowing the spectator to become an actor and identify with the events which he previously only observed.

The active and the passive mode of the aesthetic experience can be further clarified on the example of Alain Resnais’ movie *Last Year at Marienbad* (1961). The action is set in an oneiric health resort, where a man insists to a woman that they have met before and had an affair. She instantly refuses and suggests that he probably mistook her for someone else, whom he met in some other place. The man then tries to help her to recall the circumstances of their first meeting by reminiscing in detail about the life they once led. However, the woman still claims not to remember anything, raising the suspicion on the side of the audience that she is deliberately denying the truth. The use of long takes and wide frames showing the spreading corridors of the resort and endless lines of trees in the resort gardens cause the sense of repeatability and thus support this interpretation. Seeing that his efforts are hopeless, the man decides to re-enact the past events instead of just accounting for them. It is only then that the woman finally identifies them as the events from her own life and accepts the fact that the man has been a part of it.

The story serves as an illustration both for Nietzsche’s concept of eternal return and for the underlying distinction between theory and practice. The woman seems to be unable to remember the man as long as she remains in the theoretical realm and is just a passive receiver of man’s words. However, as soon as she engages herself in practical action, that is the repetition of past situations, she recognises that she was a part of them and accepts her previous actions. While the words fail to convince her, the recreation of the described events – and her own creative participation in the process – is the ultimate proof of the true state of affairs. And, according to Nietzsche’s belief that any change in one’s actions would eliminate the person they have been, the woman agrees to continue the affair interrupted by her earlier parting with the man. This also shows that the passive mode of experience gives less sense of interest and perception, that culture can be something other than a decoration of life, that is to say at bottom no more than dissimulation and disguise; for all adornment conceals that which is adorned.

One last point to consider is the consequences of this assumption for the present and future aesthetics. Are we ready for the return of current standards and topics? Do we reflect on them in a way we would like our successors to do? And are we aware of the fact that in our world of constant change a sole theory may not be enough?

I believe that answering these few questions may be a good starting point for a reflection on aesthetics, art and one’s own work in that field. It indicates the fact that every theory is dead without practical application, and that the practical application should be such that it causes personal engagement and satisfaction, leading to the acceptance of its possible comeback. To quote Nietzsche for the last time: “This is a parable for each one of us: he [man] must organize the chaos within him by thinking back to his real needs. His honesty, the strength and truthfulness of his character, must at some time or other rebel against a state of things in which he only repeats what he has heard, learns what is already known, imitates what already exists; he will then begin to grasp that culture can be something other than a decoration of life, that is to say at bottom no more than dissimulation and disguise; for all adornment conceals that which is adorned.”

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The restoration of Alhambra in the 19th century and its background

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The Alhambra of Granada, Spain, is a palace constructed by the Moors in the 13th century. The Spanish movement for its restoration started in the 1840s, and the objects of particular interest were Islamic monuments. Alhambra was focused on and restorations took place in this movement. One of the most important periods of conversion of restoration was from the 19th to the 20th centuries and these restorations of Rafael Contreras Muñoz (1824-1890) and Leopoldo Torres Balbás (1888-1960) merit attention. This presentation attempts to clarify the background of these restorations that took place over a period of 100 years.

Contreras was an architect who restored the roof of the pavilion in the Patio de los Leones in Alhambra, transforming it from a peaked roof to a cupola in 1859. Torres Balbás restored the roof back from cupola to a peaked roof in 1934. He was called a pioneer of the “scientific restoration” because he restored constructions in line with historical records.

However, comparing both theory and actuality, we can see the different side. Contreras took a serious view of variety as an element for the beauty and defined it as the beauty unified. The aspect of historicism appeared in his comment and attached great importance to the original form. On the other hand, Torres Balbás restored constructions by practical and academic investigation, but it could say his definition of original was ambiguous. However, he intervened not only in the space of edifice but also in the space of the patio (garden) and thought about separate definition from multiple approaches. This fact is noticeable.

Restorations have a problem of original at all times and the theory of a restorer is defined in the future of individual edifice. To focus on the ideas of the two aforementioned restores who faced one composition of space constructed with patios and edifices could be one foothold for the analysis of the history of restoration in the future.
paths or streams.

The Alhambra has been restored a large number of times till now and these restorations were influenced by the concepts of the restorers in every period. The concept of the restoration or the conservation changed largely especially in the 19th and 20th centuries. For example, E.E.Viollet-le-Duc, a theorist of the restoration in France, and J.Ruskin, an art critic in England, both worked on restorations but proposed quite different opinions. The Spanish movement for its restoration started in the 1840s, and the objects of particular interest were Islamic monuments. Alhambra was focused on and restorations took place in this movement. One of the most important periods of conversion of restoration was also from the 19th to the 20th centuries and these restorations of Rafael Contreras Muñoz (1824-1890) and Leopoldo Torres Balbás (1888-1960) merit attention. This presentation attempts to clarify the background of these restorations that took place over a period of 1 century.

1. RAFAEL CONTRERAS

Rafael Contreras Muñoz was an architect and restorer born in Granada, and was named “restorer of ornaments” of the Alhambra in 1847 and was director and curator of the Alhambra in 1869. His most important and famous work is the roof of the pavilion in the Patio de los Leones in Alhambra in 1859, transforming it from a peaked roof to a cupola of coloured tiles.

So, what’s his concept of the restoration? Here I would like to present the elevation of Torres Balbás, the other restorer of the 20th century, in 1934. At first, Contreras assumed that the structure of the roof had been duplicated in the Islamic period (Fig.2①), and this supposition was based on measurements and now is thought as almost correct. In the 17th century, the roof changed from a dual structure to a single structure (Fig.2②). The wall above the wooden frieze was lifted up to make a gentle slope between 1691 and 1694. After that, Contreras lowered the level of the roof and put a dome in 1859 (Fig.2③). Such being the case, in the 19th century, one pavilion had a cupola and the other had a peaked roof from the 17th century in the Patio de los Leones. Moreover, he set a decorated dome on the roof of the other patio.

In the book Guidebook of Granada of 1892, Francisco de Paula Palladar, the author, praised the success of Contreras’s restoration and IDEAL, a local newspaper in Granada, said in an article of 1935 that principally Contreras’s dome was valued very much while Torres Balbás peaked roof was criticized strongly. According to this article, the Patio de los Leones became the image of The Alhambra with its fountain of lions and cupola, and many photographers and painters increasingly wanted to visit there to see the seminal roof. Even more, in the Brussels International Exposition in 1910, this design of the dome was used as the symbol of Spain1). The restoration of Contreras became known as the symbol of a Spain accented with beauty from the East2). This spanish pavillion was constructed by Modest Cendoya and he was the architectural curator of the Alhambra from 1907 to 1923, that mean, the former curator of Torres Balbás

2. LEOPOLDO TORRES BALBÁS

Now, how about the restoration of Torres Balbás, a restorer in the 20th century? Torres was born in Madrid and is known as one of the fathers of the restoration in Spain. He had visited France and Italy to see the works of the restoration and actually he saw examples of the works of Viollet-le-Duc, the well known architect and restorer3) I mentioned at the beginning of the lecture. In 1931, he presented at a conference in Athens on the conservation of architectural monuments.

He was called a pioneer of the “scientific restoration” because he restored constructions in line with historical records. Most parts of the actual buildings in the Alham-

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2Bradford Alhambra, a theatre in England built in 1913 has a cupola.
bra are his restorations. He restored the roof back from cupola to a peaked roof in 1934. However, as mentioned before, it was criticized strongly at that time. He left the foundation of the roof and vaulted ceiling, removed the dome and put a sloped roof on the foundation. However the angle of inclination is steeper than he imagined in the Islamic period (Fig.2[4]). He changed the material of the roof from the ceramics of Contreras to tiles just like in the Islamic period. Torres Balbás considered that the works of Contreras didn’t have a historical basis and excluded them as much as possible.

3. DIFFERENCE IN CONCEPT

Then, what’s the difference between the concepts of Contreras in the 19th century and Torres Balbás in the 20th century? At first, we can see the background for Contreras’s restoration from his writings in 1878.

“(Architects of the Patio de los Leones in the 14th century) had constructed a cupola above the light arcade and had built ordered pillars to reduce both the gloom of the straight eaves and the symmetrical impression of the roof, all connected through the ornamentations of the galleries and roofings of the adjoining rooms.”[4]

Torres Balbás mentioned that the roof of the Patio de los Leones was originally a cupola and had discovered the evidence from his investigation of the west roof.

“When we started the restoration of this roof we found many features of the details of the reparation, much of which had passed unnoticed by the people dedicated to the Islamic art. Had we not found ancient structural remnants, with the dimensions, the foundation and requisites for restoration in their original form under the clumsy restorations in the 17th century, it would probably not have been possible for us to determine the dimension and ornaments of the whole roof.”[5]

Contreras didn’t say anything about a concrete plan or details but mentioned that he had discovered enough evidence to choose a dome and he restored it accord-

ing to this evidence. Moreover, he stated that the Patio de los Leones had an Eastern and exotic attraction, and had a unique and beautiful architectural style, and he cited the harmony in the diversity of the components as a feature of its beauty. This statement reflected his view that the dome harmonized with every component in the Patio de los Leones, especially with regard to the difference of the roof’s forms in these pavilions.

“...after all, the elements, unification of the height or repetition of ornamental line, which compose the beauty in other styles of architecture does not exist here. It can be said that this place has some harmony in diversity. In comparing one arch with another, one roof with another, one group of pillars with another, perhaps it is difficult to find the uniformity. However, every element is contained in this maze of the composition and we can see well-proportioned disposition in every place and find a harmony between number and the whole from the distance.”[6]

That is, Contreras aimed at explaining that his restoration was based on scientific investigation and historical fact, and he attempted to prove the historical authenticity of his cupola through “avoidance of the straight eaves” and “diversity of elements of composition”. For Contreras, “Restoration” is to reproduce the original form as precise as possible by practical and academic investigation of past repairs and primary structure in detail. Especially, he talked about the importance of ancient oriental(east?) designs for Islamic architectures, and took them in his works of restorations and constructions. “Original” and “Restoration” are inseparable relationship for him and aimed at the condition of the 14th century in the Alhambra in the 19th century.

On the other hand, Torres Balbás denied the authenticity of Contreras’s works from the point of view that nobody had discovered an architectural style with a dome in the buildings in Spain when the Alhambra had been constructed. So Torres Balbás insisted that Contreras’s restoration didn’t match his stated goal, that is, a return to the style in the 14th century[7]. Therefore, the people had thought Contreras had changed the roof according to his imagined ideas of “Oriental elements” and his works had later been modified hand in hand with changes in restoration and conservation frame-

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1Para quitar á los tejados el aspecto sombrío y simétrico de rectos colgadizos sobre arcardas tan lijeras, levantaban cúpulas y establecían en órden sus alminares, enlazados con la ornamentación de las galerías y techumbres de las salas inmediatas. (Contreras, 1878, p.238. My translation, including 5), 6), 10,).

2Cuando empezamos la restauracion de este edificio hallamos el complemento de muchos de sus detalles, que pasaron desconocidos á los que ántes se habían ocupado del arte musulman. No era fácil, sin duda, fijar la forma de las cúpulas de los templetes, y el tamaño y adornos de todo el mero, si no hubiéramos hallado bajo las mezquinas restauraciones del siglo X VII los restos antiguos, sus dimensiones, su asiento, y cuanto puede necesitarse para devolverles la primitiva forma. (ibid. p.243.)

5[...], en fin, esa constante repeticion de alturas y de líneas que constituyen la belleza en otros órdenes de arquitectura. Aquí es donde se puede decir que en la diversidad reside la unidad, porque si se compara un arco á otro, un techo á otro, un grupo de capiteles á otro, tal vez en el acto no se encuentra la identidad; pero arrojados todos en ese laberinto de construcciones, cada uno se coloca simétricamente en su lugar y á cierta distancia se halla la armonía del número y del conjunto. (ibid. p.239.)

7He stated that even one single glazed tile hadn’t been discovered in the Alhambra. (IDEAL, 1935.)
works.

Torres Balbás had thought it was necessary for the historical monuments to be repaired and remain intact as much as possible, and he proposed a foundational concept for restoration: If certain ancient documents remain, we can rebuild an overall framework but we have to make a distinction between original parts and altered parts for investigation in the future. According to Yukka Yokilehto, a researcher of restoration and conservation of monuments, Torres Balbás started to work under this concept from 1923 in The Alhambra. Torres Balbás criticized the situation of restoration in Spain.

“In the second half of the 19th century and in the beginning of this century, in Spain, some monuments were restored according to a model which had been established by Viollet-le-Duc, genius, well-known but criticized architect in France. To restore based on this principle is to return the form supposedly to the original reconstruction of the whole monument, rebuilding the whole of lost parts and creating things which exist only in the imagination of restorer.”

Clearly, this remark is a criticism of the restoration efforts of Contreras. It’s because Torres Balbás called Contreras “selfish” and “capricious” and criticized him that his works in the Alhambra weren’t grounded on the historical evidences as far as Torres Balbás analyzed them. Also he was firmly confident that his restoration was right from massive amount of data and practical investigation against Contreras. Torres Balbás thought the concept of restoration of the coming period was to repair the past architectures and continue to conserve them because the historical monuments had archaeological and artistic values.

For the conservation of historical architecture, the restoration without historical and scientific basis was only destruction. He thought much about the original form and the changes a monument had undergone in time too. Therefore he restored monuments for the future generations to be possible to distinguish between the original parts and restored parts. Though his restoration is different from his hypothesis of the form of the roof of The Patio de los Leones in the 17th century, his concept of restoration is an attempt to balance his desire to conserve as much as possible with his impulse to correct historical inaccuracies in architecture. For Torres Balbás, 1932, p.25.

9Torres Balbás, 1932, p. 25.

10Pendant la seconde moitié du XIXe siècle et dans les premières années du siècle présent, l’Espagne a restauré quelques-uns de ses anciens monuments, en suivant les règles établies par les architectes français et surtout par le génial, célèbre, et cependant discuté Viollet-le-Duc. Travailler d’après ces principes signifie remettre un monument dans ce qu’on suppose avoir [sic] été son état primitif, en le reconstruisant intégralement, en refaisant toutes les parties disparues et même, suivant les cas, en en [sic] créant d’autres qui n’ont jamais existé que dans l’imagination des restaurateurs. (Torres Balbás, 1932, p.23.)
bás, “Restoration” is the existence between conservation and intervention, and to protect the form which can be proved its historical authenticity while he no added corrections as possible. And he took the scientific way which made a clear distinction as an object for research in the future. He searched the suitable way for each building in his restoration and his concept of “original” doesn’t mean “the primary form” but “the form in the change of historical process”.

Contreras was confident in the 19th century that he had restored the roof of the Patio de los Leones based on a historical conception, although his ambiguous and unclear statements suggest that his restoration was largely a work of his imagination into which he had inserted his image of Islamic architecture. Torres Balbás in the 20th century examined ancient conditions minutely and in the end his works are different because he emphasized historical authenticity.

CONCLUSION

Comparing both theory and actuality, we can see the different side. Contreras took a serious view of variety as an element for the beauty and defined it as the beauty unified. The aspect of historicism appeared in his comment and attached great importance to the original form. On the other hand, Torres Balbás restored constructions by practical and academic investigation, but it could say his definition of “original” was ambiguous. However, he intervened not only in the space of edifice but also in the space of the patio and thought about separate definition from multiple approaches. This fact is noticeable. Restorations have a problem of “original” at all times and the theory of a restorer is defined in the future of individual edifice. The concept of restoration and conservation in the Alhambra in the 20th century, the early stage of that of modern times, changed largely from the 19th century. However, the concept of “original” diversified, and it can be said that of the 19th century is rather close to our own day. To focus on the ideas of the two aforementioned restores who faced one composition of space constructed with patios and edifices could be one foothold for the analysis of the history of restoration in the future.

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ABSTRACT

Plotinus is a successor of Plato who emphasizes the ontological difference between intelligible and sensible beings. However, as the function of human soul relates to both sensible and intelligible domains, the faculty of sensation (aisthēsis) is integrated into Plotinus’ metaphysical thought.

In his first treatise on beauty, Plotinus discusses the soul’s faculty which expresses the judgment of beauty, and which, therefore, exceeds the simple passive reception of phenomena. To judge the beauty of a thing, the soul exercises its intelligence to adjust perceived form to a form existing in the soul. Beauty found in physical things is a manifestation of interior presence. We can find a close collaboration between the passive function which receives appearances and the active function which recognizes a concordance between outside form and internal form. The term aisthēsis can be considered as containing these two functions.

To examine the specific function of aisthēsis, it seems useful to see Treatise 53 in which Plotinus treats the functions of a soul in a living being. He distinguishes two sensations: external sensation and sensation proper to a soul’s faculty of judgment. External sensation depends on physical condition, while the other sensitive function is a perception which comes from a soul’s intelligible power and which can seize “traces” left on living beings. In this way, Plotinus distinguishes two stages of sensory functions: passive perception and intelligible perception which makes active judgment.

This argument of Plotinus is helpful to understand the essence of several types of art. It is interesting to compare his thought with the aesthetic theory of Michel Henry who considers the abstract art of Kandinsky. Studying paintings and theory of this artist, Henry affirms the primacy of the internal over the external and discusses the mode of revelation of the internal which is itself invisible. In Plotinus’ thought as well as in Kandinsky’s practice, the immanence of form establishes the basis for the transcendence of artistic value. The spiritual dimension of art can be reflected in the basis of Plotinus’ theory of sensation which includes intelligible function.

INTRODUCTION

Plotinus is a successor of Plato who emphasizes the ontological difference between intelligible and sensible beings. In the thought of these philosophers, sensible beings are classified as lower than intelligible being. However, for them, human being is ambivalent by nature straddling appearance and reality. As the function of the human soul relates to both sensible and intelligible domains, the faculty of sensation (aisthēsis) is integrated into Plotinus’ metaphysical thought.

In his doctrine, the intelligibles, which correspond to Platonic Ideas, are themselves actively intellectual. For Plotinus the intelligibles are also intellects. We find affinity between the essence of our soul and intelligible being. Plotinus’ philosophical quest is directed toward the interior, not the exterior. Enquiry into intelligible beauty begins with the sensation of physical beauty, and so we can examine his theory of sense-perception to understand his metaphysical quest.

I will examine the specificity of beauty in Plotinus and the sensitive function related to the intellectual function of human soul by analyzing his texts. This examination will be useful to understand artistic activity which consists in the expression of immanence. I will compare Plotinus’ theory with that of Michel Henry who philosophically analyzes the abstract art of Wassily Kandinsky.

1. BEAUTY AND SYMMETRY

In his first treatise on beauty (I-6), Plotinus analyzes what is beauty. He admits that beauty appears in bodies or physical beings. Concerning the beauty, he asks the following questions. What is which makes us imagine that bodies are beautiful and attracts our hearing to sounds because of their beauty? And how are all the
things which depend on soul beautiful? Are they all
made beautiful by one and the same beauty or is there
one beautifulness in bodies and a different one in other
things? And what are they, or what is it? (I-6, 1, 7-11).
He tries to reflect on beauty in bodies and its relation to
the intelligible.

According to Plotinus bodies are not beautiful from
their own underlying substances (hupokeimenón).
There is other beauty, such as the nature of the soul, which
is itself beautiful but is not physical. "The same bodies
sometimes appear beautiful and sometimes not, so their
being bodies is different from their being beautiful" (I-
6, 1, 14-16). He tries to define what is beautiful and to
explain the reason we are attracted by physical beauty
through our sense-perception. For him, beauty does
not consist in symmetric proportion. He affirms that
"being beautiful is something other than and beyond
proportion, and that proportion is beautiful because of
something else" (I-6, 1, 39-40). Plotinus here denies a
general Greek conviction supported notably by the Sto-
ics for whom "it is good proportion of the parts to each
other and to the whole, with the addition of good colour,
which produces visible beauty." For Plotinus, the exis-
tence of intelligible beauty is prior to the appearance
of physical beauty. So we cannot derive the essence of
beauty from the physical and external world. Intelligible
beauty constitutes the origin of beauty appearing in
physical things. It is by going back to the source of the
apparition of physical beauty that we arrive at a recogni-
tion of intelligible beauty.

Concerning the recognition of beauty, Plotinus deals
with the soul’s merit which expresses judgement on
beauty departing from sense-perception, and which,
therefore, exceeds the simple passive reception of ex-
ternal phenomena. This discussion is based on Plato’s
theory of beauty in Syposium and Phaedrus where
dynamic movement toward intelligible beauty is de-
scribed. In developing the question of relation between
sensible and non-sensible beings, Plotinus is basing his
theory on concepts familiarized by Plato: participation
and model-image relation. And he also refers to Plato’s
theory of purification developed in Phaedo. Dealing
with purification, Plotinus, like Plato, recognizes that
human beings, even philosophers, are embodied and
always attached to and dependent on the physical en-
vIRONMENT. It is on the basis of this reality of human life
that Plotinus develops his argument on beauty appear-
ing in the sensible world, but whose origin is to be found
in intelligible domain. For Plotinus, the act to achieve
intelligible beauty is certainly an "escape" (phugê, I-6, 8,
22) from the sensible domain, but an appropriate sense-
perception constitutes a necessary starting point for the
fulfillment of the escape. Therefore, it is important for
Plotinus to examine the relation between the sensation
of physical beauty and the intelligible intuition of non-
sensible beauty.

2. PASSIVE PERCEPTION AND ACTIVE JUDGEMENT

For Plotinus, beauty found in physical things is a man-
ifestation of interior being. He says that there is a faculty
dunamis of the human soul, which makes a judge-
ment (krisis) of beauty in its recognition, and that this
faculty makes a statement by fitting what it sees with the
form in it and using it in its judgement like a ruler like
a straight line (I-6, 3, 1-5). And he tries to explain this
judgement from the function of sense-perception which
is not separated from intellectual function in the recog-
nition of beauty. For Plotinus, human perception brings
its function not only to physical objects, but also to non-
sensible being.

Plotinus tries to clarify how the external form in body
agrees with the internal form which is prior to body,
using two different levels of form (eidos): sensible and
intelligible (I-6, 3, 5-6). He gives an example of an arch-
itect (oikodomikos) who can declare the beauty of
a house composed of matter (hulê) and form (eidos)
by perceiving it. To judge the beauty in the perception
of a house, the architect exercises a cognitive func-
tion to adjust perceived form to a form existing in his
soul. Plotinus says that in this recognition, the architect
"separates off" the stones to divide the house into the
external mass of matter and the internal form. There
occurs a separation between external form and inter-
nal form. The architect then recognizes the internal
and non-material form which, according to Plotinus, is
"without parts, but appearing in multiplicity" (I-6, 3, 9).
The action to divide a house into form without parts and
form with parts shows that the architect recognizes the
non-sensible form although he remains in the sensible
domain. This argument is of great importance because
Plotinus presents here a possibility for human beings to
adjust external form to internal form while being in the
sensible world. We can say that the architect exercises
two functions of soul: perception of external form and
recognition of internal form.

Plotinus describes the activity based on perception af-
ter the division into two levels of forms in the following
way. When sense-perception sees the internal form in
bodies binding and mastering the nature opposed to it,

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3Here, we read to peri sôma and to pro sôma as meaning to eidos, not
which is shapeless, it draws together the disparate and brings it back to the soul’s interior (I-1, 3, 9-15). Sense-perception exercises a function which adjusts and fits the recognized form to the intelligible form which exists in the soul. It plays a role to relate the external form and the internal form.

It seems notable that example of the person who recognizes two forms of different levels is an architect whose work consists in building houses. Plotinus examines here the sensitive function of an artist who is a creator of beautiful things. In fact, in another treatise on intelligible beauty (V-8), he gives an example of a statue created by a sculptor. The beauty of this statue is considered a result of the form which the artist has put into the stone. Plotinus affirms that this form was inside the artist before it came into the external stone (V-8, 1, 15-16). The form of the statue is derived from the form the artist possesses in his soul. Artistic creativity consists in the dynamic movement of form from interiority to exteriority. On the basis of the creative activity of an artist, we can understand better the sensitive function of the architect who recognizes the internal form separated from the external form. An artist possesses in his soul the internal form which will be externalized as beautiful work of art.

In this way, we can find a close collaboration between the passive function which receives appearances and the active function which recognizes and judges a concordance between external form and internal form. In this argument, the term aisthêsis, which normally means sensation or sense-perception, can be considered as containing these two functions⁴.

To understand the specific function of aisthêsis, it seems useful to examine Treatise 53 (I-1), entitled What is the living being, and what is man?, in which Plotinus analyzes the sensitive functions of a soul in a living being. He says: “soul’s power of sense-perception (tên de tês psuchês tou aisthanesthai dunamin) need not be perception of sense-objects, but rather it must be apprehensive (antilêptikên) of the impressions (tupoi) produced by sensation on the living being” (I-1, 7, 9-11). Impressions appear in living beings, but, according to Plotinus, “they are already intelligible entities (noêta gar êdê tauta)” (I-1, 7, 12). In this way, he distinguishes external sensation and cognitive perception proper to the soul’s faculty of judgement. It is notable that Plotinus here has recourse to the notion of antilêpsis which means an apprehensive power both toward the intelligible and the sensible in a state of self-consciousness⁵. External sensation depends on physical condition, while the other sensitive function is a perception which comes from a soul’s cognitive power and which can seize “impressions (tupoi)” on living beings. The notion of tupos (impression), for which we also find a specific usage in Plato⁶, plays a role to connect external form and internal form. Plotinus proclaims that “reasoning (dianoia) when it passes judgement on the impressions produced by sensation (tôn apo tês aisthêseôs tupôn) is at the same time contemplating forms (eidê êdê theôrein) and contemplating them by a kind of sympathy (theôrein hoion sunaisthêsei)” (I-1, 9, 18-20). For Plotinus “there is often a resemblance and community between what is outside and what is within” (I-1, 9, 22-23). We can say that Plotinus distinguishes and relates two stages of sensitive functions: passive perception and active judgement⁷.

Tupos plays the role of relating the sensible to the intelligible. In the last part of the treatise on beauty, Plotinus says that the activity that goes back to the origin of sensible apperception begins by perceiving “images, traces and shadows (eikones kai ichnê kai skai)” (I-6, 8, 7-8).

This perception is succeeded by a recognition of the invisible original model. It is based on the distinction between image and reality. For “anyone who runs up to the image wanting to grasp it as though it was real, like the man who wanted to grasp his beautiful reflection floating on the surface of the water, but sank into the stream to be seen no more, as told in the story which has a hidden meaning, he too since he clings to beautiful bodies without letting them go, will in the same way sink, not in body but in soul, into the darkness and depths which bring no joy to intellect, where, remaining blind in Hades, he will consort with shadows both in this life and the next” (I-6, 8, 16-18). In this way, Plotinus relies on the relation of participation between model and image.

The intelligible form recognized by the medium of “impressions” in living beings is not separated from the soul, but, on the contrary, situated inside the soul. The form is object of contemplation, but this contemplation is oriented inward and, therefore, constitutes the act of self-consciousness or self-awareness (I-1, 9, 23-24). Contemplation is here an inner vision. In fact, Plotinus says: “How will you see the kind of beauty the good soul has? Go back into yourself and see” (I-6, 9, 7). We can say that access to intelligible beauty is also accomplished by way

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⁴Cf. Blumenthal (1971), p. 67: “It has often been noticed that the Greek vocabulary was unable to distinguish between sensation and perception. Both the receipt of a stimulus by the sense mechanism, and the cognitive act that may follow, had to be expressed by the word aisthêsis and its cognates”. Cf. Brisson (2005), pp. 48-49.

⁵Concerning the notion of antilêpsis, see: Warren (1964), Smith (1978), Schibli (1989).

⁶Concerning the tupos in Plato, see my article: Sekimura (1999), pp. 63-90.

of deepening our awareness of ourselves.

3. IMMANENCE AND ARTISTIC EXPRESSION

This argument of Plotinus seems helpful even today to understand principles of artistic creativity. For him, intelligible and invisible beauty is immanent in the human soul and prior to physical and visible beauty. It is sure that art in the age of Plotinus is so different from the art of today. But the theory of some art activities in the 20th century adapts to Plotinus’ theory of beauty and perception. I will try to compare Plotinus’ thought with the aesthetic theory of Michel Henry, French philosopher who developed a theory of art especially concerning the abstract art of Kandinsky. He developed the phenomenology of life. For Henry, life is essentially invisible and never appears in the exterior of the world, but it feels itself and experiences itself in its invisible inferiority and in its radical immanence.

On the basis of his phenomenological thought, Henry wrote a book entitled Seeing the Invisible, on Kandinsky. We know Kandinsky as an artist of abstract painting. But Michel Henry distinguishes Kandinsky from other artists in the 20th century, even from Mondrian and Malevich who are normally regarded as abstract painters. For Henry, the specificity of Kandinsky’s abstract painting consists in considering the content of painting as the internal, the invisible life. The internal is invisible, it can never be seen in a world or in the manner of a world. The extraordinary revolution conceived and accomplished by Kandinsky is formulated by Henry as follows: “not only is the content of painting, what is ultimately represented or better, expressed by it, no longer one of the elements or parts of the world — either as a natural phenomenon or a human event — the same also holds for the means of expression of the invisible content that is the new theme of art”. And Henry says that “these means must now be understood as internal in their meaning and ultimately as invisible in their true reality”. According to Henry, the abstract in Kandinsky’s art no longer refers to what is derived from the world, for example, at the end of simplification. Instead, it refers to what was prior to the objective world and does not need the world in order to exist. It refers to interiority. “It refers to the life that is embraced in the night of its radical subjectivity, where there is no light of world”. So, Kandinsky’s abstraction does not proceed from the world, it is not a certain interpretation of external reality. Studying the paintings and theory of this artist, Henry affirms the primacy and priority of the internal over the external and discusses the mode of revelation of the internal which is itself invisible. In this way he finds the specific meaning of Kandinsky’s abstraction which can be contributed to understanding the general principle of art which expresses the invisible through the visible.

We can compare this notion of abstraction in Kandinsky’s art with the notion of beauty in Plotinus for whom the intelligible beauty, as we noticed it, is prior to the appearance of physical beauty and is not derived from physical things. And we saw that expression of the artist is based on the arrival of form from his internal soul to his external work of art. Plotinus and Kandinsky interpreted by Henry have in common the interiority of principal aesthetic value which is the origin of the sensible world.

In Plotinus’ theory of beauty, we saw him distinguish two types of form (eidos): external form and internal form. Henry also distinguishes two types of form in considering that a work of art which certainly has an external form is regarded as the “fusion of two elements, internal and external”. “To say that the abstract content — the invisibility of subjectivity — must determine the form is to say that the form should no longer be modeled on the apparent content of the objects from the world of ordinary perception or on the visible structures of the objective world. For Henry, abstract form is invisible and is to be called “purely artistic form” which is not the result of ordinary perception but which is identical to the principle of inner necessity. He says that “internal necessity is, first of all, the necessity of form insofar as it is determined by invisible life — by the Internal — by it alone and not in any way by the world”.

Therefore, Henry can proclaim that "painting is a counter-perception". This paradoxical expression can be understood by his insistence on the priority of interiority over exteriority, which we compared with Plotinus’ theory about the form of intelligible beauty and the two different sensitive functions. According to Henry, by setting aside the practical background of the ordinary reality of the world, forms cease to depict the object and to be lost in it. They themselves have and are seen to have their own value. “They become pure pictorial forms”. Henry tries to explain the recognition of internal form by our experience to perceive a letter of the alphabet. It is possible for us "not to take account

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2. Ibid., p. 10.
3. Ibid., p. 16.
4. Ibid., p. 13.
8. Ibid., pp. 24-25.
9. Ibid., p. 28.
of the letter’s purposes and to no longer perceive it as a letter but only as a mere form. (...) When the linguistic purpose of the letter has been set aside, it is no longer a letter. It has become a pictorial form. This pure form is "detached from the objective world". This act to set aside the practical purpose in order to have a pure form detached from the objective world corresponds to Plotinus’ theory in which an architect’s recognition divides a house into the external mass of matter and the internal form. The pure form, which constitutes the essence of painting, "is drawn from the invisible life". For Henry, the understanding of the principles of abstract painting is the understanding of all paintings and "all painting is abstract". Kandinsky’s theory of abstraction is not limited to his own work in the 20th century.

CONCLUSION

According to Henry, art brings about "the revelation of the invisible life that constitutes the true reality of the human". Art is thus regarded as philosophical pursuit. In this way, Henry as well as Plotinus insist on the value of internal form which constitutes the principle of artistic creativity.

Plotinus insists on the immanence of intelligible forms. His pursuit to get to the intelligible forms is also an attempt to find the essence of the inner self. But this intuition of the intelligible is closely related to the sensitive function of the human soul. That is why Plotinian theory of beauty is possible to be compared with artistic creativity in general and especially with Kandinsky’s conception of abstraction which, according to Michel Henry, could be applied to all painting. In Plotinus’ thought as well as in Kandinsky’s practice and theory, the immanence of form establishes the basis for the transcendence of artistic value. In this way the spiritual dimension of art can be reflected on the basis of Plotinus’ theory of sense-perception which includes intelligible function.

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18Ibid., p. 34.
19Ibid., p. 24.
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What kind of sensorium commune are we?: Herder after Merleau-Ponty

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ABSTRACT

In the *Phenomenology of Perception* (1945), Maurice Merleau-Ponty posited, “we say with Herder ‘man is a perpetual sensorium commune.’” This demonstrates Johann Gottfried Herder’s relevant role in Merleau-Ponty’s phenomenology of body. However, Herder observed in his *Treatise on the Origin of Language* (1772) that “we are a thinking sensorium commune.” Did Merleau-Ponty misquote deliberately? If so, then why? Are we a “thinking” or a “perpetual” sensorium commune? In this paper, I wish to answer these questions by focusing on the fact that Merleau-Ponty did not quote Herder directly but rather requoted from the Austrian psychologist Heinz Werner, who had already misquoted “we are a perpetual sensorium commune.” This is supposedly attributable to Werner’s following the astonishing memory of Ernst Cassirer, who was his colleague at the University of Hamburg, and to whom Merleau-Ponty, in his *Phenomenology of Perception* owed much. However, this does not mean that they misunderstood Herder, because he did claim in his *Metacritique* that “our inside becomes a continuous sensorium commune.” By this, he characterizes the human being both monistically and sensualistically.

1. INTRODUCTION

I begin by quoting a passage from Maurice Merleau-Ponty’s *Phenomenology of Perception* (1945):

> The senses translate each other without the need for an interpreter; they understand each other without having to pass through the idea. These observations allow us to present the full sense of Herder’s phrase: “Man is a perpetual sensorium commune, who is sometimes affected from one side, sometimes from the other” (Merleau-Ponty, 2012/1945, p. 244)

This passage appears in a discussion on synesthesia, a phenomenon in which one type of stimulation evokes the sensation of another: for example “color-hearing,” where a person sees color when (s)he hears tones. Synesthesia is now acknowledged as one of the most important subjects of aesthetics (cf. e.g., Paetzold, 2003). Moreover, I have already pointed out the importance of Johann Gottfried Herder, quoted here by Merleau-Ponty, as the pioneer of the philosophical concept of synesthesia (Sugiyama, 2009). However, there is a problem here that has previously been overlooked: Merleau-Ponty seems to be quoting inaccurately. Herder states in his *Treatise on the Origin of Language* (1772), the “supposed” source, that “we are a single thinking sensorium commune, only touched from various sides” (Herder, 1985-2000, vol. 1, p. 743f.). Did Merleau-Ponty misquote deliberately? If so, then why? Are we a “thinking” or a “perpetual” sensorium commune? These questions might be thought trivial, because it is clear that both Herder and Merleau-Ponty emphasize the “sensorium commune.” I do not consider these questions trivial, not because I intend to criticize Merleau-Ponty’s manner of quoting (from a contemporary point of view), but because it seems useful for elucidating the other aspect of the history of aesthetics to clarify where the misquotation occurred.

2. ORIGIN OF MERLEAU-PONTY’S MISQUOTATION: THE WARBURG SCHOOL’S MANNER OF QUOTING

2.1. Merleau-Ponty Requoting Werner

It must first be noted that Merleau-Ponty did not quote Herder directly but rather requoted from the Austrian psychologist Heinz Werner. Merleau-Ponty gives Werner’s article “Investigations on Sensation” (1930) as the source. This psychological research concerning synesthesia contains the following passage:

> Nowhere is this unity of sensation against the analyzing intellectualized intuition emphasized sharper than in Herder. ... In the prize treatise on the origin of language, Herder raises the question: “how are sight and hearing, color and
word, scent and sound, connected?' Not among themselves in the objects. But what, then, are these properties in the objects? They are merely sensuous sensations in us, and as such do they not all flow into one? We are a single perpetual sensorium commune, only touched from various sides." (Werner, 1930, p. 154f.)

Here it is clear that prior to Merleau-Ponty, Werner had already misquoted, i.e., written "perpetual" ("dau-ernd") instead of "thinking" ("denkend"). Moreover, Werner does not provide his own source.

2.2. Quotation from Memory

Why did this misquotation occur? It is Ernst Cassirer who will provide an answer to this question. He was Werner’s colleague at the newly-founded University of Hamburg (1921-33) and his Philosophy of Symbolic Forms (1923-29) was quoted many times in Merleau-Ponty’s Phenomenology of Perception. In essence, he influenced both Werner and Merleau-Ponty. Furthermore, his astonishing memory became legendary even within his lifetime. Many testimonies of his memory remain:

Ernst was at that time 56 years old; but his memory, strained severely through the years of most diverse studies, showed no decrease. I often scolded him because of his almost unlimited retentiveness and explained that it would be no art to know everything if one would never forget what he has heard or read. (T. Cassirer, 2003, p. 186)

In a sorrowful voice, Cohen never forgot to add: ‘Even all modern poets, like Nietzsche and Stefan George, he could quote you by heart for hours!’ This prodigious memory served Cassirer faithfully to the end of his days and made him capable of finding with the greatest of ease any quotations he needed in all those countless books he had read during his life time. (Gawronsky, 1949, p. 9)

Cassirer, who never took notes but possessed a memory of almost unlimited capacity, at once came to Warburg’s aid. (Saxl, 1949, p. 50)

Furthermore, the following passage from the Philosophy of Symbolic Forms will interestingly prove this from the reverse side:

“Thus to call a phenomenon a real thing before perception and independently of it,” Kant had formulated this relationship in the Critique of Pure Reason, “either means that in the progress of experience we must encounter such a perception, or else it has no meaning at all. If we do not start from experience, or if we do not proceed according to laws of the empirical context of phenomena, we shall seek in vain to guess or to discover the existence of anything whatever.” (E. Cassirer, 1957/1929, p. 325)

By “this relationship,” Cassirer means the relationship between concept and object (as a “symbolic form”) and regards Kant’s Critique of Pure Reason as dealing with this exemplarily. Here Cassirer provides a footnote showing “2nd. ed., p. 274” as a source, but that page (where the fourth Principle of Pure Understanding, the Postulates of Empirical Thought, is analyzed) only contains the second sentence “if we do … of anything whatever.” The first sentence “thus to call … independently of it” is actually located on p. 521 (relating to the Antinomy of Pure Reason, Transcendental Dialectic). Why did such a patched-together quotation appear? This is clearly because Cassirer was quoting without referring to the actual book but rather depending on his own source.1

This can be said to be a kind of “quandoque bonus dormitat Homerus.” Therefore, it seems that Werner attempted to follow Cassirer’s manner of quoting, though the former’s memory was evidently not so astonishing as the latter’s.2

Merleau-Ponty’s misquotation is, therefore, valuable in that, by tracing its origin, it reveals a hidden aspect of the “Warburg School” (scholars who gravitated around the art historian Aby Warburg in the early days of the University of Hamburg).

3. HERDER ON A “THINKING” AND A “CONTINUOUS” SENSORIUM COMMUNE

3.1. “Thinking” Sensorium commune in the Young Herder

It is true that Merleau-Ponty (and Werner) did actually misquote Herder. According to the Treatise on the Origin of Language, man must be a “thinking” sensorium commune.3 In order to prove that the origin of language lies...

1If this “patched-together” quotation sounds natural, it will also support the “patchwork thesis” concerning the genesis of the Critique of Pure Reason (Kemp Smith 1918).

2It may also be explained by Cassirer citing Werner’s Comparative Psychology of Mental Development (1926; 1st. German ed.), after quoting exactly from Herder’s Treatise on the Origin of Language exactly (at least concerning the adjective modifying “sensorium commune”): “how, he asks, ‘are sight and hearing, color and word, smell and tone connected?’ And his first answer to this question is that we must seek in this connection not so much in the object, as in the opposite direction – not in the ‘things’ of the outside world, but rather in the I, the subject of perception. Objectively considered, the date of the various senses may seem to lie ever so far apart: ‘but what then are these attributes of the object? They are mere sensation in us and as such do they not all flow into one? A thinking sensorium commune, that is merely acted upon from different sides: there lies the explanation.’” (E. Cassirer, 1957/1929, p. 32)

3The following outline of Herder’s theory of the origin of language was originally discussed in Sugiyama, 2009.
not in God but in the human being itself (as assigned by the Berlin Academy), Herder begins this treatise by describing the human being as a creature with “the freely effective positive force of his soul,” as opposed to the other animals, creatures with the “instinct.” Herder then calls this “force” “reflection” (“Besonnenheit”), i.e., reason in the broader sense. The human being demonstrates this “reflection” when (s)he can “acknowledge” one as distinguished from another by means of a “characteristic mark,” where Herder sees the original form of language. This is why he supports the thesis “ratio et oratio.”

This “characteristic mark” was for Herder, first of all, the sounding things (he gave an example of a scene where the human being hears the bleating of a sheep with reflection, then converts it into language as “the bleating one”). How, then, do we convert silent things (color, scent, etc.) into language? Herder answered that they are connected “not among themselves in the objects” but “are merely sensuous sensations in us, and as such ... flow into one,” as shown above in Werner’s quotation. In essence, Herder seeks to explain the scene to convert silent objects into language, not separately but by first securing the connection between tones and these (silent) properties and then by unifying the characteristic marks into tones. This is why he called the human being a “sensorium commune.” Moreover, because converting an object into language meant acknowledging its characteristic mark with reflection, i.e., “thinking,” the human being must have been, for him, a “thinking” sensorium commune. His theory of language does not need the human being as “sensorium commune” to be “perpetual.” Moreover, later in On the Cognition and Sensation of the Human Soul (1778), he also asserts that cognition and sensation should be grasped as unified or continuous.

3.2. “Continuous” Sensorium commune in the Old Herder

However, what has been discussed above does not mean that Herder would never have called the human being a “perpetual” sensorium commune throughout life. The following quote is taken from the evidential passage, including its context:

From all senses these unities and multiplicities, which many sects of the ancients called too physically eidola or simulacra, flow together into us; our inside becomes a continuous sensorium commune of all senses. We are standing in the stream, flowed around by the impressions of a world that is rich in powers and discloses itself to us. As we hear, we see and feel, too. We are sensory organs, touched in various ways at one and the same time. (Herder, 1985-2000, vol. 8, p. 385)

This is a passage from Herder’s Metacritique to the Critique of Pure Reason (1799), a book written to criticize his teacher’s opus magnum. The argument here clearly parallels that in the Treatise on the Origin of Language: that the connection between tones and silent properties is secured in us.

Why, then, does Herder characterize man here not as a “thinking” but as a “continuous” (“fortwährend”) sensorium commune? Answering this question requires consideration of where the argument cited above is located and its aim. This argument is found in the chapter “Metacritique of the So-called Transcendental Analytic” and, thus, aims to criticize Kant’s theory of the pure concepts of understanding, i.e., categories.

Herder criticizes Kant as follows:

In order to both combine and distinguish the elements of this multiplicity, nature has given us, not empty intuitions and word-forms a priori, but real senses, i.e., organs, which do not just make possible the content of the understanding, but prepare its content. Without them and that which has become understandable through them, no human understanding is conceivable. The power and its organ are intimately connected, and understanding has impressed itself upon every sensible perception from childhood to adulthood. (p. 397f.)

Kant derives categories from his table of judgments, which is, however, obtained by “abstract[ing] all the content of a judgement, and consider[ing] only the intellectual form thereof” (A70/B95). Herder criticizes this “formalistic” procedure. He argues that categories be derived from “real senses, i.e., organs, which do not just make possible the content of the understanding, but prepare its content.” Essentially, he can never accept Kantian epistemological dualism of sensitivity and understanding (cf. A15/B29. This does not contradict his above-mentioned earlier standpoint in On the Cognition and Sensation). He continues: “there are three senses in particular that construct this multiplicity into a unity for the understanding, not merely just supplying a mixed content, but by virtue of their form” (Herder, 1985-2000, vol. 8, p. 398). These three senses are the eye, the ear, and the sense of touch (parallel to the trichotomy in Sculpture [1778]). These, he argues, should operate “laws of a threefold synthesis, given to the understanding not by forms a priori but through its own inescapable and indispensable organization:

1. Laws of contiguity, by virtue of the eye and light in relation to spatial arrangement, given to the understanding in the most determinate manner by its
organ through a point of light.
2. Laws of temporal succession, by means of hearing and inner perception in the sequence of three inseparable and inalterable moments.
3. Laws of force and effect, through its own self and the active existence to which it belongs” (p. 400).
From the above, he derives the following tetragonal “category of being” (“Sein”) (p. 401), as an alternative to the Kantian one:

1. Living Being
2. Existence (Dasein)
3. Duration (Dauer)
4. Force (Kraft)

A connected spatial ordering. A unified temporal ordering.
Through light and the eye. Through sound and the ear.
According to laws of contiguity. According to laws of succession.

A connected in-, with- through one another.
Through thought and its successful result in a living organization.
According to laws of causality

This illustrates that the basic concept of being manifests itself through spatial existence, temporal duration, and force. Therefore, the above characterization of the human being as a “continuous sensorium commune” expresses the third aspect of this category.

This suggests that Herder interprets (not only the initial Transcendental Aesthetic but rather the whole of) the Critique of Pure Reason “sensualistically.” This might be a misinterpretation, as the history of philosophy has taught us. However, it is another attempt of critique of reason than Kant or, in Herder’s own words, the “physiology of human cognitive powers” (p. 342).

4. CONCLUSION

In conclusion, I answer the questions posed in the introduction as follows: for Herder, we are simultaneously both a “thinking” and a “perpetual” sensorium commune. The two characterizations are never mutually exclusive. They reveal two different expressions of the human being in which sensitivity and understanding work inseparably. Merleau-Ponty and Werner cannot (at least directly and in details) have been familiar with the discussion of the Metacritique because Herder’s Kant-critique was almost ignored in Neo-Kantianism. It is true that both misquoted in this sense, but they did not necessarily misunderstand Herder. Their misquotation is rather productive, not only because it reveals an aspect of the Warburg School, but also because it draws our attention toward Herder’s “monistic” characterization of the human being, as summarized above.

5. REFERENCES

Two centuries ahead of Batteux: Girolamo Mei’s system of the arts

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ABSTRACT

P. O. Kristeller (1952) in his landmark essay identified as the prime advocate of the modern system of the arts Charles Batteux, who categorized poetry, painting, sculpture, music and dance under the class “les beaux-arts” (1746). I argue this should be backdated by two centuries.

The cinquecento classicist Girolamo Mei (1519-1594), in a letter (1560) written in Italian concerning Aristotle’s theory of the media of poetry (Poetics, Ch. 1), discussed the classification of the arts, giving such a diagram in summary as is shown as Diagram 1 above (Mei, Letter No. 28, January 20, 1560, MS Add. 10268, fol. 209r = Tsugami (2015). 214)

C. V. Palisca (1985) characterized it as “the clearest and earliest grouping of the imitative arts known to me,” though without closer analysis or comparison. Actually, we can recognize here, mutatis mutandis, all and only the members, except for architecture, of the modern system of the fine arts, with the individual arts positioned at the same rank in the hierarchical order. The classification may be supplemented by Mei’s distinction of art from science, put forward in his later treatises De modis (1567-73) and Trattato di musica (ca. 1581). The result is a notion of the fine or “imitative” arts as distinct from the non-imitative or mechanical arts on the one hand, and from the liberal arts on the other.

This well-defined system of the fine arts overshadows such incidental contemporaneous remarks on the same subject as J. O. Young (2015) cites as counterexamples to Kristeller’s classical theory.

1. MEI’S CLASSIFICATION OF THE ARTS

Mei is known in the history of Western music to have eventually contributed to the birth of the opera form through his theory of ancient tragedy being sung from beginning to end: he formed and presented the theory to his contemporaries without imagining the far-reaching outcome. In contrast, his theory of the arts is an isolated occurrence in history that was neither preceded nor followed by other theories on the same subject. Since it appears in a letter which shows no trace of being
circulated beyond its addressee and since Mei himself never really came back to this topic again, it did not see any further development. This paper is, therefore, an attempt to assess its individual merit in the history of ideas.

Now we analyze the classification in Diagram 1. At the first stage, the “productive arts” are distinguished into two categories, that is, those “productive of actual things” and those “imitative of things”, according to the kinds of product they are for. The former can be identified with the “mechanical arts”. The latter category is now subject to the second stage of classification, into those “imitative of bodies” and those “imitative of actions”, according to the kinds of the object they imitate. From the third stage, in which the arts “imitative of bodies”, on the one hand, are grouped according to the media they employ, that is “chiarosuro of colours” and “relief of the material”, we correspondingly obtain “painting” and “sculpture”, to use the latter word in its modern sense as comprehending all the kinds of three-dimensional representations either by carving, casting, modelling or relief. The arts “imitative of actions”, on the other, are divided at the same stage into seven categories according to the combinations of the three means or media of poetry: rhythm, speech, and melody. Setting aside the two combinations not in actual use, there remain five, which correspond to “dancing”, “prose that imitates”, “kithara playing”, “verse poetry”, and “tragedy, dithyramb”.

To be clear about what Mei means by such words as “kithara playing” and “dithyramb”, we must begin by describing the situation in which he wrote this letter. It was written in January 20, 1560 to his former teacher Pier Vettori as an answer to the latter’s question about the distinction of art from science, put forward in the fourth chapter of Poetics. At that time Vettori was preparing a commentary on this work to publish it within the same year. It is Aristotle’s discussion of the means of poetry in the first chapter of Poetics that Mei is here concerned with. While Vettori appeared reluctant to have prose among the poetical arts, Mei was determined to, as the result of his thorough analysis of the Aristotelian text. This was one of the objectives he envisaged in giving the present classification, which actually includes prose.

Its other, more immediate aim was to show that painting and sculpture belong to a different genus of imitation from that of the poetical arts. This was motivated by the interpretation of the phrase “χρώµαται καὶ σχῆµατι (by colours and shapes)” that occurs in the same connection in the Poetics (1447a18-19). We shall come back to this point in the next chapter.

Now that it is apparent why Mei refers to such ancient Greek practices as “kithara playing” and “dithyramb”, we must see what he means by these. The kithara, a harp-like stringed instrument, is one of the most frequently used musical instruments in ancient Greece. When Aristotle mentions kitharistike or kithara playing as an example of such a poetical art as uses “melody and rhythm only”, it is obvious that this contains words, however subordinate they might be, instead of being a purely instrumental music. This kind of song was called kitharistike because it is accompanied by the kithara. As a result, we are justified in extending Mei’s “kithara playing” into accompanied song, or even into song in general, seeing that unaccompanied songs, like a capella singing, seems far from standard both in Aristotle’s and Mei’s times.

We must add a brief comment also on “prose that imitates like dialogues”. Given mimos or mime along with the Socratic dialogues which Aristotle cites in the relevant passage in the Poetics as examples of prose works, we are safe in putting this genre as narrative prose.

The dithyramb, a choric performance in song and dance, and tragedy are cited for the type of poetry which engages all three means of poetry, “rhythm, melody and metre” (Poetics 1447b25). Because Mei agrees here with Vettori in interpreting “rhythm” as dance, it is the type of poetry performed in song and dance that Mei had in mind here. If we take into account one more point that Mei thought of ancient tragedy as a thoroughly musical drama, this type of poetry looks much like modern opera.

It is such an interpretation of “rhythm” that enabled him in the classification of the poetical arts to avoid an overlapping of this type of poetry with the type using rhythm and melody, that is, song. The reason for this strictness is that Mei is concerned here solely with the means of poetry, unlike Aristotle, who in a later (chapter 3) distinguishes the two types according to the modes of their presentation, namely diegetic (like the epic, and, by extension, kitharistike) or impersonate (like tragedy). Accordingly, Mei needed a sharp distinction between “rhythm” and “metre”, for which the interpretation of “rhythm” as dance was a sensible solution.

The classification may be supplemented by Mei’s distinction of art from science, put forward in the fourth book of his main treatise De modis, which was completed in 1573.

One object is assigned to science and quite another to art. For former examines whatever appertains [to it] by observing and exploring [it] from all sides, whereas we see the latter entirely occupy itself in working only. (Mei (1991). 99,8-10)1 Since Mei has in mind in this connection the theory and the use of consonances in antiquity, he is talking of the distinction between the theory of music and the art of music, or between the liberal arts and the fine arts. Our consideration so far will result in such a system of
the arts as shown in Diagram 2.

Diagram 2. Mei’s Classification of the Arts

Arts

(1) Science (liberal arts)
(2) Arts productive of actual things (mechanical arts)
(3) Arts imitative of things (fine arts)

(3-1) Arts imitative of bodies

(3-1-1) by chiaroscuro of colors: painting
(3-1-2) by relief of materials: sculpture

(3-2) Arts imitative of actions

(3-2-1) by rhythm alone: dancing
(3-2-2) by speech alone: narrative prose
(3-2-3) by melody alone: not in use
(3-2-4) by rhythm and melody: song
(3-2-5) by rhythm and speech: verse poetry
(3-2-6) by speech and melody: not in use
(3-2-7) by rhythm, speech and melody: drama in music and dance

2. THE CHARACTERISTICS OF THE CLASSIFICATION

So far, we have been first bringing back Mei’s expressions into Aristotle’s original terms and then again into the language of the present times. But some may suspect that Mei does not really set up a theory to classify the arts. If this is the case, his classification would not qualify as a theory of the arts on its own only as a comment on an ancient theory. I do not agree, for the following reasons. First, the distinction between a commentary an original theory was so loose in the sixteenth century that theorists often expressed their view as a commentary, especially to the Poetics. Second, Mei uses the word “prose that imitates” to designate what Aristotle’s commentary an original theory was so loose in the sixteenth century that theorists often expressed their view as a commentary, especially to the Poetics. Second, Mei uses the word “prose that imitates” to designate what Aristotle has left unnamed (1447a28-b9). This means that he aims to shed his own light on Aristotle’s theory without. Third, while his mention of painting and sculpture in this connection has been motivated, as we have seen, by the Philosopher’s expression “χρώµα καὶ σχήµα”, Mei’s grouping of them as “the arts imitative of bodies” and his placing of it in the classification to pair with the poetical arts are his original ideas. He explains the last point as follows.

... these manners of imitation [i.e. sculpture and painting] do not in any case agree with poetry. For sculpture and painting are imitations properly of bodies and accidentally of actions, whereas all above-mentioned imitations among which poetry mixes itself [i.e. poetry, prose, tragedy etc.] imitate oppositely or άντιστροµµένος [op-posedly], if you like. For they imitate actions for their principal aim and τοῖς πράττοντος [acting persons] accidentally. And to sum up, the former imitations [sc. sculpture and painting] present themselves directly to the sense of sight or of touch and in the second place to intellect through imagination, whereas the latter [imitations including poetry] on the contrary have intellect directly for their aim and [they present themselves] by accident to the sense of hearing when they are heard and said or [to the sense] of sight when they are read or performed. Since these [sc. sculpture and painting] do not in any way coincide with poetry but are quite different in whole and to such an extent as from body to soul, it would have been superfluous to include these [as kinds of imitation] too. Therefore, Aristotle [in the Poetics 1447a13-16] left aside all those manners of imitation [sc. sculpture and painting] as being different in genus and manifestly having nothing in common but ἄνυλλογος [analogically]. (Letter No. 28, fol. 206v5-19 = Tsugami (2015). 194)²

These differences can be put into Diagram 3. We see how perfectly painting and sculpture are incorporated into the classification of the poetical arts to make up a coherent system of the imitative arts.

Diagram 3. Visual Arts Compared with Poetical Arts

<table>
<thead>
<tr>
<th>Body (soul)</th>
<th>Principal Object of Presentation</th>
<th>Secondary Object of Presentation</th>
<th>Principal Object of Imitation</th>
<th>Secondary Object of Imitation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intellect (body)</td>
<td>Principal Target of Presentation</td>
<td>Secondary Target of Presentation</td>
<td>Principal Target of Imitation</td>
<td>Secondary Target of Imitation</td>
</tr>
</tbody>
</table>

² hor questo nacque perché’ queste maniere d’ imitazionj non conven-gon’ in caso alcuno con la poesia , perché’ la scultura e’ la pittura son’ imitazionj propriamente d’ corpi , e’ accidentalmente de’ l’ azione : doue tutte l’ imitazionj soprannominate tra’ le quali e’ mescolata la poesia imitano contrappostamente o’ volete άντιστροµµένον , perché’ esse di principal’ intento imitano l’ azionej x’ e’ accidentalmente Τούς πράττοντος . e’ insomma quelle imitazionj si rappresentano dirittamente al senso o’ de’ la uista o’ del tatto e’ nel secondo luogo per immaginazione a` l’ intelletto . doue queste per contrario hanno per loro intento dirittamente l’ intelletto , e’ per accidente al senso o’ de’ l’ udito ne’ l’ esser’ ascoltate e’ dette , o de’ la uista nel leggerle o’ esser’ rappresentate . Non comunicando addunque queste in modo alcuno con la poesia, ma essendo diuersissime al tutto e’ di tanto quanto e’ dal corpo a` l’ animo , sarebbe stato di superchio ab-bracciare anche queste . lascio’ addunque Aristotile da’ parte quelle tutte maniere d’ imitazionj per esser’ differenti di genere , e’ manifes-temente non hauer’ convenienza insieme senon άλλοµοι .

Quia sane alius scientiae alius arti propositus est finis. Illa enim, quaeumque insunt, speculando atque undique rimando perquiri, hanc uero totam se in operando tantum occupare uidemus. This and all the other translations are mine.
3. MEI’S SYSTEM IN A HISTORICAL PERSPECTIVE

After the consideration of the text and immediate context of the classification, we are now in a position to view it in a historical perspective. First, we compare it with Batteux’s thought of the system of the fine arts. In the part entitled as “Definitions of the Arts” he lists the arts in these words.

It is easy now to define the Arts of which we have talked up to here.... We will define Painting, Sculpture, Dance [as] an imitation of fine Nature expressed by colours, by relief, by attitude. And Music and Poetry [as] an imitation of fine Nature expressed by sound or by measured discourse. (Batteux (1746). 41-42)3

We note here, first, that five arts, painting, sculpture, dance, music and poetry, are listed here. Second, they are distinguished according to the means of expression. Third, the first three arts which use the means related to seeing are grouped in one category, while the other two which use the means related to hearing in the other.

Mei’s classification agrees with this in two ways. First, the arts are distinguished at the third stage according to the means each art employs. Second, they are classified into two categories, 3-1 and 3-2 in Diagram 2.

On the other hand, it is true that the two theorists appear to differ in three respects. First, Batteux’s definition lacks Mei’s “drama in music and dance” (3-2-7). Second, unlike Mei, who names narrative prose (3-2-2) separately from verse poetry (3-2-5), Batteux does not. Third, dancing (3-2-1) is grouped among the poetical arts in Mei, whereas it belongs to the same category as painting and sculpture in the other.

However, all these disagreements become much reduced, once we consider Batteux’s relevant accounts. I must quote only one passage for each point. First:

... there can be two kinds also of Tragedy: one heroic, which is simply called Tragedy: the other marvelous, which has been named Lyric Spectacle or Opera .... (Batteux (1746). 211)4

Thus, what Batteux calls “Lyric Spectacle” or “Opera” as a part of poetry, which is exactly the same thing as Mei’s drama in music and dance (3-2-7), has its place in the former’s category of poetry. Second:

There are poetic fictions which appear in a simple guise of prose: such are the Roman and all that belongs to its kind. (Batteux (1746). 49)5

The roman, which is precisely a representative type of narrative prose (3-2-2), is in Batteux one kind of “poetic fiction,” only in a “simple guise”. Third:

... it [sc. music] used to comprise song, dance, versification, declamation .... But as the separation has been caused by the Artists rather than the arts themselves, which have remained closely linked with each other all the time, here we shall deal with them together without separating them. (Batteux (1746). 252)6

Thus, dance is treated here as a neighbour of music.

Now that these three discrepancies turn out to be superficial, we may conclude that Mei’s system of the arts on the whole agrees with that of Batteux, because they share the same extension, as well as the way to distinguish one member from another. I say “on the whole”, first, exactly because Batteux’s “music” and “dance” are split into two categories each in Mei’s system. His is this much away from the modern system. The second reason is that Mei nowhere refers to architecture, which Batteux recognizes as an associate member, as it were, of the fine arts, together with oratory. The third disadvantage with Mei is that he labels the arts he is dealing with only as “imitative”, in contrast to Batteux who designates them afresh as “fine”.

Next, we turn our eyes on what Mei owes to others. The division of the productive arts into two categories (2) and (3) in Diagram 2 is the same as that which Plato presents in the Sophists (265a-268d). The next stage of classification into 3-1 and 3-2 looks like a variation of the paragone between painting and poetry that was common in the Renaissance period. As we have seen, the classification of the poetical arts into (3-2-1) to (3-2-7) is a paraphrase of Aristotle’s discussion.

Mei’s originality, on the other hand, consists first in his own interpretation of Aristotle’s theory of the means of poetry, which resulted in his grouping of the five poetical arts without overlapping; second, in the supplementation of the visual arts to couple with the poetical, which completes a system of the imitative arts: his theory is more advanced than a simple paragone, in that the latter often lacks regard to the overall framework of the arts; third, in the methodical classification, which endows it with a character fully worthy of the name of a “system”; fourth and last, in the clear presentation in a diagram, which clearly shows the relations of one

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3Il est aisé maintenant de définir les Arts dont nous avons parlé jusqu’ici.... On définira la Peinture, la Sculpture, la Danse, une imitation de la belle Nature exprimée par les couleurs, par le relief, par les attitudes. Et la Musique & la Poësie, l’imitation de la belle Nature exprimée par les sons, ou par le discours mesuré.

4Il y a des fictions poétique qui se montrent avec l’habit simple de la prose: tels sont les Romans & tout ce qui est dans leur genre.

5... elle [la Musique] comprend le Chant, la Danse, la Versification, la Déclamation .... Cependant comme la séparation est venue plutôt des Artistes, que des Arts même, qui sont toujours restés intimement liés entre eux; nous traiterons ici la Musique & la Danse sans les séparer.
member to the others as well as the total membership, unlike other theorists who simply enumerate the arts or mentions some here and others there. These advantages of Mei’s system not only allow it to overshadow such incidental contemporaneous remarks on the same subject as Young cites as counterexamples to Kristeller’s classical theory, but also outweigh its drawbacks against Batteux’s which we saw just now, nearly two centuries in advance.

REFERENCES
During the heyday of German idealism, philosophy implied the development of a system that would provide a key to account for everything - a grand unifying theory that would not be restricted to physical phenomena only. It is very unlikely that this will ever become mainstream philosophy again. The urge to develop a philosophical system that should be capable of grasping the world as a whole, including its past, its present and its future, has taken a well-defined place on the shelves of our philosophy libraries: a Romantic aberration, typical of the early 19th century and its 20th century aftermath.

**Hegel's system**

There is no doubt that, among the philosophical system-builders, the most successful was Georg Wilhelm Friedrich Hegel. Hegel is second to none in the consistency with which he implemented all the ins and outs of his system. He does not need the patchwork that we find in the three Critiques by Kant, and he never has to change his point of departure, as F.W.J. Schelling saw himself forced to do several times. During his whole life, Hegel continued to elaborate on what he had set out in *The Phenomenology of Spirit* (1807). The foundations of Hegel's idealistic dialectics are clear: they are characterized not only by the ontological bipolarity which we find in the flag of the Republic of Korea (the eternal yin-yang relationship) but, moreover, embedded in the dynamic development of history. History comes with the system; the system is *a priori* developing *in time*. This actual development is not an incidental application – it is the core of the system; the system reveals itself in this temporal process.

Could this system be improved? Within the wide realm of philosophy, there is certainly no better Hegel to be found but G.W.F. Hegel. But if his thinking is indeed so all-encompassing, why should we restrict ourselves to the realm of philosophy? It is Hegel himself who provides us with a clue to look further. For in his philosophy, there is a tension which is part and parcel of his set-up. Since the culmination of the whole process of the fulfillment of self-consciousness is to be found in the moment when the spirit becomes completely conscious in and for itself, Hegel suggests that, in the end, the ‘negativity’ of materiality, exteriorization and otherness can be absorbed in the dialectic speculations of the spirit. But throughout his writings, he emphasizes that the confrontation with this otherness is essential to the dialectical process. At each point, abstraction turns into concreteness. The spirit needs confrontation with nature, and it needs to recognize that nature as its own otherness. Each individual step in its adventurous voyage of discovery needs an externalization which the spirit has to become conscious of. The planning, the reflection, the final goal are not enough; the spirit has to be able, so to speak, to look into the mirror and see its notions become reality. But if this must all be implicated in the system, then how can the system only consist of a series of books by G.W.F. Hegel?

Let us look more specifically how this tension is worked out in the beginning of Hegel's *Lectures on Aesthetics*. Here, Hegel introduces the concepts of illusion and appearance as the medium in which art contributes to the spirit's voyage of discovery. This is not a medium that one is likely to trust, in search of absolute knowledge. But it is the medium in which art succeeds in externalizing the notions it deals with – in other words, the medium in which the abstract is made concrete. Far from being unworthy of scientific treatment, appearance is essential to essence (*der Schein selbst ist dem Wesen wesentlich*).

Truth would not be truth if it did not show itself and appear, if it were not truth for someone and for itself, as well as for the spirit [as such] (Hegel 1975 I: 8).

Although it is true that art presents illusions, and that illusions are in the end to be classified lower than the principles of religion and the reflections of philosophy, to which the spirit will proceed, the illusions of art have a great advantage over pure appearance in general. For they are a result of the activity of the spirit, whereas even the most beautiful objects of nature are not. In the framework of spiritual development, the work of art is closer to the truth than unreflected nature. In comparison to the tangible objects of nature, the appearance in the work of art has the privilege that it ‘points through...
and beyond itself’ (*durch sich hindurchdeutet*). In that sense, art is the golden mean between the factual reality of nature and the actual truth (*die wahrhafte Wirklichkeit*) of thought and reflexion.

**Hegel is not a connoisseur of music**

So much for Hegel’s positioning of art and artworks in general. What is it that he can specifically tell us about music? On the one hand: much more than we might expect; on the other hand: much less. In the totality of the system music is grouped with the romantic art forms, in between painting and poetry. The sphere of the romantic is where the spirit comes into its own. ‘The corporeal existence of a work of art is no longer its focus; its external shape is primarily a reflection of the inner self-apprehension of the spirit. Music is better equipped to perform this role than painting is, since it does not need the materiality of paint and canvas, but only needs an instrument to cause the vibration of the air. Vibrating air – that is a medium in which the spirit feels at home. Hegel makes a big point of the fact that the musical ‘material’ (such as the vibrating strings and drumheads) is not stable, but always in motion. The movement of a string, as caused by the bow, invokes its own ‘negation’: the string is bound to move back, and only this oscillation makes it possible for us to hear the tone. Music is not petrified into an external appearance. Eventually, it will have to give way to poetry as the art form which can do even without the sound that is still essential to music. No more fancy instruments to produce that sound are necessary; the sounds of poetry are but a mere indication of feelings, ideas, and thoughts. We may use, but do not need to use speech in order to think. That is what brings poetry closer to the final goal that the spirit is striving for: to become completely conscious of itself. In that sense, poetry is the highest in the hierarchy of the arts – but that position comes at a price. And here we find an interesting reflection of Hegel’s, which I will quote verbally:

> If we look now at the difference between the poetic and the musical use of sound, music does not make sound subservient to speech but takes sound independently as its medium, so that sound, just as sound, is treated as an end in itself. In this way, since the range of sound is not to serve as a sign, it can enter in this liberation into a mode of configuration in which its own form, i.e. artistic note-formation, can become its essential end. Especially in recent times music has torn itself free from a content already clear on its own account and retreated in this way into its own medium; but for this reason it has lost its power over the whole inner life, all the more so as the pleasure it can give relates to only one side of the art, namely bare interest in the purely musical element in the composition and its skillfulness, a side of music which is for connoisseurs only and scarcely appeals to the general human interest in art (Hegel 1975 II: 899).

Note how Hegel emphasizes his hierarchy! The ‘bare interest in the purely musical element in the composition’ is obviously of a lower nature than the ‘general human interest in art’, which can only be fed with an appeal to reason. But note also how he is at the brink of formulating a phenomenon which was completely new for 19th century aesthetic consciousness, and which we now commonly refer to as absolute music. After 200 years, it is difficult for us to imagine how uncommon this phenomenon was for the music lovers of the early 19th century – especially since, in compositorial practice, it was not really *that* new. Absolute music had been around since the early 18th century, but the critics and other commentators never took notice of it – let alone the philosophers!

**The sonata form: dialectics set to music**

Hegel is by far not yet able to judge music according to its absolute quality, independent of any non-musical input. In fact, he denies the possibility for music to realize its full potential on its own:

> If music is to exercise its full effect, more is required than purely abstract sound in a temporal movement. The second thing to be added is content, i.e. a spiritual feeling felt by the heart, and the soul of this content expressed in notes (Hegel 1975 II: 908).

Hegel does not allow himself to realize that this content is not something ‘to be added’, from outside, but is to be found *inside music itself*, in the process of its organically developing form (*forma formans*). In other words: Hegel misses the point. The Hegelian point, that is. For even less did he notice that the way this form develops in, say, the first movement of a Beethoven symphony, is in complete accordance with the basic laws of his own dialectical system. Therefore, it was left to another scholar to analyze the formal structure of the so-called *sonata form*, which Beethoven used in his symphonies. The form in itself was not new; in the course of the 18th century it had come into being in the works of many composers, in culturally fertile areas such as the courts of Mannheim and Vienna. Beethoven explored this particular form further, enhancing the tension between its elements both by opposing the several themes within one movement and by developing the themes
from the motives - as if he wanted to make audible how each fragment is built up from its musical molecules and atoms.

The first thorough analysis of the sonata form was accomplished by Adolf Bernard Marx (1795-1866, not related to Karl Marx). This lawyer, musicologist and composer not only had great merits for the organization of musical life in Germany around the middle of the 19th century, but also for the theoretical understanding of how music ‘works’. As an expert in composition (a field in which he had intensive contact with colleagues such as Carl Zelter and Felix Mendelssohn), he was well aware of the tricks and trades of the composer’s labour. He realized that absolute music could not be adequately understood from its relationships with the occasions where it was performed, and also that exalted adulations such as F.E.A. Hoffmann had made public did not do justice to what was really at stake in the compositorial practice of Ludwig van Beethoven. Therefore, he made a thorough study of Beethoven’s works, and undertook to provide their theoretical underpinning. Concentrating on the dominant structural principles on which the first movements of Beethoven’s symphonies and sonatas were based, Marx explained how the overall structure of these movements is built up from an exposition, a development section and a recapitulation. In the exposition, two themes oppose each other as contrasting elements that are combined to build a higher unity. The first of these (the Hauptsatz) has a strong character, defining the nature of the whole movement. The second theme (the Seitensatz) is its milder counterpart. Marx introduces the gender metaphor to characterize the first theme as masculine, the second as feminine. The second theme is determined by the first and in that sense less sovereign, but Marx also emphasizes that only in their combination do they build up a higher, more perfect whole (Marx 1868, Vol. 3: 282). In the exposition, the second theme sounds in a different key from the main tonality. In the development section both themes are confronted with each other, after which the exposition is basically repeated in the recapitulation – but with one striking difference: both themes are now united in the same tonality. Their fundamental difference is overcome, and they have somehow reached a reconciliation.

Enter Adorno

Does this sound as musical analysis, or was it just another way to explain Hegelian dialectics? Both fields indicate a similar conception of opposition, confrontation and – in some sense – a unification or ‘sublation’, the standard English translation for Hegel’s Aufhebung. I would not be able to find a stronger example to explain the principle of Zeitgeist, the spirit of the time, than the work of Hegel and of Beethoven – who, by the way, were both born in 1770. The musical sonata form developed without any theoretical preparation, and amazingly it took until the middle of the 19th century that it was accounted for in theory. What is even more amazing is that Marx never noticed the principal affinity between Beethoven’s composing and Hegel’s thinking – especially since he worked in the direct vicinity of the celebrated philosopher: Marx was appointed professor of music at the Berlin University shortly after Hegel had become its rector.

So this is what our balance comes down to: Hegel gives an initial impulse to considering music on its own, but has no intention of carrying this through. In particular, he misses the dialectical quality of the unwinding of the musical material in the sonata form. Marx does make that point, but fails to see that it is essentially Hegelian. For us, with hindsight, it is hardly possible to overlook the parallel. The most powerful formulation of Beethoven’s dialectical capabilities came from Theodor Wiesengrund Adorno, who was not only a philosopher (and a sociologist), but also a music critic and a composer. Adorno’s activities as a philosopher were not restricted to his philosophical writings about music; he emphasized the importance of the status of art works from a philosophical point of view throughout his many publications on aesthetics. The concept of illusion as an artistic feature, which was already emphasized by Hegel, becomes also a guiding principle for Adorno: ‘Art is more real than philosophy in that it acknowledges identity to be appearance.’ (Adorno 2002: 15)

From 1934 on, Adorno took a vivid interest in writing about Beethoven, not only from the point of view of a fellow composer, but even more so as a paradigm for his philosophy. As of 1937, he developed the plan to dedicate a major philosophical study entirely to Beethoven – and he never gave up the idea, although he was unable to complete it. The book did materialize, but only decades after Adorno’s death, when Rolf Tiedemann collected all the fragments that Adorno wrote about Beethoven, both the completed texts as well as the preparatory notes. This led to a book of around 400 pages (Adorno 1993). Not all of these are devoted to exploring the relationship between Beethoven and Hegel, but throughout the book this is a major focus:

The Beethoven study must also yield a philosophy of music, that is, it must decisively establish the relation of music to conceptual logic. Only then will the comparison with Hegel’s Logic, and therefore the interpretation of Beethoven, be not just an analogy but the thing itself (die Sache selbst). (...) The ‘play’ of music is a play with logi-
Adorno considers Beethoven’s music as being the crux of the whole (Das Wahre ist das Ganze). Hegel made this a cornerstone of his system: ‘the true and it is only in that whole that truth can be found. This is how the dialectical structure of Hegel’s very abstract Logic – such music has a character analogous to the dynamic of Hegel’s thought, but one which transcends mere analogy (Adorno 1997: 366).

**Aufhebung** in the development section

Adorno believes that Hegelian dialectics is immanent in Beethoven’s music in the same sense in which it is immanent in Hegel’s philosophy: ‘The truly Hegelian quality of Beethoven is, perhaps, that in his work, too, mediation is never merely something between the moments, but is immanent in the moment itself’ (Adorno 2002: 21). Mediation (Vermittlung) is the key concept here. In Hegel’s conception, mediation between a thesis and the negation that it provokes, is the process which allows the spirit to evolve. Mediation leads to sublation (Aufhebung), which brings the spirit to the next level of its adventurous wanderings through the world and its history. This is how all the elements of the world are bound together to form one all-encompassing whole, and it is only in that whole that truth can be found. Hegel made this a cornerstone of his system: ‘the true is the whole’ (Das Wahre ist das Ganze, Hegel 1980: 24).

Adorno considers Beethoven’s music as being the crucial test to examine this basic Hegelian idea:

The special relationship between the systems of Beethoven and Hegel lies in the fact that the unity of the whole is to be understood merely as something mediated. Not only is the individual element insignificant, but the individual moments are estranged (entfremdet) from each other (Adorno 2002: 13). This is how Adorno ‘hears’ Beethoven’s music: its elements reveal themselves in the continuous process of division and unification. Beethoven’s motifs are intended to contradict each other, in order to be forced to enter into a dialectical relationship; and therein ...

... lies the meaning of Beethovenian form as process, so that, through the incessant ‘mediation’ between individual moments, and finally through the consummation of the form as a whole, the seemingly antithetical motifs are grasped in their identity. (...) The Beethovenian form is an integral whole, in which each individual moment is determined by its function within that whole only to the extent that these individual moments contradict and cancel each other, yet are preserved on a higher level within the whole. Only the whole proves their identity (Adorno 2002: 13).

As we saw in Adolf Marx’s analysis, the ‘seemingly antithetical motifs’ of a movement in sonata form in a Beethoven symphony are the Hauptsatz and Nebensatz, which are conceived in different tonalities. Their actual confrontation takes place in the development section of the movement, which is followed by the recapitulation. In Adorno’s view, this is where the sublation (Aufhebung) has become concrete. Even in a text which does not belong to his Beethoven notations, but which was intended to explain how to read Hegel, he uses the sonata form to explain what is really at stake in understanding Hegel’s Logic:

Music of the Beethoven type in which, ideally, the recapitulation, that is, the recollection of complexes set out earlier, is intended as the outcome of the development and therefore of the dialectic – such music has a character analogous to the dynamic of Hegel’s thought, but one which transcends mere analogy (Adorno 1997: 366).

**Thinking the way Beethoven composed**

By calling on the sonata form in an attempt to explain the dialectical structure of Hegel’s very abstract Logic, Adorno tries to clarify what he finds essential in that structure: the awareness of its multidimensionality. Understanding a work written in the sonata form implies that one needs to understand how the recapitulation came about as a result of the mediation that took place in the development section. That is, one has to hear the exposition again while listening to the recapitulation, or, as Adorno puts it, the music must be listened to ‘both forwards and backwards at the same time’ (ibid). This is again an illustration of the basic point of departure which dictates that ‘only the whole is the truth’.

This ‘analogy transcending mere analogy’ is not only one of abstract structure. It also holds for what Adorno, following Marx (Karl, that is), finds essential in Hegel’s bird’s-eye view: its social criticism. And again, the truth is to be found in the totality of the form:

In the totality of its form, Beethoven’s music represents the social process. (...) The Beethovenian form is an integral whole, in which each individual moment is determined by its function within that whole only to the extent that these individual moments contradict and cancel each other, yet are preserved on a higher level within the whole. Only the whole proves their identity; as individual elements they are as antithetical to each other as is the individual to the society confronting him (Adorno 2002: 13).

Adorno compares this relationship of the individual and his society with the antithesis between the solo
and the tutti parts of a composition, and concludes: ‘Beethoven’s music is Hegelian philosophy; but at the same time it is truer than that philosophy’ (Adorno 2002: 14).

Hegel, in Adorno’s view, seems to aim at a realization of the dialectical process which could hardly be done justice to by means of the only medium which Hegel has at his disposal, the written word. The word is the right medium to explain the system, and to declare its purpose; but by doing just that, it does not embody the process character of the realization. This is where Beethoven has an edge on Hegel, and it leads Adorno to reading the following declaration from the preface to the Phenomenology of Spirit as an intention which is made true in a Beethoven sonata rather than in all books by Hegel himself: ‘For the real subject matter is not exhausted in its purpose but in working the matter out; nor is the mere result attained the concrete whole itself, but the result along with its Becoming’ (Hegel 1807: 13).

So here it becomes clear how the tension that I referred to in the beginning of this paper leads to Adorno’s celebration of Beethoven as composing in a way that is truer to Hegel’s philosophy than that philosophy itself. And that accounts for his appeal to the dialectical philosophers of his own days: ‘One can no longer compose like Beethoven, but one must think as he composed’ (Adorno 2002: 160).

References


General Session

Aesthetic particularism and presumptive justifications

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ABSTRACT

When it comes to aesthetics, the generalism-particularism dispute is the debate about whether we should accept the metaphysical claim that there are codifiable or law-like aesthetic principles. They are supposed to characterize how certain properties of a work of art contribute to overall evaluation of the work. It is generally said that there are two different levels at which the principles operate. At a lower level, they are codified to determine how certain non-aesthetic properties of an artwork contribute to its aesthetic properties. At a higher level, there are some regularities that may be used to predict how the aesthetic properties contribute to an overall evaluation of the work. The generalist accepts the metaphysical claim, and thereby holds that aesthetic principles play a certain epistemic role in justifying aesthetic judgements. So, he stands against particularism by saying that the particularist who denies the metaphysical claim has no way of justifying aesthetic judgements and evaluations.

In this paper, I argue that there are no codifiable aesthetic principles whatsoever, and nonetheless aesthetic justifications, without principles, can be given through other epistemic means. First, I show that several generalist strategies that have tried to accommodate the metaphysical claim in various degrees of its strength cannot be successful. Second, I provide some substantive support for my radical approach. This involves the notion of the shapelessness of the aesthetic with respect to the non-aesthetic and holism in the theory of reasons. Finally, I suggest an alternative epistemic route, other than principles, to aesthetic justifications. Along this, some of the purported ‘codifiable’ principles are now to be understood as presumptions. Specifically, I have in mind two principles of Sibley’s, each of which states that aesthetic concepts are only negatively condition-governed, and that aesthetic properties inherently possess evaluative polarity, respectively. His alleged principles may be transformed into defeasible presumptions, and the epistemic role in warranting aesthetic judgements can be assigned to the latter. Denying the metaphysical claim, then, is not inconsistent with the possibility of aesthetic justifications. Therefore, there is room for us to become a Sibleyan particularist by replacing his principles with the corresponding presumptions.

1. The Issues and Problems

Art criticism consists in the act of criticizing artworks: it refers to certain activities of a kind in which critics find some significant meanings or qualities of any given artwork, interpret them, and explicitly or tacitly make an overall evaluation of the work. When a critic makes a verdictive aesthetic judgment to the effect that, say, this painting is aesthetically good, he does not just announce his thought. He is almost always expected to give some good reason for us to believe his verdict. This is why he would immediately add to his judgment something like ‘because it is graceful’. It, then, appears that, by giving reasons, the critic tries to rationally support his verdict, which means that he makes an argument for it. Then, the argument would require premises and a conclusion. In the above example, one of the premises may be hidden, which could give a general reason for the conclusion, or the critic’s verdict. It might be like this: ‘In art criticism, the ascription of the property of being graceful to an artwork always implies its being aesthetically good.’ A statement like this is generally construed as one of the aesthetic principles that shows the value-contributory aspect of an aesthetic property. Other principles may have a different aspect. For instance, ‘The concept ‘gaudy’ cannot be applied to a work of art if all its colors are dull and pale’ is one that indicates the extensional aspect of an aesthetic concept. Now, let us start with the following stipulation: aesthetic principles are statements that systematically characterize the value-contributory or extensional aspect of aesthetic concepts or properties.

The generalist-partialist dispute is basically a debate about whether there are aesthetic principles, including some further issues such as the possibil-
ity of aesthetic justifications. The generalist holds that the reasons a critic gives for an aesthetic evaluation are general. Since general reasons are consistent, he claims that there are some patterns or regularities which codify either the conceptual relation or the empirical tendency. That is, there seem to be at least some codifiable aesthetic principles. He also argues that aesthetic judgments and evaluations are justified by these principles. In contrast, the particularist believes that there are not any such principles. The generalist might, then, immediately start to ask: what is the argument for particularism? And with equal importance, how aesthetic justifications are made possible if there are no aesthetic principles?

2. Argument for Aesthetic Particularism

In response to the first question, I propose an argument for aesthetic particularism, which goes like this:

\(<P1>\) Aesthetic concepts are shapeless with respect to the non-aesthetic.

\(<P2>\) Aesthetic reasons are holistic in that they are irreducibly context-dependent.

\(<C>\) Therefore, there are no codifiable aesthetic principles.

Consider the first premise, P1. This concerns the following question: can we find a finite set, N, consisting of the corresponding non-aesthetic descriptions in propositional form if we call something, say, ‘graceful’? The particularist denies this possibility by drawing on the ‘shapelessness thesis.’ According to the thesis, when we apply an aesthetic concept such as ‘graceful’ to a work of art, we cannot make clear the boundaries of the concept in purely non-aesthetic terms. There are infinitely many ways of being graceful, so that the concept ‘graceful’ is extensionally shapeless with respect to the non-aesthetic.

The generalist might think that the particularist just tries to smuggle the thesis in the allegedly reasons to accept particularism. That is to say, it is question-begging because it will do only if it is assumed that particularism is right. However, this objection does not do the justice to the shapelessness thesis. It does not come ex nihilo, but from an independent ground. Suppose, for argument’s sake, the generalist is right that we can find N. Then, an outsider, who must know nothing about our aesthetic practices, might think he is getting to know something about the concept ‘graceful’ by finding some propositions of N from certain cases in which the concept correctly applies, and with this would keep going on to new cases. But the outsider, whenever he makes mistakes, would be surprised by those that would not be surprising to us, as insiders, at all.2 And it is very likely that, without being equipped with aesthetic sensitivities that could be possessed only by insiders who are participating in the relevant aesthetic practices, he never knows why we rarely make those mistakes he often does. Obviously, he lacks something we do not. This shows that he is not competent with the concept ‘graceful.’ Therefore, it is not the case that there is a finite set N, such that one need nothing but N in order to have the mastery of aesthetic concepts.

Nevertheless, it might still be held that P1 is as susceptible to a reductio as its negation above is. For, if we cannot find N, how can we ever consistently understand and explain, for example, what belongs to the concept ‘graceful’ and what does not? However, it does not follow from P1 that the concept ‘graceful’ has no objective shape at any level.

Of course, it has the shape of gracefulness at the aesthetic level.3 Moreover, we should not confuse the conditions of learning with the content of what is learned.4 It is no doubt that we often learn something about the concept ‘graceful’ by knowing certain propositional conditions under which the concept correctly applies. But the content of what is learned, namely, the mastery of the concept, is not reduced to those conditions themselves but what is projected beyond them and shared among us, in virtue of which we can become competent with the concept and go on to new cases in a variety of contexts. Our aesthetic sensibilities enable us to acquire this shared content, which in turn explains how consistently we distinguish and grasp the difference between what belongs to the concept ‘graceful’ and what does not. Therefore, the particularist is cleared of the charge of her inconsistency, and is not susceptible to a reductio. The onus is now on the generalist to explain why we should believe what he insists on.

Turning to the second premise, P2, the generalist might admit that he need not deny P1, because it seems that there are at least some other principles which states the value-contributory aspect of aesthetic concepts or properties, even if P1 is true. If so, he argues only that certain aesthetic reasons that are contributory to aesthetic values have to follow some systematic rules. In particular, he may even believe that P2 is also available

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to him. Consider an example he would have suggested in this sense:5

(I) The property of being graceful is always aesthetically good without considering its interactions with other aesthetic properties in a work of art.

(II) That the work is graceful is a reason for a critic to judge that it is aesthetically good if and only if the ascription of the property does not detract from its aesthetic value in consideration of the interplay of the property of being graceful with other aesthetic properties in the work.

It obviously follows from (I) that the status of the fact that the work is graceful as a reason depends on other features of the context. So, the generalist maintains that the conjunction of (I) and (II) could be a legitimate principle governing the attribution of the property of being graceful in art criticism. Then, it appears unlikely that aesthetic particularism is exclusively grounded on P1 and P2.

It is only because the generalist has had the assumption, as having already intimated in (I), that aesthetic concepts or properties have pro tanto aesthetic values that he could have proposed some principles despite accepting P2. But if something has certain kind of pro tanto value, it ought to be the case that we can find out its own contribution to that value in a given situation at least indirectly or after the fact. Suppose both keeping one’s promise and helping others in danger have pro tanto ethical values. And imagine you have to decide which thing to do when you witness a car accident on your way to an important appointment. Even if you made an ultimate, or all-things-considered, decision to keep your promise instead of helping the victims in that accident at the time, surely you would feel guilty of not helping them. The ethical value, which helping others in danger allegedly has on its own, can, then, be identified after the fact by your feeling guilty, despite the fact that this value was overridden by another in your case. But is this true of aesthetic cases as well? Consider this example: “An expressionist painting or sculpture of the mass executions at Babi Yar is aesthetically bad because it is graceful.”6 The generalist would say that the gracefulness in this work could be a defect because its interactions with other features of the work detract from the work’s overall value, despite the fact that it inherently has a positive evaluative polarity. However, would the property of being graceful be able to have any after-the-fact, or indirect, effect on the work’s overall value just like the ethical case, if the work with the same massacre theme could have been depicted not gracefully but poignantly? Would we have to feel something valuable missing in this work when imagining both the presence of the poignancy and the absence of the gracefulness? It seems unlikely that there is good evidence that the ethical case parallels the aesthetic one in this sense. If so, it is not a plausible assumption that aesthetic concepts or properties have pro tanto values. The aesthetic generalist cannot just appropriate the pro tanto claim in the ethical discourse without any independent ground.

Still, the generalist might insist that the point is not any indirect effect but dissonance between the massacre theme and the way of depicting it gracefully in that case. Accordingly, he may argue that this dissonance itself cannot be a reason to reject a claim to the pro tanto value of aesthetic properties. However, even if the point might be understood this way, I think there is a more fundamental problem: why should we believe the additional a priori thesis that aesthetic properties inherently possess a single evaluative polarity? That is, is the additional belief like (I) necessary, if accepting (II) is sufficient, to explain the value -contribution of aesthetic properties? It hardly seems to be so.

The revisionist, or the modified generalist, like John Bender, who suggests “a theory of defeasible or prima facie aesthetic reasoning”,7 trying to accommodate the conceptions both of ‘general’ reasons and of context-dependency without inherence, might propose the ‘empirical tendency’ view of prima facie values as an alternative to the pro tanto view:

There is a noticeable but defeasible empirical tendency among works possessing instances of those [aesthetic] properties to be ascribed overall positive value rather than to be ascribed overall disvalue.8

According to this view, we can catch on to this ‘tendency’ by thinking of the counterfactual such as “if elegance, e.g., were usually found to have a distracting or diffusing effect on work’s other features, it would not have been identified as a prima facie reason to believe a work possessing it is good.”9

However, the modified generalist view, which is basically a statistical model, cannot be a viable option

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8 Ibid.

9 Ibid. The emphasis is mine.
for law-like principles. For this is not enough to be a theoretical support for *prima facie* reasons. The statistical evidence would not ground *prima facie* reasons without having been already provided under a certain specific context. Consider you live in a world in which the cubist movement successfully predominates, so that most paintings made in this world are cubist. Then, the property of being true to life, contrary to the actual fact, would not even tend to be a *prima facie* reason for making a positive aesthetic judgment. Moreover, the counterfactual conditional cannot be a means to capture the tendency. The indicative version of Bender’s counterfactual example is the following: ‘It is not the case that elegance is usually found to have a distracting or diffusing effect on work’s other features, because it has been identified as a *prima facie* reason to believe a work possessing it is good.’ As you can see, this explains what Bender intends to mean, only if his view is right.

Although the above argument for particularism does seem plausible even to the generalist, he might still doubt that particularism has any theoretical bite that carries the role in aesthetic justifications. And this is what I want to make clear in the next section.

### 3. Art Criticism and Presumptive Justifications

The generalist worry that the particularist has no way of making sense of aesthetic justifications, AJ, is based upon the belief that the only way we can justify our aesthetic judgments and evaluations is by accepting and applying aesthetic principles:

<AI> An aesthetic judgment or evaluation, S, is justified if and only if (i) there is a relevant set, $P$, of aesthetic principles such that the members of $P$ systematically characterize the value-contributory or extensional aspect of aesthetic concepts or properties, and (ii) there are the corresponding non-aesthetic base properties. However, the particularist does not have to accept AJ and become a skeptic who insists on the irrationality of critical activities. In particular, I propose that presumptions, other than principles, can be an excellent candidate for a rational means through which aesthetic justifications are made possible.

My proposal will be made clear by answering the following three questions: on what grounds are presumptions entitled to be a legitimate route to aesthetic justifications? If they are, how can this justification obtain? What, in the end, are the specific presumptions the particularist can provide us with? Regarding the first question, Nicholas Rescher writes:

What is at issue with cognitive presumption is a social process of dialectical interaction, a practice in information management that provides for socially sanctioned entitlement whose appropriateness is substantiated by the efficacy of established practice in matters of communal inquiry and communication.

Criticism of art is also a social process of dialectical interaction, so that it is the obvious fact that there are aesthetic disagreements. Moreover, sometimes seemingly irreconcilable interpretations, or overall evaluations, of art are competing with one another, resulting in one overriding the others, or even all remaining pluralistically viable options. If this conception of the practice of art criticism is plausible enough, then the idea that aesthetic justifications are characteristically presumptive is also promising.

Aesthetic presumptions, in this sense, are regarded as reasonable if they conform to a well-established critical practice. Unsurprisingly, aesthetic generalizations of some sort, e.g., the purported principle or empirical tendency, cannot keep their status as a generalization in the presence of exceptions, whereas aesthetic presumptions are still appropriate or valid in use even when there are defeaters. For their validity or appropriateness depends, not on their truth-values, but only on their functional efficacy within their operative context. That is, aesthetic presumptions are neither logico-conceptual presuppositions nor empirical hypotheses, but only used as a *procedural* resource. And any appropriate aesthetic presumption follows a general rule of procedure, RP, of the form:

<RP> $C_r \rightarrow (\neg D \rightarrow P^*)$,

where $P^*$ is an aesthetic presumption taken from the critical practice, $CP^*$ is a certain condition or context for $P^*$, and $D$ is a defeater of $P^*$. As you may expect from RP above, aesthetic presumptions too are, like all in any other domain such as a legal one, defeasible: $P^*$ can be overridden or undermined by $D$.

Now that we have provided some theoretical support for aesthetic presumptions, let us look into how they can be articulated and function in a particular case. At this point, I think, Frank Sibley’s ideas may find themselves in the right place. Sibley has two claims as his alleged principles:

(1) Aesthetic concepts are only negatively con-

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12Ibid., p. 9.
13The original logical form is Rescher’s, and this version is a modified one: ibid., p. 33.
Aesthetic properties inherently possess an evaluative polarity.

I think these principles can be modified for aesthetic presumptions. As to (1), we may take the following presumption as an example of the modified version of (1):

(1*) The concept ‘gaudy’ cannot be applied to a work of art with all its colors being dull and pale, unless and until a defeater comes to view.

So, if there is a critic who correctly applies the concept ‘gaudy’ to a painting with bright colors, it seems obvious that she has this negative, or exclusionary, presumption. In other words, her aesthetic judgment that the painting is gaudy is presumptively justified if she uses (1*) and follows RP in using (1*). Of course, it might be defeated in some cases in which certain colors normally classified as pastels, for example, in the art deco style, might make a gaudy pattern on the façade of a building, as some of the hotels in South Miami Beach illustrate. As you can see, just as legal presumptions place the burden of proof upon the adversary’s side, so aesthetic presumptions require the appropriate explanation from the defeater’s side in cases of denying them.

Regarding (2), we may take the following presumption as an instance of the modified version of (2):

(2*) The property of being dumpy has a negative evaluative polarity, unless and until a defeater comes to view.

So, if a critic judges a work of art to be dumpy and this is the prominent character of the work, then her overall evaluation that the work is aesthetically bad is obviously in virtue of (2*), which is a positive, or (dis)value-possessive, presumption in this case. However, if there is someone who wants to defeat it, the onus is on him to provide a reversing explanation. For instance, it may arguably be a defeater’s suggestion that the Venus of Willendorf is dumpy, but it is aesthetically good only in virtue of this dumpiness.

4. Concluding Remarks

I began this paper with an observation of what critics would usually do with works of art. What I have tried to do is to reveal what really happens when they make aesthetic judgments and evaluations. This is also all about what we hope to learn from the generalism-particularism debate. One might think that particularism cannot but accept the irrationality of art critical activities since it maintains that, appearances to the contrary, there are no codifiable, or law-like, aesthetic principles whatsoever. I have argued, however, that the criticism of art is equipped well with its own alternative epistemic means, other than principles, through which we can legitimately make rational justifications. The notion of aesthetic presumption I have proposed here is a fundamentally practice-driven one. I hope that this can make sense of what really happens in the practice of art criticism: presumptive justifications are at the core of what critics do.

5. References


The rationality and irrationality in the narration of contemporary Chinese art images

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Abstract

This paper initially focuses on how to explain the art work from the perspective of Pan-system Theory, which helps the public understand the contemporary Chinese art and the idea of author’s analysis. This article uses similar Prototype Pattern as a research method. And the main purpose of this article is to analyze the narration of contemporary Chinese art image in both rational and irrational way, whereby re-consider the contemporary artistic creation.

According to the Pan-system theory, the collection of contemporary Chinese art presents the status of self-denial and alienation which are the simulation of grasping the "intuitive nature" of art subject. The reflection of rationality in Chinese contemporary art image is presented by irrational narration and absurd description of this world.

Firstly, the irrationality in the narration of Chinese contemporary art is always presented by equaling "modern" to "western." Secondly, as the development of modern society, to achieve the value of art depends on entertainment, catering, real estate and tourism industry. Then, to evaluate the identity and stature of an artist also depends on the price of their work. Moreover, to some degree, colleges evaluate artists by market. Thirdly, my paper also contains something about the paradox of art creation.

Nowadays, as the diversification of contemporary Chinese art forms, the rationality of contemporary Chinese art image is: the cultural factors should never be lost in neither narration nor spirit of Chinese contemporary art, or the creating process of it should globalize blindly or be dominated by market.

Keywords: narration of contemporary Chinese art image, rationality, irrationality

The contemporary Chinese art is a complicated artistic and cultural issue. In today's world, it is normal to perceive, recognize and comprehend objects and matters in terms of images. As an intermediary, image narration is convenient by means of transmitting rational judgment, reason judgment and emotional judgment to some visible iconic information. It provides a methodology to know the occurrence of the visual art image form and spirit text. This paper attempts to explain the meaning from the view of Pan-systems Theory, then to analyze the rationality and irrationality in the narration of contemporary Chinese art, in order to reconsider its creation. It is of great significance to our society today. Since to explain the meaning of contemporary art image narration combines closely with the spiritual life today.

1 the theories of interpretation connected with the research of Chinese contemporary art image narration

In the field of contemporary Chinese art image narration research, there are several theories like the theory of medium and image formation, the theory image information loss in distribution, the theory of visual view of image, the theory of the generating process of theme and meaning, and the like.

Contemporary Chinese art image mainly stands for the set of images which is spawned by art criticism, mass communication, art consumption markets. At this very moment, what in the set of contemporary Chinese Art images is those works created by the artist emerging since Reform and Opening-up and those so called Post-70s, Post-80s and Post-90s, affected by western works deeply, diverted from traditional art, academic art and folk art, including experimental paintings, installation art, new media, performance art and the like.

Today, we get the images of contemporary Chinese Art by means of broadcasting, represented by Art Work Text—the carrier form (the medium) of contemporary art work information. The interpretation of image is a social behavior which the process of information (art work in-
formation conducted by images) reception interacts the process of information retrospection. In this interaction, interpreters always attempt to predict the relationship of medium and image creation that the art creator saw by image text (the carrier of contemporary art information). The medium could be light or shadow, and the image could be the retina imaging which the art creator made by the media like light and shadow. This kind of thought can only interpret the medium and images which creator made in the viewing perspective, rather than the essence of visual art creation.

Shang Hui writes in his commentary, Narration and Root-Tracing of Images- a commentary about Chinese artist Zhang Xinquan. Imitation hardly push the limits of experience of daily life and art does not copy and reproduce appearance of it. Therefore, the relationship between medium and image making can be interpreted by Sir Combrich’s Theory of Schema and Correction.

In my humble opinion : schema indicates brain system of experience organizing, while correction means spiritual imagery created by life appearance. The THINKING runs through the entire course of Image Producing.

On the occasion that regarding art work as product of spiritual instead of imitating objective things, the boundary of the answers to the two questions, what the relation between medium and image producing is, and what the process of generating imagery vision, theme and meaning is, erodes.

The Chinese researcher of Pan-systems theory, Wu Xuemou indicates: On the view of Pan-systems philosophy, there is an Original Mode - a relatively analogous unified mode. [2]

Applying this mode to the information loss during the process of contemporary Chinese arts’ broadcasting and the explanation, here is an interpretative mode:

prototype → pan-system imitation (image imitation) → Five Reciprocal-s from pan-system(reciprocal-connect,reciprocal-transfer, reciprocal-conduct, reciprocal-generate, reciprocal -constrain) → panoptimize (solving, assessing, sublating, contemplating, general optimizing ...) → feedback to prototype. [2]

The aim to mention this interpretative mode is to illustrate almost every explanation attempts to reach a relatively analogous original mode. Hence the information loss in images broadcasting has little effect on explaining rationally.

2 the rationality of contemporary Chinese art image narration

Huang Zongxian, from Art College of Sichuan University, presented his paper Art Reformation and Art Education in the first Current Situation and Development of Art Education Conference for Nationwide Normal Universities, held in Chongqing Normal University on October the 26th 2015:

There are two art turns. The first one is that the aesthetic art turned into open art, transforming from harmonious form, consummate skill and historical narration to anti-aesthetics, anti-craft and anti-society. The second one has four properties:

Firstly, in the dimension of motive, individual personal emotional expression and ritualization transform into cultural criticism;

Secondly, in the dimension of creation mechanism, the personal making behaviour transforms into interactive collaboration by artists, curators and spectators;

Thirdly, in the dimension of space, the private and institutional space transfers to public space and area;

The last, in dimension of format, the skill-based visual form transfers to the anti-visual, anti-aesthetic dematerialised strategy.

Learned from Huang Zongxian’s speech, the primal phenomenon of the rationality in contemporary Chinese art is that art turns to cultural criticism, paralleling to automatic change of visual format in particular period. This is an anti-visual, anti-aesthetic and dematerialised strategy.

Existence and cognition are two inter-opposite things, while existence connotes the unity of opposites - Being and Not-being. Existence is also opposite to transformation, self-denial and alienation. (Wu Xuemou, 1996) [3]. The set of contemporary Chinese art shows its self-denial and alienation against established art form, while rationality in narration of artistic image expressing in terms of irrationality and absurdity of the world.

Fang Lijun (a exponent of Cynical Realist Movement in 1990s) names his biography Live Like A Wild Dog. [4] The feeling of absurdity invades us as long as we mention the name of his biography. The rationality of Chinese contemporary art practice benefits from the state and enthusiasm of which they have been absorbing knowledge from history of Western Modern Art during the last century desperately after the Cultural Revolution (from 1966-1976).

Witnessing the social conflict exposing in the process of Chinese industrialization and urbanization, and experiencing the social living condition, these artists express and confide themselves fully and delightfully. Comparing gagging of free speech during the Cultural Revolution, the social inclusion of China today has been improving. The masses prefer to lend ears to different voices, while such relaxed social atmosphere contributes to the terms on which art making matching the mental experience of artists, in turn, a large
number of these Chinese contemporary art marker could express themselves freely in comparison. In this way, none of these work, like Great Criticism series (Wang Guangyi), Smile-ism series (Yue Minjun), the Workers series (Liu Xiaodong), Tiananmen Square series (Yin Zhao, yang), Parents series (Mao Xuhui), the Mask series (Zeng Fanzhi), Fight series (Yang Shaobin), Hometown series (Luo Zhongli), Tibetan Series (Chen Danqing), have no reflection on reality of social phenomenon or relationship in a particular time of China. These artists attempt to reveal the truth of our society.

The meaning of contemporary Chinese art image can be understood in terms of elite cultural expression, iconology and genealogy (Li Beilei, 2011). The indication of contemporary Chinese art can be understood by means of social reality, living experience, utopian ideals and the thinking of The Other image (Li Beilei, 2009). The ideographic image construction of contemporary Chinese art can be understood in light of current structure of historic mega-narration, structure of historic fragment and current fragment assembly, imbrication of ordinary-folk image and political image, and structure of society connected by life episodes (Li Beilei, 2012).

The rationality in contemporary Chinese art manifests itself when depicts the life mimicking and social relationship. Some expression judgment in contemporary Chinese art work is uncertain with flirtatious emotion shown by art creator. Gao Minglu in his paper Refutation and collusion -- when contemporary Chinese art meets industrialization indicates that Kitsch always blends with quirk, eroticism, violence and makes real products correlated with art works. So he warns Kitsch Kill Aesthetics! And he also warns: The aesthetic standard has never been the reflection of reality, neither in ancient China nor in contemporary western countries. The contemporary Chinese art inclines to sociology. Since 1990s, contemporary Chinese art has started to make cultural criticism of everything in our daily life, in spite of affecting a limited group indeed, Lu Hong indicated.

On the contrary, Jiang Jianjun (lecturer from Sichuan Fine Art Institute) insists that contemporary Chinese art has been so intertwined with society, from Vernacular, Wound Art ...to Gaudy art. How SOCIOLOGICAL the artists are to seize social characteristics. Although we could analyze and expound the quality of “avant-garde” in artists creation from the points of social-political and cultural-economy view, we have to take the relationship between art and society into consideration. The creation of artist contributes the social construction of art. Additionally, what we should take into sociological and artistic account is the social construction of vision.

In the view of Pan-system Theory, the state, self-denial and alienation are represented by the set of contemporary Chinese art images, is the mimicking the reality on which the art subject grasp it intrinsically and intuitively. Over the last 20 years, the art market’s favor of contemporary Chinese art changes periodically, from the avant-garde in 1980s, Wound Art to Cynical Realism, Political Pop and freehand brushwork painting in 1990s, then turns to realistic oil painting in 2013. The rationality of contemporary Chinese art is always shown in the dynamic process that a fancy of one visual form transits to another, paralleling to five reciprocal-s theory of pan-system (reciprocal-connect, reciprocal-transfer, reciprocal-conduct, reciprocal-generate, reciprocal-constrain).

Zhou Yiqing writes in her Blog, The corrupting of contemporary Chinese art--Chinese contemporary art market struggling in bubble:

What is called beauty stands for aesthetics, making it pleasant to the visual sense. What is so called craft represents skill, mastering skillful painting technique. Therefore, only the aesthetics without craft does not make sense of art, and vise versa.

In my humble opinion, Zhou Yiqing’s opinion does make sense to some extent. Nonetheless, according to the view of pan-system theory, the contemporary Chinese art’s spirit of which pioneer, avant-garde, profundity and “beautiful or ugly” visual formation could be judged by a particular system. According to Pan-system theory, there are factors like, subject (the groups who create contemporary Chinese art) and object (the set of contemporary Chinese images), environment (social institutional environment, physical environment, mental environment) and intermediaries (intermediary material and field of environmental sensibility), six elements (subject, objective, environment, observation, control, observe-controlled mode) in broad sense. These factors are comparative objectification in Five Reciprocal-s Ethos from Pan-system, on the intertwined and separate state. For example, if we want to understand the rationality in the narration of images created by Sculptor Sui Jianguo’s work, “Mao Suit” (or Sun Yat Sen Suit), we should know the relation between these factors in broad sense like subject (different sculptors including Sui Jianguo himself) and object (world classical sculpture Discobolus, Sui’s sculptures made in different period, Sui’s work Drapery folds – the Discobolus and Mao Suit specifically, some other sculptors’ work and materials like mud, marble and steel wire), environment (Cultural Revolution, the resumption of university entrance examination, propagating of western modern art form, region and version which artists have) and intermediaries (Mao Suit - the attire which Chinese wears in a particular period—is the Chinese iconic ideographic
imagery), six elements (Sui Jianguo, Mao suit, imagery of Chinese traditional brushpainting, orient ethos of inner view - not eye view, the controlling of modern form, observe-controlled mode of classical icons used in terms of deconstruction, diversion and resumption.)

Another good example is to understand the rationality in the narration we'd better take the usage art language of fragment in artist Hassan Liu’s work, Historical Celebrities series and Love Tie series. Hassan Liu is a artist from Yunan province, belonging to the 80s generation. The prototypes of the following works are Albert Einstein (Figure 1) and a woman falling in love (Figure 2) respectively. Here is the material:

High class imported acrylic used as the base of art work: light transmittance over 92%, excellent acrid-proof and alkali-proof, strong impact resistance capacity

Bespoke glass test tube used as texture on fabric of picture: the most major determinant to form the art language of fragment

Pouring POLYLITEODR 449, high transparent crystal resin imported from Japan, aims to preserve it and prevent smudging, with high transparency like crystal glass. It also can be used to make amberoid or other crystal-like crafts. The characteristic of this material: high transparency, colorless, odourless and toxic-free after solidified, for permanent preservation, discolouration resistance, and chemical stability.

The images are presented to spectators with the procedure of pan-system mimicking (image simulating) and final polishing. Spectators associate and image by Five Reciprocal-s process from pan-system: reciprocal-connect the art language of fragment and historic figures in books reciprocal-transfer the art language of fragment and overall recognition of figures reciprocal-conduct and reciprocal-generate fragment of human’s memory and the question what the truth is Finally reciprocal-constrain the art language of fragment and reliability of overall recognition

Then it turns to the next panoptimization process which includes solving, assessing, sublating, contemplating, general optimizing. Reflection on the relationship between (Figure 1) creator’s art language of fragment and Einstein in reality (feedback to prototype process according to pan-system theory) and (Figure 2) art language of fragment and the woman whose hand tied loosely that makes the process of meaning interpreting clearly. Here is the rationality in image narration of art maker.

Contemporary Chinese art could bring interpretation to human’s consciousness carrier of view. The contemporary Chinese artists use material carrier to broadcast their consciousness, recognition and understanding to both the society and world per se spontaneously and, in the meantime, to exemplify their aesthetic taste of zeitgeist, grace, magnificence, absurd, vulgarity and the like. These are all indication of contemporary Chinese art’s image narration, presenting the rationality.

3 the irrationality of Chinese contemporary art image narration

According to Pan-system theory, the terminal of the rationality is irrationality. For instance, the fact that contemporary Chinese art creators often equal Modern...
to Western when they take modern form into account expounds their irrationality.

Edward W. Said emphasizes in his book Orientalism that cultural discrimination do exist in the globalization today. The post-colonial choice to Chinese artists, made by the westerners to identify Eastern China as 'The Other', alludes a blurring of hegemony. There is a trend to query and deny the tradition - in the sense of value and form in contemporary art practice today, whereby it's worthy to take the multi-culturalization and de-culturalization of the contemporary Chinese art practice into consideration in the age of globalization and information.

There are several explanations of becoming “The Other”. A view, which influenced by western art movement and sense of conception since the upheaval of learning from the West which have begun in 20th 20s, that we'd netter make the acquaintance of art from the perspective of human beings rather than nationalities one of these explanations. [14] Therefore, the influence of the immediate phenomenon is that the accomplishment of an artist depends on whether or not he has hold exhibition in Berlin, London or New York. What a western flattery behave [15] There is another reason for becoming “The other”, is that a number of art creators, motivated by market, copy some best-selling work type. In Auguste Rodin's words

Ugliness, in the field of art, solely indicates these without any characters --without sincerity from outside to inside. [16]

Chen Danqing indicates Contemporary Chinese art in its beginning decades (1949-1979 specifically), intertwined tightly with politics, with the decision of theme in priority, and emphasized the political justification as its own sake. [15] The leading result was these avant-garde creators at that time struggled in terms of spirit prevalently. In the succeeding social transformation period, a group of artists, who have dedicated themselves to art, migrated to some villages. They did manifest their ideals and claims to the society without any protecting institution in an alternative and vaner way. Their work explored both their way of life and their mode of survival, calling up the accumulated intrinsic pressure from the views to some extent. Reaching to society wherein the art valuation connected with culture industries which motivated by industries like entertainment, real estate and tourism, artist's identities and success is measured by their work's price not only in the market, but also in the scholastic system. It is an irrational situation.

In one hand, the paradox in contemporary Chinese art narration generated from rational and irrational Five Reciprical-s Ethos. In the other hand, the narration of contemporary Chinese art is irrational.

Paradox is an constant false proposition in self-contradictory logic, causing by contradiction in the process of thinking.

The general principal of Marxism aesthetics is that an object of aesthetic comes from real life. 2000 years ago, these ancient philosophers in Pre-Qin times claimed their ideals like benevolence, collective mindset, harmony in diversity and the world belongs to all. Hitherto, benevolence, collective mindset and the like are cut-and-dried words in public, according to the words they say inconsistently match their real value and deeds. As a result, quite a lot of contemporary Chinese art work confronts social reality. For instance, some work deconstructs influential political issues in a humour way. And some work keeps eyes on fashion, leisure, luxury, substance, popular living style, pop taste, urban culture, mass entertainment and so on. These work bears absurd value and meaning in variegated spectrum. Such constructed and accumulated absurdity leads the furious conflict between the concept rooted in traditional Chinese culture and day-to-day vacuous enjoyment in the public's mind. These cumulative conflicts gradually sedimentate to the stratum of self-value contradiction.

Talking to some sensational vanguard art experiments, so called the style in what the story - The Emperor's New Clothes - tells, meeting the need of the market and mass media is their main purpose. Some of their creation ideal is eroding the boundaries between art and original daily life. Some of them arouse sensational deed to make their ideas come true. Hence, the process of spectators reasoning logic as follows: raw material from daily life can not be art work by creators' conceptual improvement, emotional implement and assembly, but raw material is art per se. The final conclusion which art equals to daily life brings us the feel of contradiction.

Nowadays, the period which contemporary art, art value and art education turn to diversified and marketized. What does the world campaign for? Some of the creators hold the opinion that humour is exposure of some people's defect and privacy. Is this contemporary art? Exhibiting these work connected with abnormal and mysterious sex implication and these extreme unusual behaviour connected with metal depression, leads to a situation which looking more like a ghost than a living human being, in the recession even worse than the animals. As a famous critical Chinese author Lu Xu's word: Do we, human, track back to the monkeys? Thus being a monkey is superior to human beings. It is ridiculous to talk about the words like international, advancement and avant-garde, in the chaos field of contemporary Chinese art. What an absurd avant-
garde! In the perspective of Darwinism, we should self-examine what the contribution of the contemporary art have done to the advancement of humankind and civilization. The terminal of art is to build up the aesthetic correlation between human beings, produces common emotion and cultivate noble mind under the influence of art, in addition, grasps the future in hand. The feel of contradiction emerges when the society advocates to pursuing diversified form of art and art value rather than core value which the people should obey.

4 Conclusion

The Chinese economical restructuring accompanies social structure reformation. China as an ancient vast agricultural country, is constituted by a large number of peasants in its national population structure. The object to civilization and city expansion is the land in rural area. During the progress of civilization, people’s identities have being transferring. The inconsistency is the aftermath that people has been settled in the unfamiliar environment which they used to know. In the dilemmas of survival and mental confusion, human beings hope to rebuild spiritual homeland. In the sense of it, the leading function of art spirit should be highlighted!

Humanism and value orientation play a critical role in the core of art inheritance. Today, although the form of contemporary Chinese art turns miscellaneous, the narration of image and spirit of art could neither be deculturalized nor meet the need of hokey kitsch in the perspective of “The other” by reducing to market followers. That is the rationality of contemporary Chinese art image.

reference

ABSTRACT

The purpose of this paper was to clarify how Hélio Oiticica, a renowned Brazilian post-war artist, constructed the cultural idea of “anthropophagy” in his work, Tropicália. Anthropophagy is a Brazilian art philosophy that uses the concept of cannibalism from the South American Indians as a model to construct a unique culture. In this paper, the author examined Tropicália, the masterpiece by Oiticica, focused on the reverse of the “eating–eaten” relationship in this work of art, and analyzed the nature of Oiticica’s anthropophagy. As a result, the author revealed that Tropicália indicated an “essential plasticity.” The essential plasticity of Tropicália protested to the request of authenticity and the exploitation of it through revealing the uncertainty of it. Oiticica’s state of being “eaten up” also was his protest by using anthropophagy against late capitalism.

INTRODUCTION

The purpose of this presentation is to clarify how Hélio Oiticica (1937-1980), a Brazilian artist, constructs the cultural idea of “anthropophagy” in his work, Tropicália. Anthropophagy is a Brazilian art philosophy that uses the concept of cannibalism from the South American Indians as a model to construct a unique culture. The beginning of a anthropophagic movement was an artistic manifesto, Manifesto Antropófago, written in 1928 by Oswald de Andrade, a Brazilian poet. In this manifesto, he proposed to construct a unique Brazilian culture through the concept of “digestion and absorption” of the western culture.

Andrade is not the first person to contemplate cannibalism as a cultural idea, and Brazil is not the only land in which cannibalism is a cultural idea. For instance, Immanuel Kant and Michel de Montaigne have referred to cannibals in their writing. However, in terms of western representation, cannibals are no more than irrational savages or innocent natives who are not polluted by civilization.

For Andrade and the Brazilian modernists, there is no doubt that cannibalism is a distant past too. For the first time in Brazil, however, cannibalism led to a substantial art movement. The Brazilian anthropophagy movement dared to raise the flag on cannibalism and expanded this into their ideology (スタム, 2002, p. 199). To study anthropophagy does not mean to focus only on a unique cultural form in Brazil. If we consider the significance of anthropophagy to be more than mere rhetoric, this idea encourages us to re-examine modern art history and reconsider a Euro-American-central concept in art.

In this presentation, I will examine Tropicália, the masterpiece by renowned Brazilian post-war artist Hélio Oiticica. I will focus on the reverse of the “eating–eaten” relationship in this work of art, and clarify the nature of Oiticica’s anthropophagy. This work is considered to be influenced by Andrade and Oiticica himself has accepted that. In Andrade’s anthropophagy, however, the author himself is a “cannibal” attempting to “digest and absorb” the western culture. In contrast, curiously, Oiticica described an image of himself as being “digested and absorbed” in his work. Now, this leads us to the question: “How is Oiticica’s concept of anthropophagy represented in Tropicália?”

First, I present an overview of Oiticica and Tropicália and proceed to explore the chief point of the problem. Second, as a pre-analysis of anthropophagy, I consider how the significance of ingestion is represented in two resources in popular culture. Ultimately, I clarify that anthropophagy, as constructed by Oiticica in Tropicália, does not make a cultural hybrid through eating other cultures, but it rather suggests “essential plasticity.”

1. THE PROBLEM OF ANTHROPOPHAGY IN OITICICA’S TROPICÁLIA

Hélio Oiticica is one of the representative artists in the 20th century Brazil. His works has been characterized by comments about the spectator’s active participation and the relationships between spaces and viewers. Tropicália is one of his most important works in terms
of its influences on contemporary and future generations. It is a large-sized installation that was produced in 1967. The installation, covered with sand and shacks built in a museum, influenced contemporary spectators. For instance, Caetano Veloso and Gilberto Gil, Brazilian musicians, were influenced by the work and started a Brazilian cultural movement called “Tropicalismo.”

In line with the Neo-Concretismo view, a Brazilian art movement in the 1950’s and 1960’s, Oiticica expanded his works from the gallery’s walls to real space. He started producing works of art around 1954 and had been creating his Metaesquema series in 1958. These works consist of framed compositions of geometric figures. Although Oiticica’s works in this period remain as pictures on a two-dimensional plane, they gradually extended to real space in 1959 when he participated in Neo-Concretismo at an invitation from Ferreira Gullar and Lygia Clark.

In 1959 Oiticica began work on the Spatial Relief series, composed of monochrome boards hanging from the ceiling and not framed on a wall for exhibition. The overlapping boards in this work are composed so as to involve the viewers in the exhibition space. As such, these boards are not mere monochrome paintings but are constituents affecting real space. Of these works, art critic Monica Amor pointed out. “Already by 1960 this plunge off the wall and into space was deemed by Oiticica necessary to redefine spectatorship and incorporate the viewer into the meaning of the work (Amor, 2010, p. 27).” Oiticica’s works such as Spatial Relief and Bilateral attempted to deny the traditional passivity of the spectator and produce a moment of active appreciation by ceasing representation and emerging instead into a real space. In his later works, such as Bólide and Parangolé, he asked for viewers’ participation and a reconstruction of one’s subjectivity in an experience of appreciation.

After these works of art, Oiticica produced his masterpiece Tropicália in 1967. This large-sized work was presented in the exhibition “Nova Objetividade Brasileira” at the Museum of Modern Art, Rio de Janeiro. The work consists of two large and small structures called penetrável. The small one is an open-roofed booth surrounded by walls on all sides. There are soil and herbs in the booth. The large structure is a labyrinth, which viewers can enter. These structures were produced by combining the modernist style of architecture with the buildings of the Pavao, the Brazilian shantytown. There are typical Brazilian elements including sand and gravel on a floor, tropical plants, and macaws. Viewers step on the gravel path and enter into the structure. From inside muffled voices can be heard. As viewers walk on, the light from the outside disappears and the space becomes darker. As viewers turn the last corner, they encounter a flickering television and see a flow of images on its screen (Canejo, 2004, pp. 64-65).

Flávia Bastos, a Brazilian researcher, reasonably indicated an anthropophagic attitude in this work: “Oiticica proposes to cannibalize features of international contemporary and modernistic artistic styles. At the same time, the work intends to absorb the power of the colonizers in reproducing the exotic Brazil of their imagination in the backyard of his environmental work (Bastos, 2006, p. 109).” Here, as an ideological cannibal, Oiticica attempts to surpass western culture and modernism by “digesting and absorbing” them.

Regarding Tropicália, especially in terms of its television, however, what Oiticica expresses seems to pose a curious problem. “It is the image which then devours the participant because it is more active than his sensory creating. Actually, this penetrável gave me the powerful sensation of being devoured (...it is, in my opinion, the most anthropophagic work in Brazilian art) (Oiticica, 1968, 2014, p. 228).” When viewers proceed along a dark passage, they experience their sensory abilities. In front of the television, the images are too shocking so that viewers are “devoured” by them. Oiticica was not an exception as he too was “eaten up.” If anthropophagy attempts to construct a unique culture through digestion and absorption of the western cultures, the reverse of the “eating-eaten” relationship exists in Tropicália. In this work, Oiticica himself is “eaten up” by images of the television.

2. INGESTION AND MAN-EATING

For an analysis of Oiticica’s anthropophagy, we have to examine the expression of cannibalizing more directly and not just rhetorically. I refer to two different resources which highlight the significance of “ingestion.” The first is a Japanese picture book, What Have You Eaten?, published in 1978. The second is Nintendo’s 2002 video game, Cubivore: Survival of the Fittest. These works suggest that a living body can be altered by digesting and absorbing food. Although it is generally considered that our appetites are desires at a lower level, these two resources highlight the opposite of that.

What have you eaten?, a Japanese picture book for children, is the story of a very hungry white pig. He eats fruit, and colorful circles appear on his body; he eats an apple and turns red; and he eats a lemon and turns yellow. The pig is praised for his colorful body by the other pigs. Ultimately, the pig eats a cake of soap, then the colorful patterns become soap bubbles and they disappear. Although the pig returns to its former white body, he grows larger in size through eating so much food.

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This book suggests that, eating and ingestion involves alteration. Eating foods and taking them into one’s body means changing into a decisively different state from a former one.

Another work suggesting that ingestion involves alteration is the video game *Cubivore: Survival of the Fittest*. In this game, a player operates an animal with cubed head and body plates, which preys on other animals on a field map. Each animal’s body is a different color. Players fix the colors to their character by devouring the other animals. By collecting colors, the character can transform. Although this transformation is reversible, this game also shows that ingestion involves alteration to a different state.

It is interesting that the main characters in each of these two instances are animals because it is animality or inhumanity that the western culture has seen in the typical nature of American Indians as cannibals.

In both of the works, however, ingestion is not related only to the instant satisfaction of appetite. At first, the white pig ingests food for just hunger; later, he eats to become “more beautiful.” In *Cubivore* also, the player’s motive of predation of other animals is not only the completion of the game but also to transform the character into varied forms.

Ingestion involves decisive alteration from a previous state. And, though appetite is generally considered to be the lowest desire, ingestion is not reduced only to the animality of the instant satisfaction of desire. Here, I do not mean cultural modes of cooking characteristic of human beings. I indeed mean that there is room to think about the essence of eating. It might be overhasty to say that it is humanity, but ingestion certainly means more than a simple circuit to instantly satisfy hunger.

3. “ESSENTIAL PLASTICITY”: ANOTHER STRATEGY OF ANTHROPOPHAGY

Again, I return to Oiticica and *Tropicália* and clarify the nature of the anthropophagy. First, I want to measure the gap between Oiticica’s anthropophagy and Andrade’s manifesto. It is clearly strategic that Oiticica referred to Andrade’s concept, about 40 years later after the anthropophagy movement began in 1920s. Oiticica didn’t think Andrade’s anthropophagy was effective, and he pointed out its limits.

“Anthropophagy would be the defense that we possess against such external dominance, and this constructive will, our main creative weapon. These did not, however, in any way prevent a kind of cultural colonialism, which we wish today to objectively abolish, absorbing it definitively into super-anthropophagy (Oiticica, 1967, 2014, p. 180).” Oiticica considers Andrade’s anthropophagy to be insufficient today though he understands their roles because contemporary cultural colonialism assimilates anthropophagy in itself as a kind of fashion or method.

He practiced a new strategy of anthropophagy from necessity of resisting such a situation.

Then, what is that strategy? *Tropicália* indicates an “essential plasticity.” Andrade attempted to construct a unique Brazilian culture through the process of “digestion and absorption” of the western culture. In contrast, Oiticica’s anthropophagy protested against a request for the authenticity of the culture. The fusion of modernism and the architecture of the Favela, and the contrast between the nature outside the shed and the television inside indicate a cultural hybridity. This is not because anthropophagy produces hybrids. Its strategy is more individual though hybridity connotes a generational alteration over a period of time.

Let us remember the above argument about ingestion. If we consider Oiticica’s anthropophagy to be more than mere rhetoric, we can notice the alteration in ingestion here. In *Tropicália,* he seems to suggest the essential hybridity of Brazilian culture by contrasting nature and culture. However, it is not fixed and static.

This contradictory expression of “essential plasticity” shows the nature of the practice of cannibalism that takes heterogeneous substances into one’s body by the way of eating them. Ingestion means accepting a foreign body and this attack the homeostasis of a living body. However, a living body can recover its balance through digesting and absorbing. In this process, an organism actually alters into a different state from that of the former. The present condition of a living body is neither complete nor static, but is plastic and altering. Therefore, the cultural hybrid images of *Tropicália* suggest that this is not the essence of Brazilian culture, however, plasticity is.

The essential plasticity functions as a protest against a request for authenticity of culture from the outside, especially from ex-colonizers. There is generally an asymmetry of authenticity requested for between the dominant and the subordinate. Subordinate people such as women, rural people, and the minority races are apt to be asked to prove their identities and personify them. Moreover, as Oiticica expresses, these identities are easily exploited and consumed in a capitalistic society. The essential plasticity of *Tropicália* protests to the request of authenticity and the exploitation of it through revealing the uncertainty of it.

Here, we can understand what the image of being eaten up means, as expressed by Oiticica. His anthropophagy escapes the request for authenticity through alteration in ingestion. At this point, eating involves being eaten too. As alteration through eating, alteration
through being eaten also counters to identification and limitation. In the way that Tupinambá Indians wanted to war and die by being eaten rather than decay in an illness to be eventually buried under heavy soil, Oiticica’s state of being “eaten up” is his protest, using anthropophagy against late capitalism.

CONCLUSION

To conclude, I show the paradox of anthropophagy. The paradox is that cannibalism is a human act. Although cannibalism is considered to be a taboo, mainly from a western point of view, when it is strongly connected to human existence this taboo is most powerful. Cannibalism tends to be thought of as an inhuman and brutal act. In the case of animals, however, such as a tiger, ingestion has no further meaning. Cannibalism is a taboo because it is the act of a human eating another human. It is because cannibalism undermines humanity that it has particular significance as a taboo subject.

Eduardo Viveiros de Castro (2011), a Brazilian anthropologist, pointed out that the cannibalism of the Tupinambá as a source of anthropophagy is directly connected to human existence. The Tupinambá attempted to prove the humanity of an opponent by exchanging words to confirm relationships with each other when they ate other tribes or prisoners of war. Indian cannibalism is closely related to sharing their humanity.

I consider that the greatest achievement of anthropophagy is that it connects creativity and the opportunity for producing art with the relationship of cannibalism to human existence. In other words, I attempt to investigate the signs of the production of art as a highly creative act that is characteristic of human beings from ingestion as a low simple act of instant satisfaction of desire. In anthropophagy, the highest and lowest dimensions of humankind combine and the hierarchy of the mind subverts.

REFERENCES

Workshop "House of Day, House of Night": on the role of art in our society and the new possibilities for the academy

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ABSTRACT

The workshop “House of Day, House of Night” was held at Kyoto City University of Arts @KCUA Gallery in July 2015, and artists Paweł Althamer (born 1967) and Artur Żmijewski (born 1966) were invited from Poland. This workshop was one of the programs of the Japanese Agency for Cultural Affairs for young artists. Selected young artists participated in this workshop, and the resulting exhibition was held from January to February 2016. In the exhibition we continued the workshop from last summer in order to reconsider the idea of “alive academy”.

In this workshop the relationship between the instructors and participants was equal and there was no hierarchy. As Althamer and Żmijewski explained, it was visual communication without words or limits (for the purpose of creation, not for destruction, and always maintaining and respecting a sense of human dignity). It was an encounter between Western and Eastern cultures, sometimes tensions had arisen during the course of action and reaction within communication at the workshop.

Althamer and Żmijewski studied in the studio of Grzegorz Kowalski (born 1942), professor of the Academy of Fine Arts in Warsaw, who organized the workshops based on the idea of “common space, private space” according to the “Open Form” theory conceived by the Polish architect, designer and sculptor Oskar Hansen (1922-2005).

Their experimental activities and workshops can tell us about the role of art in contemporary society and give us ideas and an opportunity for forming the “alive academy” in the future. Here I will consider the values of contemporary art in cognitive, moral, and political aspects, focusing mainly on our workshop “House of Day, House of Night.”

INTRODUCTION

The workshop “House of Day, House of Night” was held in Kyoto in July 2015, with artists Pawel Althamer (born 1967) and Artur Żmijewski (born 1966) invited from Poland. Aimed at young artists selected through a screening process1, it was somewhat different from an ordinary workshop, transcending hierarchical arrangements with an equal relationship between instructors and participants and the goal of “visual communication without words or limits.” The workshop was a cultural encounter between East and West, sometimes involving conflicts and tensions that arose in the course of mutual interaction.

The Polish sculptor Grzegorz Kowalski (born 1942) has organized a series of workshops at the Academy of Fine Arts in Warsaw with the concept of “common space, private space,” based in the “Open Form” theory conceived by the Polish architect, designer and sculptor Oskar Hansen (1922-2005). Althamer and Żmijewski participated in these workshops, and today they continue to carry on Kowalski’s practices while pursuing their own international art careers and conducting workshops together.

In Poland and other countries of the former Eastern Bloc (Central and Eastern European nations under Communist rule from the end of World War II through the Revolutions of 1989), artists had their freedom of expression restricted by official censors, and they dealt with these circumstances by producing compelling works that skillfully deployed wit and humor. These tendencies were maintained after the fall of Communist regimes in 1989, and the movement known as Critical Art, entailing intrepid tackling of sociopolitical issues,

1 In advance of the workshop, its theme, instructors, and main purport were posted on the Web, and participants solicited. After screening of applications, several candidates were selected and interviewed, and the participants chosen through verification of their motives for attendance, etc.
is widely manifested in the work of younger artists as well. Prominent among these artists are Żmijewski, who engages with social issues in the belief that it is possible to reformulate perceptions of history and transform our society, and Althamer, known for his collaborations with the Nowolipie Group, a group of people suffering from sclerosis multiplex, and the ongoing Draftsmen’s Congress in which anyone can participate freely. There are many other pioneering figures active from the 1960s onward, such as Warsaw-born, New York-based Krzysztof Wodiczko (born 1947), known for his antiwar message and interventions in public spaces, development of “instruments” to facilitate survival, communication, and healing for homeless people and immigrants, and large-scale public projections. Also notable in Polish art is a connection with the “reality of the lowest rank,” which had a lifelong advocate in Tadeusz Kantor (1915-1990), the artist and theatrical director whose centennial was marked in 2015 with commemorative events worldwide, and who was highly active and influential in Japan as well. The 100th anniversary of Kantor’s birth served as an occasion for renewed discussion of his ideas and reconfirmation of his message and legacy, resulting in new, contemporary interpretations. Polish contemporary art is characterized by widespread recognition of the importance of this “reality of the lowest rank” and by a quality of “applied fantasy”2 rooted in this reality. This paper takes the above-described features of Polish art into consideration while focusing on the “House of Day, House of Night” workshop and the activities of its instructors, Althamer and Żmijewski, and discussing how their experimental practices highlight the potential role of art in today’s society.

1. “HOUSE OF DAY, HOUSE OF NIGHT”

Both of the workshop’s instructors, Althamer and Żmijewski, are among Poland’s foremost contemporary artists. Their proposal for the workshop they were invited to conduct in Kyoto was for a polyphonic discussion from two contrasting vantage points, those of traditional Japanese art and contemporary European art, with the goal of active, freeform visual dialogue between them.3 It was predicted that this framework would result in dynamic nonverbal communication in which one action incited another, and so on in the manner of a chain reaction. This had the potential to be highly experimental, avant-garde endeavor, what could be called a free-style approach to traditional art and crafts.

While carrying on this dialogue with the workshop’s participants, the instructors immersed themselves daily in Japan’s traditional culture, taking hands-on lessons in arts such as Japanese painting, calligraphy, flower arrangement, tea ceremony, landscape gardening, Noh theater, and Butoh dance, deepening their understanding of Japanese traditional culture.4

The title of the workshop, “House of Day, House of Night,” comes from the title of Olga Tokarczuk’s book Dom dzienny, dom nocny, published in 1998 in Poland.5 This novel, taking place in a small Polish town near the border with the former Czechoslovakia, tells a richly poetic tale of people repeatedly criss-crossing national borders, swept along by the vagaries of history. The story paints a picture of the wavering line between day and night, of two disparate elements mixed together and conflicting, which is a perfect symbolic expression of this workshop propelled forward by imagination and intuition. It also has echoes in the format of the workshop, which literally had daytime and nighttime sessions.

At this workshop, everyone was intended to be equal, transcending the positions of instructors and participants.

Prior to the workshop, Althamer and Żmijewski sent a message with the following description of the workshop concept: “The main issue of the workshop will be polyphony discussion between two stands - traditional Japanese art and contemporary European art. There will be two groups:

1. Japanese [participants from Japan]
2. European [Paweł ALTHAMER, Artur ŻMIEJSKI]

Very strong tradition of Japanese art [its perfectionism, minimalism, craft’s connection] seems to be an obstacle for Japanese artists. Power of this heritage covers self- emancipatory efforts of Japanese artists (…).

We would like to discuss - using non-verbal visual language - these two opposite stands. We want to keep traditional approach to craft, but on a kind of free style. In this case, free style means that we respect tradition, but we actively discuss it. Both sides are free to openly present their opinions about two stands: traditional Japanese and contemporary European.

Japanese participants will represent by definition “Japanese traditional style.” Paweł ALTHAMER and Artur ŻMIEJSKI will represent “contemporary European style.” We will start a discussion in which all people will have time and space to develop their opinions. Discussion will not be abstract - each presented opinion will comment on opinions of the others. So, we will create a “chain of opinions” in which one opinion “comes from” another one. Like in a game - players keep the same track. Use of all possible media is permitted - even if we discuss tradition - language of the discussion can be fully avant-garde. The final result will contain series of many steps made by all participants individually or collectively.

We would like to keep the issue of the visual debate, even if there will be periods of difficulties or boring moments. But we believe that it will be exciting debate.

The author held close discussions in advance with the instructor via e-mail, and also traveled to Warsaw to meet with them beforehand. In addition they came to Japan before the start of the workshop and energetically carried out preliminary research. The schedule was precisely planned during the preparation stages, and the routine was orderly, although during the workshop itself maximum spontaneity and flexibility were secured and the process emphasized above all.


3www.ica2016.org
Kowalski, Althamer and Zmijewski studied under Kowalski by the Academy of Fine Arts, Warsaw professor Grzegorz Althamer. The concept was drawn on a board with a brush and ink, and the diagram went on to evolve in response to questions and comments from participants regarding the issues stated above. When the concept diagram, drawn spontaneously over the course of this ongoing dialogue, was complete, participants who agreed to it were asked to sign it. If there were points they could not agree with, they were encouraged to make additions to it freely, and if they decided along the way that they could not assent to it, it was explained that they were free to drop out at any time. In the end, not only the workshop participants, but everyone who was present at the time took turns signing, confirming their common agreement to participate and to agree to the rules.

The process of workshop participants engaging in a chain of actions and reactions was filmed in detail, and it was noted in advance that they would be free to take this video footage and edit it themselves afterward. After this ritualistic start to the workshop, what was carried out at the venue, Kumagusuku, most certainly qualified as a cultural encounter between East and West, and while there were occasions of conflict and tension, reciprocal exchange continued throughout.

2. Oskar Hansen’s “Open Form” and Grzegorz Kowalski’s “Common Space, Private Space”

Underpinning this workshop were the “Open Form” theory advocated by the Polish architect, designer and sculptor Oskar Hansen, and the practice of “common space, private space” grounded in this theory, pursued by the Academy of Fine Arts, Warsaw professor Grzegorz Kowalski. Althamer and Zmijewski studied under Kowalski and participated in his workshops. Kowalski’s studio is called Kowalnia, and is known for having many alumni that went on to successful international art careers.

Hansen’s innovative “Open Form” concept was opposed to the architecture generally prevalent at the beginning of 20th century, which while envisioning imaginary residents occupying it, consisted of predetermined “closed forms.” Hansen’s was an unprecedented model, which focused attention on the needs and wants of individuals within groups, reflected in “open forms” that incorporated people’s opinions and were progressively shaped by events and changes as they occurred. Recognizing that there is no such thing as an ultra-expert architect versed in all fields, “Open Form” proposed that the essential guiding force behind architecture ought to be the active and organic involvement of its users. This theory was expanded beyond architecture, and was applied to all aspects of art theory.8

Hansen held a professorship at the Academy of Fine Arts in Warsaw, and among his students was Kowalski. Soon after graduating from the Academy in 1965, Kowalski began working there as an assistant to Hansen. He inherited a sculpture studio in the industrial design department from his predecessor, and in the 1980s also took over another sculpture studio in the sculpture department. Kowalski also carried on the legacy of his former professor’s “Open Form” concept, which led to his development of his own practices termed “Common Space, Private Space” (known by the acronym OWOW, for the Polish Obszar Wspólny, Obszar Własny).9 Kowalski implemented these practices at the studio of the Academy of Fine Arts in Warsaw beginning in the mid-80s.

8After the demise in 1959 of CIAM (the International Congresses of Modern Architecture), the conferences that stood at the forefront of modernist architecture, last actually convened in 1956, Team 10 emerged, consisting of young CIAM alumni. Hansen was one of the Polish members of Team 10, which engaged in mutual exchange and had a wide-ranging influence on young architects of the day. Kurokawa Kisho and Kikutake Kiyonori in Japan were also in line with these trends, presenting the manifesto Metabolism 1960: Proposals for a New Urbanism at the World Design Conference in 1960. “Metabolism” originally refers to an organic process, but at the time, against a backdrop of dramatic economic growth, cities were rapidly developing and there was a need to deal with their expansion, and Metabolism proposed doing so by applying the principles of organic life to large-scale urban planning that would underpin the future of society. Although the plans for a growing, metabolizing megalopolis were too huge to see realization, the significance and importance of the ideas continues to be recognized over half a century later, and are enjoying a reappraisal today. Hansen also proposed a grand urban plan that called for zoning the entirety of Poland, but this also was too radical to be put into practice. However, his thoughts and stances went on to influence many artists afterward, and interest in him and his partner Zofia Hansen is also enjoying a renaissance.

9Kumagusuku is an “art hostel” in Kyoto that enables guests to stay inside an art gallery during exhibitions and gain fuller and deeper experiences of art. Yazu Yoshitaka is Representative Director. cf. http://kumagusuku.info/about. The entirety of Kumagusuku was rented out for the duration of the workshop, and the instructors stayed there as well, while the workshop was primarily carried out in the courtyard on the first floor.

The Polish word for a blacksmith is kowal, and kowalnia means a smithy.

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1980s. The students and the instructor were seen as having equal rights, and engaged in a communication process using not words but visual signals, gestures, and other nonverbal means. Each of the participants had a defined “private space” of his or her own, and also engaged with the “common space” shared by all. The course of the process was not determined in advance, but depended on the joint creativity of the participants, which all recognized and mutually supported while carrying out a process of alternating actions and reactions. This creative process was not directed towards some final goal, but rather a vibrant process of communication itself was emphasized. Participants also agreed in advance not to engage in destructive activities.11

“Common Space, Private Space” was carried out for the first time during the semester spanning 1981-82, in the industrial design department of the Academy of Fine Arts in Warsaw. In 1980, Poland had been swept by surging calls for democratization, sparked by large-scale demonstrations at the Gdansk shipyards and centered around Lech Wałęsa and the organizing of the independent self-governing trade union Solidarity, but the following year, 1981, Jaruzelski became the prime minister and concurrently First Secretary of the Communist party, and declared martial law throughout Poland on December 13 of that year. Tensions were at a boiling point. As university classes were suspended along with the declaration of martial law, the implementation of “Common Space, Private Space” actually went into practice when classes recommenced in early 1982. The studio functioned as a kind of refuge, isolated from the hostile outside world of political tensions and suppression of free expression, and in Kowalski’s words, “We integrated in the atelier against the unpleasant reality of the martial law. Its character was that of a meeting of underground activists, slightly catacombish.”12 In the process of interacting together and ascertaining their positions with respect to one another, the participants learned to keep their egos in check and adopt an attitude of humility. They arrived at the realization that for creativity to work, it must have a receptive audience. An unpredictable creative process is made possible by the presence of the other, who answers actions with reactions, whether these signify acceptance or rejection—the presence of an audience that responds to or transforms these actions.

Żmijewski studied at the Academy of Fine Arts in Warsaw from 1980 through 1985, and participated in the activities at Kowalski’s studio (known as Kowalnia) beginning in his second year, while Althamer was at the Academy from 1988 to 1993, and began jointly exhibiting works with colleagues from Kowalnia starting in 1991. The “Common Space, Private Space” practice at Kowalnia was highly significant, exerting a major influence on the work of many artists who participated. This was dramatically manifested at the first W Samym Centrum Uwagi / At the Very Centre of Attention exhibition, held from November to December 2005 at the Center for Contemporary Art, Warsaw. It was the first in a series of eight exhibitions held from November 2005 through July 2006, focusing attention on the work of artists who debuted from 1989 onward in Poland, and aiming to explore the current state of Polish art. Three artists who were alumni of Kowalnia, in other words who had studied under Kowalski at the Academy of Fine Arts in Warsaw, were selected: Żmijewski, Katarzyna Kozyra (born 1963), and Althamer. Kozyra presented a video installation entitled Punishment and Crime, while Althamer and Żmijewski served as curators, inviting fellow former Kowalski students who had been at the Academy between 1988 and 1996 to the Center for Contemporary Art, where they replicated the group practice of “Common Space, Private Space” as they had done at Kowalski’s studio, in the exhibition [selection.pl]. Kowalski himself was also invited to organize the exhibition Common Space, Private Space: The Kowalski Studio 1989-1994, which featured extensive photographic, film, and other documentation of the OWOW activities at Kowalnia.13

For the [selection.pl] exhibition, it was not Kowalski but Althamer and Żmijewski who drew up the framework of activities. These activities, which in the past were carried out in the sealed-off, sheltered, and virtually cocoon-like context of the Academy of Fine Arts studio, were here presented at a public venue and viewable by general audiences, in other words revealed to broader society. The chain of non-verbal communication that unfolded at the Center for Contemporary Art gradually took on a more chaotic air. Each of the artists invited by Althamer and Żmijewski to participate in [selection.pl], all Kowalnia alumni, were in turn free to invite any guests they wanted, and the result was what Żmijewski called “cataclysm” or “the raw ingredients of reality.”14 For example, invitees included kindergarten children, gymnasium students, sex workers from an escort agency hired by Jacek Markiewicz (born 1964), and female students from a beauty school. In particular the kindergarteners were indifferent to the rules of the game, and became purveyors of pure destruction, with the other

12Sienkiewicz, ibid. p. 80.
participants then turning destructive as well. Faced with the destruction of the delicate chain of actions and reactions based on the activities formerly performed in the studio, many of the participants decided to withdraw from the event. Kowalski himself among them. As described earlier, one of the important, fundamental rules of Kowalski’s “Common Space, Private Space” was the prohibition of destructiveness. This was seen as a crucial prerequisite for mindfully maintaining the flow of the communication process. However, Źmijewski believed that if we prohibit destruction, we will be unable to learn about it. He stated that “We repress anger and aggression but obviously they always come back, this time as demons,” a point that Kowalski acknowledged to some extent, saying of Źmijewski’s endeavor, “You did touch upon the highly important question of taming aggression, the natural urge for destruction and generally on suppressing evil.”

In this way, while influenced by Hansen’s “Open Form,” the experimental practice of “Common Space, Private Space” that developed at Kowalski’s studio in the Academy of Fine Arts was reconnected to society through the incorporation of elements of the real world based on the new ideas described by Źmijewski. This new framework was carried on thereafter. For example, at the “Creating Through Collaboration: Space. Body. Camera” summer master workshops programme for artists held at the Center for Contemporary Art, Ujazdowski Castle, Warsaw in summer 2014, in the first half Kowalski conducted a workshop in the studio, during which participants engaged in nonverbal communication in a space being filmed by a camera, making full use of intuition and imagination, using physical improvisation, and carrying on a chain of action and reaction using visual language. Half of the attendees were Polish and the others from abroad, and the program included a theoretical section, in the form of an evening lecture series in which theorists such as art historians and anthropologists discussed and debated primarily in English. The participants stayed communally in a dormitory provided next to the studio, cooking together, dining, talking, and inspiring one another. During the second half, Źmijewski took on the role of leader, and participants were asked to carry out actions similar to those of the first half, but in public places. These included large shopping centers like IKEA, subway stations, underground passageways, theaters, museums, cemeteries and churches, with the meanings and experiential qualities of the actions varying depending on the location. Here, as well, Źmijewski incorporated elements of reality into the workshop, investigating whether the practice of OWOW remained valid when taken out of the sheltered confines of a laboratory-like environment and pursued in the public sphere.  

3. THE DRAFTSMEN’S CONGRESS

In 2012, Źmijewski was appointed artistic director of the Berlin Biennale for Contemporary Art. He made “Forget Fear” the primary theme of the art festival, advocating political action, artists’ engagement with significant social issues, and reformulation of historical perceptions so that art can be a part of the process of transforming contemporary social realities. Rather than taking a safe distance, he aimed to venture boldly into areas that could be regarded as dangerous. It was expected that this approach would spark discussions covering not only art but a wide range of fields, and in fact it did give rise to swirling controversies. For example, during Occupy Biennale, in conjunction with the Occupy movement that swept the world after the Wall Street occupation in 2011, the ground floor of Kunst-Werke, one of the main venues of the Biennale, was occupied by activists from around the world, declarations were issued, and debates and workshops went on virtually every day in what became one of the most talked-about parts of the Biennale.  

Althamer was invited to participate in the Biennale, and organized an event called the Draftsmen’s Congress at St. Elisabeth Church on Invalidenstraße in downtown Berlin. This was a continuous meeting of people who talked using images, primarily drawn, instead of words, and everyone was invited to join the dialogue. The internal walls of the church were covered up to a height of ...
five meters with white paper for drawing, and the floor was covered as well, securing hundreds of square meters of space for drawing. Normal, verbal dialogue was also possible, but above all it was important to draw. The spirit was of an autonomous and ad hoc intervention. An unofficial version of the Draftsmen’s Congress was already underway throughout Berlin—that is, in the graffiti covering the city’s walls and streets. Althamer aimed to invite all such “draftsmen” to a location where he was the organizer. His “Draftsmen’s Congress” could be called an attempt to bring this lively culture of graffiti, already present in enormous amounts, into a somewhat different and more approachable form. The hope was that the Congress would overflow with joy and creativity, with dissatisfactions and anxieties released through the act of drawing. According to Althamer, “What we were trying to do in this church was to forget fear, but at the same time to be aware. That is a good combination, and that was the message of the Congress. Mutual interaction. Self-expression. There was no conflict there. Or perhaps, conflict made the space more interesting. Actually, there were some really negative experiences. Some people tried to alter the scale of the space. Most, though, seemed to be dancing. People felt free. Even corny creators possessed freedom of thought.” Zmitjewski says that, “In that space, the fetish of professionalism was absent and no one was held accountable for the quality of his/her work; all that mattered was the willingness to participate. It was a carnival, where the audience, usually reprimanded at galleries for so much as touching an artwork, was able to paint, destroy, and cocreate with others.” Everything would have been fine were it not for a group of graffiti artists from São Paulo, calling themselves pixadores, who climbed the brickwork walls of the church and covered them with spray tags. The church officials called for everyone to vacate the church, and the police interrogated the pixadores. The pixadores were able to get home to São Paulo unscathed, but the Draftsmen’s Congress could no longer continue at St. Elisabeth Church, and right away the wall was covered with drawings. The project in Eisenhüttenstadt continued through September 2013 and was the longest-running project of the biennial.

The Draftsmen’s Congress was restaged in 2014 at the solo exhibition Pawel Althamer: The Neighbors at the New Museum in New York, in which museum visitors gradually covered the museum walls and floors with drawings. Later, in 2015 and 2016 it was restaged in Nicosia, Cyprus as the exhibition Draftsmen’s Congress: Life Zone - Life Point. The Mediterranean island of Cyprus, which in Greek mythology is the birthplace of the goddess of love and beauty Aphrodite (Venus), is known for beautiful natural scenery, serene, ancient villages, and rich cultural heritage. However, in 1974 the island was divided into northern and southern sections, with the south primarily inhabited by Greek Christians and the north by Turkish Muslims. Nicosia is the capital of the Republic of Cyprus, and also the seat of government of the Turkish Republic of Northern Cyprus. Thanks to ongoing diplomatic efforts, travel between the north and south has been possible since 2004, and after a meeting in late 2015 with the respective northern and southern leaders Nicos Anastasiades and Mustafa Akinci, US Secretary of State John Kerry declared that Cyprus’s reunification was “within reach.” At the same time, executing a project for citizens of both north and south presented significant challenges. Against the backdrop of these political conflicts and tensions, Althamer and associates moved ahead intrepidly with planning the event, inviting residents of both sides to inhabit a “common space” in the midst of the conflict, encouraging communication through images, and also carrying out group activities such as visiting sites like copper mines dressed in gold suits, drawing together and holding bonfires, and staging improvisatory performances, before the project wrapped up with a finale.

4. SIGNIFICANCE OF THE “HOUSE OF DAY, HOUSE OF NIGHT” WORKSHOP

As described at the beginning of this paper, these
two instructors, Althamer and Żmijewski, led the workshop “House of Day, House of Night” for young artists in Kyoto, with five artists and one group i.e. Nishiyama Yukiko, Niwa Yoshinori, Masumoto Yasuto, Matsuda Masanori, Minase sho and OLTA participating on the Japanese side selected after an advance screening. During the workshop there frequently occurred primordial, enigmatic rituals, symbols and images, such as the participants being tied up with bamboo rope, having all work together like pieces of a puzzle to form a shape, covering two participants posing like the Pietà (the Virgin Mary cradling the dead body of Jesus) with a white cloth and then tying it up, singing and dancing in a circle, and arranging flowers to form seemingly sacred improvisatory altars, all of which caused the minds of the participants to resonate together for the creation of even more symbolic figures, phenomena, and call-and-response physical movement. At time tensions rose and at others a sense of unity or euphoria arose, with a growing sense that participants were encountering unique situations they could only come across there and then. There were moments when the actions of the collective unconscious, no longer governed by any individual will, seemed to progress as if in a dream. Rather than aiming for the completion of something, the processes of transformation and action themselves were prioritized. After the activities of one day finished, they were taken up the next day, serving as a starting point from which something new and different would emerge. This cyclical process of destruction and creation, in which the products of the day before were unhesitatingly dissolved and transformed into something else, and the resulting dynamism generated an intense sense of verisimilitude, and seeing this actually unfold in front of you was truly eye-opening.

It was proposed that this high-intensity workshop of consistently high-strung tension should be, in line with the title “House of Day, House of Night,” held sometimes during the day, and sometimes starting only after sunset. There were “video sessions” (non-material actions) in which instructors and participants communicated non-verbally each day with short videos of about three minutes or less, with no accompanying explanations, and bamboo, ink, brushes, wood, string, and clay. During the workshop there were some prolonged debates due to differences of opinion between instructors and students, but all participants stayed until the final day with nobody dropping out along the way.

“House of Day, House of Night” was a workshop in which the keywords of ritual, interaction with the self, love, and trust made frequent appearances, and each person involved gained the experience of facing off against the raw self (while alongside others, each person faced severe situations independently with courage.) There were fun and uplifting moments, and there were moments of tension with a sense of mounting crisis. The fact that participants, while isolated, were also together and connected, was a support in times of crisis, and led to a shared sense of joy. While feeling at times as if pushed from behind and told to forget fear, the participants felt as if their faith was being tested continuously. Forget fear, but be aware, and enjoy the process. As in a dream, each event seemed to be closely associated, these associations perceived intuitively, the experience like one of moving forward while groping in the dark and looking for the light.

While working with others and aiming for mutual understanding, there was the sense of individual dialogue with the self. It was a series of symbolic acts in which each person dove deep inside him or herself, found something there, and brought it back to the surface of shared reality to share with others. Activities like these seem to offer significant suggestions about the roles that art can play in modern society, and about the importance and potential of education. They can perhaps be carried out only, as the title implies, on a certain boundary line between day and night, at the intermediate times of dawn and dusk. Maybe what is required is the flexibility, and freedom, to traverse this border back and forth with ease.

CONCLUSION

Both the international workshops led by Kowalski and Żmijewski at the Centre for Contemporary Art and the
“House of Day, House of Night” workshop held in Kyoto consisted of series of nonverbal communications. Like the Warsaw workshops originally conducted by Kowalski in a closed studio environment, the Kyoto workshop held in summer was basically inside the Kumagusuku venue and quasi-sealed off despite the presence of observers. Meanwhile, like the later Warsaw workshops organized by Žmijewski, where the OWOW process was carried out in public places, there was a public exhibition representing the culmination of the workshop in January and February at the Kyoto City University of Arts gallery @KCUA, with workshop participants carrying out various workshops at the venue. The chain reaction of communication went off in unexpected directions, and unpredictable material was generated which promised to lead to further future developments.

The process begun by Hansen in “Open Form” and continued through Kowalski’s “Common Space, Private Space” to Althamer and Žmijewski’s “Draftsmen’s Congress” and the “House of Day, House of Night” workshop in Kyoto entails various repeated, ongoing conflicts and dialogues that evolve and metamorphose, and at this workshop it could be envisioned that these would lead to experimental creative activities. This process began with activities in enclosed spaces and spread into public space, not only within the framework of art, but broadly open to contemporary society, delivering encouragement and transformative experiences to many people. The Polish artists’ practices, urging people to forget fear and combat the heart’s tendency to shrink away, even in an era of unrelenting anxiety and tension with the potential to erupt into violence, are of tremendous significance. While not advancing toward a defined goal, or seeking to produce results in any specific form, the process enables each participant to develop a free and open attitude, laying the groundwork for him or her to approach even challenging situations with humor and creativity. The seeds spread by the artists will surely take root and grow further in the future. The experiences of each individual, including events rife with puzzlement and conflict, will tie in to their future realities and give them the power to make positive changes in the world.
Abstract

Actuality can be an index to the value of a work of art. For Walter Benjamin, actuality is also an important topic. His perspective on actuality permeates all of his thought and is directly connected to certain aspects of it. The concept of image is one of these aspects.

How is it possible, for Walter Benjamin, to obtain the “true image”? In “On the Concept of History,” he wrote about the “true image of the past,” which “flits by” (Thesis V). In that text, however, he did not define a specific kind of cognition and its basis. “Doctrine of the Similar,” contains almost the same sentence dealing with “nonsensuous similarity” (and correspondence), which is a somewhat occult concept. With regard to language, nonsensuous similarity is the same as the concept of “kinship (Verwandtschaft)” in “The Task of the Translator.” Simply put, when different languages have words that mean the same thing, for example, “pain” and “Brot,” there is kinship between the words, and translatability is based on this kinship. Furthermore, kinship is grounded on “pure language” (the language of God). In the same way, the unforgettable is unforgetable, even if everybody has forgotten it because it is grounded on the memory of God.

Humans can obtain a true image through perception of “nonsensuous similarity.” For perceiving the image, there is another condition, that is, the object of cognition is the unforgettable because a human being alone cannot recover forgotten or lost things when the object is not unforgettable. The unforgettable is always being forgotten, just like true language was lost because of the fall (“On Language as Such and on the Language of Man”) or just like the faculty to perceive nonsensuous similarity has been (and is) declining. The downfall, that is, the status of being lost or forgotten, is also a condition: that is, the more horrible the downfall, the stronger the energy for salvation (“Theological–Political Fragment”). The moment that the unforgettable is forgotten is also a moment of possibility of recognition, and in that state, the object, namely, the unforgettable, has actuality.

1. Introduction—Cognition or Recognition?

This paper deals with Benjamin’s concept of actuality, because I believe that we can regard a work of art that has actuality as valuable.

In this regard, I refer to the concept of image. However, as Benjamin’s concept of image is ambiguous, in this paper, I deal only with the concept of image related to cognition or perception of “nonsensuous similarity (unsinnliche Ähnlichkeit).”

In this paper, I refer to Benjamin’s Text one after another, to follow the interrelationship in his thought on this theme, namely, image, nonsensuous similarity, kinship, the unforgettable, and the theological view of history and language. Then, I conclude that actuality is the state in which the unforgettable is forgotten: therefore, image as the unforgettable or the unforgettable image has actuality.

Now, I explain briefly about my choice of the word “cognition.” I use that word in the title even though we usually use “recognition.” Here, I distinguish recognition from re-cognition, namely, restoration of cognition, from cognition. However, cognition is also recognition when we completely accept a theological view (argued later). However, this is not so simple. The unforgettable is originally based on subjective feeling, but also on an objectified concept. Therefore, I would like to say that Benjamin’s means of cognition is “cognition as recognition.” Maybe we can understand it in relation to “origin,” not a past as such, but a fundamental phenomenon. It is a ground of recognition of image and actuality. However, this idea, not broadly developed here, is only background for this paper.

2. Concept and Means of Cognition of the True Image

I begin with a passage about image, from the fifth thesis of “On the Concept of History” (1940).

The true image of the past flits by. The past can be seized only as an image that flashes up at the moment of
its recognizability, and is never seen again. (Walter Benjamin selected writings—WBSW, vol. 4, 390)

This thesis explains recognition of the past’s true image. According to several fragments related to this text, history shaped by such true images has actuality.

The messianic world is the world of universal and integral actuality. Only in the messianic realm does a universal history exist. (WBSW, vol. 4, 404)

In the same fragment, Benjamin refers to his own sentence from “Surrealism” (1929). According to that text, “the image space” is “the world of universal and integral actuality” (WBSW, vol. 4, 404 original: vol. 2-1, 217).

We could consider this universal history the same as that expressed in “On the Concept of History.” For example, we could refer to a second thesis, which asserts that we have “a weak messianic power” (WBSW, vol. 4, 390) that should be exerted for the past. Thus, image is related to actuality. Of course, in “Surrealism” the concept of image is separated from the concept of religion. Therefore, there is another means of cognition for image, and we should consider another means of cognition to perceive the image of history. However, reading only the earlier text (fifth thesis) does not enable us to understand how and when a human being can grasp the true image of the past. Therefore, I will refer to another, but very similar passage from the “Doctrine of the Similar” (1932).

The perception of similarity is in every case bound to a flashing up. It flits past, can possibly be won again, but cannot really be held fast as can other perceptions. It offers itself to the eye as fleetingly and transitorily as a constellation of stars. (WBSW, vol. 2-2, 695–696)

These two passages have some words in common and are similar in meaning. In addition, from Benjamin’s use of the word “image” in this and other texts, for example, in the “Little History of Photography” (1931), we see that his perception of similarity and cognition of true image are almost the same. Here I refer to sentences from “News about Flowers” (1928) that strongly connect to “Little History of Photography.”

Whether we accelerate the growth of a plant through time-lapse photography or show its form in forty-fold enlargement, in either case a geyser of new image-worlds hisses up at points in our existence where we would least have thought them possible. (WBSW, vol. 2-1, 156)

“News about Flowers” is a book review of the photography collection by Karl Blossfeldt “Originary Forms of Art: Photographic Images of Plants,” which includes many enlarged picture of plants. The book insists that plants are original forms of art, based on analogies of forms between plants and art.

Benjamin does not completely agree with such insistence, but he says, far from it, “Originary Forms of Art—certainly. What can this mean, though, but originary forms of nature? Forms, that is, which were never a mere model for art but which were, from the beginning, at work as originary forms in all that was created” (WBSW, vol. 2-1, 156). And he expanded such relations from simple analogies to unclearer similarities. (Although he does not here use the word “similarity,” we can understand such examples as similarities.)

The oldest forms of columns pop up in horsetails; totem poles appear in chestnut and maple shoots enlarged ten times, and the shoots of a monk’s-hood unfold like the body of a gifted dancer. Leaping toward us from every calyx and every leaf are inner image-imperatives [Bildnotwendigkeiten], which have the last word in all phases and stages of images conceived as metamorphoses. This touches on one of the deepest, most unfathomable forms of the creative, on the variant that was always, above all others, the form of genius, of the creative collective, and of nature. (WBSW, vol. 2-1, 156)

Therefore, we can say that perception of similarity is strongly connected to image, and, after considering similarity, we can also say perception of similarity makes recognition of image possible.

3. What is Similarity, Particularly, Nonsensuous Similarity?

Then, however, we have a question. What is similarity? The following passage is the beginning of “Doctrine of the Similar.”

Insight into the realms of the “similar” is of fundamental significance for the illumination of major sectors of occult knowledge. (WBSW, vol. 2-2, 694)

This passage indicates that perception of similarity is occult—an important point about the concept. People often think of similarity in terms of visible similarity, such as color and form. According to Benjamin, however, similarity includes much more.

As is known, the sphere of life that formerly seemed to be governed by the law of similarity was much larger…. It can still be claimed of our contemporaries that the cases in which they consciously perceive similarities in everyday life make up a tiny proportion of those numberless cases unconsciously determined by similarity. (WBSW, vol. 2-2, 694–695)

The faculty to perceive such similarity has been declining. Thus, we could recall Judaism’s view of history, that is, history as the downfall. This point is related to a later argument.

Benjamin’s concrete examples of nonsensuous similarity are an astrologer, script, and graphology. According to an astrologer, star constellations determine the life of a baby. Likewise, a script is similar to the thing...
that it describes. And graphology “has taught us to recognize, in handwriting, images—or, more precisely, picture puzzles—that the unconscious of the writer conceals in his writing” (WBSW, vol. 2-2, 697). Benjamin terms such invisible similarity “nonsensuous similarity.”

And now, we can consider similarity between plants and art. Even if there are similarities (or analogies), when we did not have photography, we could not recognize any similarities. Therefore, we could term this “nonsensuous similarity.” (However, Benjamin does not entirely deny sensuous similarity as a means of cognition.)

4. Nonsensuous Similarity and Language, or Kinship

The next passage about nonsensuous similarity is also from “Doctrine of the Similar.”

For if words meaning the same thing in different languages are arranged about that signified at their center, we have to inquire how they all—while often possessing not the slightest similarity to one another—are similar to the signified at their center. (WBSW, vol. 2-2, 696)

Of course, “similar” here means nonsensuous similarity. Clearly, the passage insists that all languages are connected through the medium of nonsensuous similarity.

By the way, Benjamin’s early language issue “The Task of the Translator” (1925) contains a similar argument. At that time, Benjamin did not use the term “nonsensuous similarity.” Instead, he used the word “kinship (Verwandtschaft).” We could exchange the word “kinship” in the following passages for “nonsensuous similarity.”

Translation thus ultimately serves the purpose of expressing the innermost relationship of languages to one another. (WBSW, vol. 1, 255)

As for the posited innermost kinship of languages, it is marked by a peculiar convergence. This special kinship holds because languages are not strangers to one another, but are, a priori and apart from all historical relationships, interrelated in what they want to express. (WBSW, vol. 1, 255)

[A]ll suprahistorical kinship between languages consists in this: in every one of them as a whole, one and the same thing is meant. (WBSW, vol. 1, 257)

Clearly, this argument has almost the same structure as the earlier one about language and similarity from “Doctrine of the Similar.”

However, we should investigate this concept more deeply. In “The Task of Translator,” Benjamin gives the example: Brot from German and pain from French. They mean the same thing, so they have kinship. However, the relation is not essentially simple. Benjamin draws a distinction in the concept of “intention,” that is, “what is meant” and “way of meaning.” Brot and pain have different ways of meaning. They mean other things, and they exclude each other. However, or therefore, they have a supplementary relationship.

Yet this one thing [the same thing] is achievable not by any single language but only by the totality of their intentions supplementing one another: the true language. (WBSW, vol. 1, 257. Content in square brackets added.)

The passage refers to the concept of “true language,” which may also be called “God’s words” (or “God’s language”) as in “On Language as Such and on the Language of Man” (1916). Words create the world and are very close to the language with which humans named things created by God in Genesis. And this naming is based on “kinship.”

It [the task of naming] would be insoluble, were not the name-language of man and the nameless language of things related [verwandt] in God and... (WBSW, vol. 1, 70. Content in square brackets added.)

Here “related” is translated to English, but the original word is “verwandt” (Walter Benjamin Gesammelte Schriften, Bd. 2-1, 151), an adjective of kinship (Verwandtschaft). This is also a basis for regarding pure language as God’s words.

However, naming is not a perfect solution of this task, because of the fall (Adam and Eve’s sin). Therefore, each language contains pieces of this pure language, and they must be supplemented. In conclusion, pure language is the ultimate purpose of translation, calls for translation, and makes it possible.

5. The Unforgettable and Actuality

Regarding this claim and possibility, namely, translatability, Benjamin makes an interesting comparison.

[C]ertain correlative concepts retain their meaning, and possibly their foremost significance, if they are not from the outset used exclusively with reference to man. One might, for example, speak of an unforgettable life or moment even if all men had forgotten it. If the nature of such a life or moment required that it be unforgotten, that predate would imply not a falsehood but merely a claim unfulfilled by men, and probably also a reference to a realm in which it is fulfilled: God’s remembrance. (WBSW, vol. 1, 254)

According to Benjamin, the claim for translation parallels that of the unforgettable requirement that it may be unforgotten. Here also, the word “God” appears.

However, what is the unforgettable?

Benjamin asserts the following. This passage comes from “Dostoevsky’s The Idiot” (1917).

Immortal life is unforgettable; that is the sign by which
we recognize it. It is the life that is not to be forgotten, even though it has no monument or memorial, or perhaps even any testimony. It simply cannot be forgotten. Such life remains unforgettable even though without form or vessel. And “unforgettable” does not just mean that we cannot forget it. It points to something in the nature of the unforgettable itself, something that makes it unforgettable. (WBSW, vol. 1, 80)

Unforgettable is not a human feeling toward an object, but the nature of the object. This nature of things is beyond human, but concurrently, humans must answer the claim so as not to forget the unforgettable.

In the text “Dostoevsky’s The Idiot,” we can perceive Benjamin’s feeling toward his best friend Fritz Heinle (Christoph Friedrich Heinle 1894–1914) who committed suicide with his girlfriend, as Scholem has observed (1975–1978, 66). Heinle’s poetry was slated for posthumous publication in Angelus Novus, a magazine planned by Benjamin, but never realized. In addition to Heinle’s poetry, Benjamin prepared some materials for the magazine, one of them “The Task of Translator”

And as we know, Benjamin wrote an introductory text for this magazine, “Announcement of the Journal Angelus Novus” (1922), which is important for understanding Benjamin’s concept of actuality. Habermas refers to a sentence from “Announcement of the Journal Angelus Novus” as an explanation about Benjamin’s concept of actuality (1972, 177). However, because just from the text, the concept is difficult to understand concretely, I would like to interpret “actuality” from the entire plan for the actual magazine, namely, Heinle’s poetry as the unforgettable (for Benjamin), and translation as defined in “The Task of the Translator”

This actuality can be divided into two aspects, individual feeling and theological meaning (an endless process for restoration of pure language). However, according to Benjamin, “unforgettable” is not a feeling toward an object, but the nature of the object. We could say that he objectified the feeling “unforgettable,” referring to theological structure, God’s remembrance. Moreover, I would like to say that he theologized the feeling “unforgettable.” And nonsensuous similarity, the forgotten sphere of perception, is a variation of “the unforgettable.”

6. Means of Cognition of the Unforgettable

There is one more question: How can humans answer this claim to restoration of the unforgettable even though they have already forgotten?

We can refer to two passages about an image previously mentioned.

The true image of the past flits by. The past can be seized only as an image that flashes up at the moment of its recognizability, and is never seen again. (WBSW, vol. 4, 390)

And The perception of similarity is in every case bound to a flashing up. It flits past, can possibly be won again, but cannot really be held fast as can other perceptions. It offers itself to the eye as fleetingly and transitorily as a constellation of stars. (WBSW, vol. 2-2, 695–696)

There is also one more aspect. In his text of messianism, “Theological–Political Fragment” (estimated 1920–1921), Benjamin argued that the downfall, which means that human beings move away from God, prompts the appearance of the Messiah or messianic salvation. The downfall is also the forgetting of the unforgettable because things related to God are most unforgettable. And remembering the forgotten is a somewhat messianic act. Therefore, this condition allows recognition of the unforgettable and evokes recognition of its image.

However, this takes place only within an instant. Specifically, only in a particular moment, when there is nonsensuous similarity and it is recognizable, humans can recognize the unforgettable’s image through nonsensuous similarity. Then, this state of things filled by this recognizability, in other words, that the unforgettable is forgotten, or that the unforgettable is claiming its salvation and an answer to it, has actuality.

7. Conclusion

You may have experienced that a work of art appears to you as an unforgettable image—unforgettable, not as a personal feeling but as a universal. However, explaining this feeling to others is difficult. Perhaps a person says that for an artist to explain his feeling might be possible, but it is too subjective to argue regarding a work of art. Indeed, this may be so. However, when a work of art itself is or evokes an image of the unforgettable, through nonsensuous similarity, a wordless but undeniable feeling of a necessity, as Benjamin had, it could be said that the work of art has value, actuality. I consider this a fundamental experience of a work of art.

8. References


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1. Kant ‘or’ Hegel?

Kant and Hegel are often regarded as typical philosophical enemies to each other. In this usual opinion however, we can find a more or less doubtful aspect. In most comparative researches about these two philosophical ‘enemies’, the authors are not rarely supporters of one of them and they try to present a splendid victory to her or his philosophical idol by disclosing defects or untruth of the enemy. If their philosophical viewpoints were absolutely incompatible with each other, the dichotomous judgement, ‘If one is right, the other is inevitably wrong’, should be true.

In fact philosophy belongs to the world of science as system of knowledge, and therefore, it would not be unjust, if we discriminate between the rightness and validity of philosophical arguments unlike between the pleasure and beauty achieved in various artworks. And if newer theories were always incomparably more excellent than older ones and thus the latter could always be replaced by the former, it seems definitely not ridiculous that we try to replace Kant’s thought through Hegel’s, just like Newton’s physical theories could be quite easily replaced by Einstein’s.

Nevertheless, even in the field of natural sciences, we can find the cases in which this kind of replacement is impossible, and such an irreplaceability is much more conspicuous in the realm of philosophy. Like in the case of the debate between the corpuscular and the wave theory, a theory based on a certain paradigm could explain a certain part of the object overwhelmingly better than another theory based on another paradigm, while this relation of superiority and inferiority is symmetrically reversed when it comes to another part of the same object. This means: It is quite evident that there are cases in which two theories must exist in a complementary way, although they are by themselves incompatible with each other, because each theory has different explanatory capacity about different aspect of the world.

In this article, I would like to make the suggestion plausible, that there certainly is a kind of complementarity between Kant’s and Hegel’s thought. That is to say: In demonstrating the objective truth of knowledges on one hand, and in demonstrating the unsublatable value of aesthetic dimension on the other, each way of thinking contains its different explanatory power. Moreover, such a complementary relation seems to consist not only between two philosophical tendencies but also between philosophy and art, namely between the conceptual and the aesthetic realm.

What I ultimately try by means of this suggestion, is to develop a better counterargument against Hegel’s aesthetic conclusion, in other words the doctrine of ‘the end of art.’ I hope this attempt could give rise to more satisfactory alternatives to my previous strategy by means of which I tried to revise Hegel’s conclusion by applying his authentic dialectical ideas. Therefore, I would like to begin with an introduction to my previous aesthetic strategy.

2. Art as a re-objectification of conceptual thinking: the first meaningful strategy

We can find so many attractions in Hegel’s Lectures on Aesthetics. Not only the exquisite conceptual determinations, but also the profound explanations and sophisticated argumentations about the cultural function, history and genres of art, are composing a harmonious and coherent logical unity. Moreover, this kind of theoretical unity exists also between aesthetics and other parts of his philosophical system. The problem is, that this kind of theoretical strength is employed to support the very notorious doctrine of the end of art, and thus it is really hard to develop a counterargument against his aesthetic conclusion by a certain sophisticated logical game.

Considering this aspect, I excluded antirationalistic aestheticism from the group of plausible candidate theories. The fatal weakness of this anti-intellectualism...
can be found in its logical contradiction: an argument against the absolute intellectual status of philosophy itself must depend on the processes of justification which make philosophy a strict science, and therefore the cognitive function and the uncircumventability of philosophical argumentation can never be denied. That is, suggesting art as the perfect cognitive substitute for philosophy would be inevitably a philosophical argument, and art could find the ultimate ground for justification about its cognitive value only in philosophy but not in art itself.

In order to avoid this problem, I have opted for another strategy suggested by V. Hössle. This accepts most of the basic directions of the Hegelian absolute idealism on the one hand, and tries to find out an argumentative clue to infer a different aesthetic conclusion from Hegel’s fatal verdict on art on the other. According to this idea, the relationship between art and the truth should be found not in the aesthetic ‘cognition’ of truth, but in the ‘re-objectification’ of the philosophically recognized truth. Insofar as the cognition of the truth (Idea in Hegelian terms) is concerned, the absolute intellectual status of philosophy is not to be denied. It means that the Idea reaches its completion not merely by being recognized, but also by manifesting itself in the sensuously perceivable object. If this argument were persuasive, art might not be sublated by philosophy, but understood as an extension of philosophy, and, in consequence, Hegel’s antagonistic conclusion about art could be avoided or revised. Furthermore, this strategy derives its methodological scheme from the Hegelian way of thinking itself. That is: if it is right that the Idea as the final and complete stage of conceptual pureness must be arranged by the unity of concept and reality, and if the Idea does get its meaning only in its manifestation in the realm of ‘nature’ and ‘(finite) spirit’, philosophy as the highest form of reflective thinking can also get its value only in the case that it is extended to an external embodiment in art (and objective spirit).

By the way, we can raise the following questions on this strategy. Is it really convincing to determine philosophy as the ‘complete’ stage of cognition? Aren’t we still in agreement with Hegel’s opinion about the cognitive ‘inferiority’ of art, if we determine art not as a form of high cognition but only as the re-objectification of cognition that is performed exclusively by philosophy? Is it then not necessary to develop a new argumentative strategy by means of which we can acknowledge the uncircumventable ‘scientific’ status of philosophy on one hand, and confine its intellectual absoluteness and completeness at the same time and justify another cognitive function of art on the other?

3. The complementarity between philosophy and art as two equally co-existing types of absolute spirit: the second meaningful strategy

The clue for this kind of critical revision was already implied by some commentators. They do not support any type of absolute skepticism about cognitive value of philosophy. But at the same time, they do not absolutize the absolute status of philosophical cognition either. According to McTaggart for example, it is difficult to assure that the ‘Absolute Idea,’ which is in Hegel asserts as the last category of logic, is completely free from all kinds of contradiction. It could seem to be logically flawless yet, just because our cognitive incapacity makes us to overlook contradictions of certain categories. That is to say: Even if we acknowledge the truth-function of philosophy and the non-concessive value of conceptual thinking, it is hard to say that philosophy can reveal every single aspect of the realm of truth by means of its conceptual ways of thinking. In this sense we can say that the truth doesn’t belong to an absolutely mysterious realm, but at the same time that it still remains inexhaustible.

This kind of finiteness of human knowledge was actually implicated by Hegel himself, especially when he acknowledges the contingency as an essential moment of the necessity. What philosophy can do, is to recognize the necessities out of contingencies but not to juxtapose every single element of contingent things and events. In this sense too, the world is inexhaustible.

What we have to warn is firstly the impatience and obsession of reason that oppress us to explain everything immediately and in every detail, and secondly the inordinate self-confidence which seduces us to believe that our generation can achieve such complete knowledges. This kind of obsession and self-confidence, the typical symptom of which has been found in the Cartesian ego, is, I think, succeeded to Hegel, and his doctrine of the end of art can be considered as one of its representative consequences. And also my previous attempt to defend art against his conclusion was not completely free from such an obsession, because I still tried to find the cognitive faculty of truth exclusively in philosophy. Therefore, my newly attempted strategy must satisfy following conditions:

1) The confidence that intellectual (logical) rules are real and objective principles of the world, must be supported as our basic standpoint that should not be conceded or circumvented any way.

2) However, we should not fall in the impatient disbelief that we could find out all of those objective rules through a certain version of philosophy by a certain person at a certain spatiotemporal position
3) An argumentative basis should be found which could justify the proposition that art and its aesthetic dimension could also take part in cognition of truth in its own way but without being sublated by philosophy.

4) Consequentially, a more plausible counterargument against Hegel’s doctrine could be developed not by an overall rejection of Hegel’s basic viewpoints, but by finding a complementary theoretical paradigm that supports many crucial aspects of his thought but could also protect us from the intellectualistic obsession.

The complementary theoretical model that I would like to suggest here could be found out of Kant’s aesthetics. Of course there is a fatal disadvantage in his architectonics. That is, it can only fail in justifying validity and dignity of science in general. His notion of ‘a priori’ or ‘transcendental’ are submitted just for experience and cognition, but it cannot play any role as basic condition of being, and thus he cannot prove that science can produce certain objectively valid statements. Insofar he cannot justify the structural identity of the world and the reason, his architectonics can only be a failed transcendental philosophy. However, if we focus our attention on the cognitive status of art, we can find a very useful clue out of his Critique of Judgment.

As well known, the subject matter of Kant’s aesthetics is the ‘judgment of taste.’ This naming may not sound so elegant due to the word ‘taste.’ But the concrete determination of it, i.e. ‘the free play of imagination and understanding’ implies that the realm of beauty is by no means the realm of merely private likes and dislikes, but an exorbitant realm where thought experiments and intellectual adventures are permitted almost unlimitedly, and the status of these experiments and adventures are not inferior to that of the apodictic conceptual cognition of philosophy. Although our aesthetic faculty cannot produce strict knowledge system like science and philosophy, it can expand our spiritual activity ‘to infinity and beyond,’ while our theoretical cognitive faculty — based on schemes, categories, etc. as fundamental (but subjective) conditions— is isolated from the objective truth of things in themselves. I think that we can compromise this Kantian point of view with Hegel’s system and find a new clue to develop a better aesthetic conclusion.

In justifying the firm status of philosophy in the realm of knowledge, Hegel has more advantages than Kant who ultimately supports the pure (inter)subjectivity and limitedness of our knowledge. In warning about excessive confidence in philosophical cognition, on the contrary, Kant is clearly more convincing than Hegel. While Hegel’s epistemological position looks more convincing than Kant’s when he tries to evaluate philosophy as more objectively valid than art, Kant’s aesthetics looks more reasonable than Hegel’s when he tries to justify aesthetic faculty that allows us to go on infinite free expeditions beyond the limit of conceptual knowledge. We witness the success of Kant where Hegel fails, and we witness the success of Hegel where Kant fails.

Excursus

Plato used the famous ‘sun metaphor’ to explain his belief that the absolute objective truth and our subjective cognition can be united because they are identical in their fundamental essence. By imitating this, I would like to use an ‘ellipse metaphor’ to make my belief easier. Long time ago people were used to believe that the orbits of planets are circular. A circle has only one focus. But after Kepler, we know that their orbits are actually oval, and there are two focuses in an ellipse. The shape of an ellipse becomes fatter or slimmer by the distance between two focuses. Moreover, the circle itself belongs categorically to the group of ellipse. Only its eccentricity is zero. Can’t we suppose that there are two focuses in the ellipse of cognition, and can’t philosophy and art be its two focuses? The first focus let us to discover conceptually apodictic and uncircumventable truth. But its scope must be more or less limited, because it is really difficult to reach the final goal that we demand to sciences and philosophy. The second focus is non-conceptual and thus more or less vague and less binding. But it makes our spirit to play in an infinite scope. Can’t we transfigure the Hegelian notion of ‘absolute spirit’ by suggesting that it is built up through a cooperation of philosophy and art as two equal elements, just as two focuses of an ellipse are absolutely equal and symmetrical?
Alternative aestheticism: Artaud’s ‘Plague’ in the light of Sontag’s revelation

ABSTRACT

Antonin Artaud’s “Theatre of Cruelty” is a prophetic theatrical theory in the 20th Century which indicates a distinct sort of aestheticism. A sensible formulation was provided by Artaud’s aestheticism although its descendants and development in France have confronted with numerous problems in the post-modern world. Sontag illustrated Artaud’s “the plague” as a metaphor of morality. However, the meaning and the intrinsic logic of “the plague” in Artaud’s *The Theater and It’s Doubles*, of which the implication is even more radical than Sontag’s reading, lead to the ultimate quest for Good and Evil. This quest is a passage to cultural relativism or pluralism. We can see that Artaud’s formulation is a therapy for cultural disease in Globalization and Modernity which gives out an alternative revelation other than hegemony or revolution.

INTRODUCTION

Antonin Artaud is a prominent theatrical theorist in the 20th Century of which the hypothesis can be considered as a milestone in western theatre. As a betrayal to the Aristotelian theatrical tradition, Artaud displayed his theory of “Theatre of Cruelty” in his work *The Theater and It’s Doubles*, followed by a series of theatrical trends such as The Theatre of the Absurd, Jerzy Grotowski’s “Poor Theatre”, Peter Brook’s “Space Theatre” and Richard Schechner’s “Environmental Theatre”. Just as Susan Sontag termed it, “Upon that art, he has had an impact so profound that the course of all recent serious theater in Western Europe and the Americas can be said to divide into two periods – before Artaud and after Artaud.”

Although in her influential articles, Sontag had recognized the essential factors and the importance of Artaud and his work, what had been misunderstood was his discussion about the relationship between “the plague”, morality and theatre which indicated an alternative form of aestheticism.

Sontag was not the only one who had paid attention to Artaud’s theatrical theory. Actually, the discovery of Artaud and his works had generated great impacts on a large number of philosophers in the second half of the 20th Century. Researches have been made on various aspects of Artaud and his works which can be put into the following categories. Earlier comments on Artaud and his works were mainly biographical, namely, about the relation between Artaud’s biography, his thought and his theatrical works. Sontag’s “Marat/Sade/Artaud,” “Approaching Artaud,” and *Illness as Metaphor* were among the most outstanding ones. Later studies were under the influence of or similar to this sort of approach, such as Jacques Derrida’s and Paule Thvenin’s The Secret Art of Antonin Artaud. These works are fascinating and thought-provoking just as Artaud and his works but at the meantime, general. By contrast, some researchers focused on either certain philosophical concepts in Artaud’s works or the relations between Artaud and the later theories of theatre and movie. These sort of literature studies can be seen in Adrian Morfee’s previous work *Antonin Artaud’s Writing Bodies*, Kimberly Jannarone’s *Artaud and His Doubles*, etc. These works are specific and elaborated though some of them are not historical. In addition, there is also a kind of cultural study making investigation into the philosophical and anthropological resources of Artaud’s theory. Stanton B. Jr. Garner is one of them, making account of “the plague” in Artaud’s text, the tradition of theatre and the history of germ theory. Most of the studies on Artaud concerned about

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his attitudes toward aesthetics and morality, especially those who being attracted by the mysterious term—“the plague” in his text. However, misunderstandings of “the plague” can be commonly witnessed among them—“the plague” is either to be seen as a moral metaphor or to be taken as a demonstration of ultimate “evil”. This, implying the tension between morality and aesthetics in Artaud’s text, leads to the question about Artaud’s position: Is he in favor of morality or aesthetics? Can his theory be considered as a sort of aestheticism (just as most of the researchers would agree)? Is it of any significance in a world of different kinds of aestheticism?

In Artaud’s works, it suggests that aesthetic appreciating experience and art works are passages to the truth of epistemology, ethics and existential-ontology, of which the variations can be seen through the works of Foucault, Deleuze and the General Strike. Additionally, aesthetics seems to be prior to morality (ethics) in Artaud’s text. However, it seems that Sontag would agree that Artaud’s “Theatre of Cruelty” is a claim for morality rather than aesthetics because as she argued, when Artaud rejected Surrealism, it means that he at the same time rejected ‘the aesthetic’ that he supposed belonged to Surrealists. Moreover, Artaud claimed that when there is a conflict between morality and aesthetics, he would be on behalf of morality and its seriousness.9 At this point, Sontag’s view is plausible to some extent. Nevertheless, if we probe into Artaud’s words and try to figure out a clear outline of his points about “aesthetics” and morality, we will doubt if Sontag’s answer to this question is complete or accurate. Also, through this reading, the radical meaning of Artaud’s text in the context of cultural inter-relationship would be revealed.

1. Aesthetics and Morality: Aspects of Aestheticism

Before we examine Artaud’s or Sontag’s words, it is first of all necessary to understand how the relationship between aesthetics and morality has been generally considered and what exactly is aestheticism. Although there were philosophers like Ayer saying that ethical terms, or moral judgments are just like aesthetic terms in the way of expressing nothing but pure feelings10, most of them would acknowledge that there really is difference between morality and aesthetics after all. For example, after making comparison between Ayer and Hume, E.F. Carritt concluded that "our moral and aesthetic judgments differ fundamentally in this: It is at least very questionable if, on reflection, we can believe that things have what we call beauty whether anybody is affected aesthetically by them or not... On the other hand, reflection on our moral judgments more and more convinces me that the relations in which we stand to our fellows are in objective fact grounds of real obligation.”11 There has been a lasting concern about the relation between morality and aesthetics descending from the Hellene and the Hebrew in which the basic views are conflicting. On the one hand, for Plato, body and sense are temporal and unreliable, while (aesthetic) Beauty is surprisingly a passage to Truth. On the other, Saint Paul tended to be skeptic of body or the aesthetic but was on behalf of the discourse of the perceptual in some of his texts.12 All these have made it difficult for us to see them through. However, what is for sure is that there has been a tension between this two terms. As George Kateb argued, what is between them is either cooperation or hostility.13

In the history of aesthetics, this issue has always been heated. While Kant manifested that the beautiful is the symbol of the morally good, Terry Eagleton would rather equals aesthetics to ideology in which certain moral rules or systems take shape. From Kant to Eagleton, from the self-disciplinary aesthetics and the ideological aesthetics, two different kinds of aestheticism can be identified. One claims that art or Beauty should be for its own sake, i.e., “art for art’s sake (or ‘l’art pour l’art’)”, the English rendition of a French manifestation in the late 19th Century, represented by the Victorian Aestheticism and the French Symbolists. The other is well-known for its Marxism advocators such as Eagleton, Fredric Jameson and Pierre Bourdieu. They rejected and undermined the autonomy of art or Beaty which is said to be logically identical with the myth of Capitalism—the “inner-directed” and “self-motivated” individualism. These Marxists tended to politicize every issue of aesthetics and see aesthetics as an invisible method of ruling or a potential revolution to the society. Arthur Danto would argue, and I will agree, that according to these two kinds of aestheticism, Beauty/art/aesthetics is either of or of no utilitarian function (to the society)14.

As we know, aestheticism has always been seen as a betrayal or a rejection toward ration. In the discourse of aestheticism, Beauty/art/aesthetics is paramount to all the others. In detail, it consists of three main features: i. It is a defence for the perceptual; ii. It is dedicated to re-

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9Approaching Artaud, p. 29.
11Ibid, p.147.
place traditional religion with arts; iii. It suggests an aesthetic attitude toward human life and the world. These are of little doubt. But few has taken different dimensions of ration into account which refer to Logic and Ethics. When we are talking about the values of Beauty, aesthetic appreciating experience and art works, we do not observe them independently. Rather, we put them into relations with that of Truth and that of Good. Therefore, there are different kinds of aestheticism according to their attitudes toward the relations. Some claim that the values of Beauty or art works are irrelevant with anything else including that of Truth or Good. Some hold an opposite opinion and argue that Aesthetics and Arts are dominant in the relations with Logic and Ethics. Many great philosophers belong to the latter and most of them think that Aesthetics and Arts supply universal standards for Truth and Good. In the works of late Martin Heidegger, late Hans-Georg Gadamar and Mikel Dufrenne, or, philosophers in the late period of phenomenology movement, this tendency is obvious. However, a shared assumption of them is universalism—no matter it is universal Truth, Good or Beauty. Less except Artaud had thought about conflicts and conversations between different cultures which effectively undermine universalism.

When Sontag pointed out the uniqueness of Artaud’ attitudes toward art, morality and aesthetics, she was right. She also highlighted the similarity between Artaud’s The Theater and It’s Doubles and Nietzsche’s The Birth of Tragedy. It is true that there is a clear connection between Artaud’s and Nietzsche’s aestheticism. Given this, it is confusing to think about Sontag’s words about Artaud’s aesthetics. Differed from Nietzsche, Sontag’s Artaud cares about morality even more that he would not stand by the theatre of sensualism because they are morally shallow. It seems that aesthetics is outweighed by morality in Artaud’s thought according to Sontag. However, when we read more carefully, we will find that Sontag’s reading and analysis are even more subtle than they seem to be. What she denied was Artaud as a pursuer for Beauty. Just as she emphasized, Artaud was not among those ordinary advocates for aestheticism and the irrational. He never aimed at aesthetic pleasure. Rather, when he criticized the morally shallowness of art and pleasure, he was standing by Plato.

However, it does not mean that Artaud is not in favor of aesthetics. By contrast, Artaud, as Sontag acknowledged, treated himself as a doctor to heal cultural diseases with theatrical art. That is to say, Artaud thought that art/aesthetics is not only immediately relevant with morality/culture, but also a therapy for the “disease” of morality/culture. The implication is that there are problems in culture/morality which can not be solved by itself. Instead, culture/morality should resort to art/aesthetics, which implies that art/morality is more fundamental.

Besides, it is understandable that Sontag would choose to consider Artaud as a moralist rather than an aesthetician if we have noticed the change in Sontag’s thought from the early 1960s to the late 1970s. The one writing Under the Sign of Saturn was not exactly the same as the author of Against Interpretation, not to mention the period of Illness as Metaphor: attentions had been switched from aesthetics to morality. An evident proof is her attitude toward Leni Riefenstahl. As Susan Rubin Suleiman recognized, “one clear manifestation of Sontag’s evolution from aestheticism to ethics, according to this view, is the contrast between an early essay like the 1965 ‘On Style’ and the 1975 ‘Fascinating Fascism’, both of which deal—the former almost in passing, the latter in a major way—with the work of Hitler’s favorite filmmaker, Leni Riefenstahl.” Though Suleiman does not that agree with this view and suggests that “Sontag was concerned with ethical questions not only in her later work but from the beginning” because she could not live without “the idea of Europe”, she also said that Sontag was not a traditional moralist and there really were changes during her becoming. In fact, those changes can also be seen in her works on Artaud. It is obvious that she was drawn more to aesthetics and in her early essay “Marat/Sade/Artaud” (1961) than in the late “Approaching Artaud” (1976) and Illness as Metaphor (1978). In this sense, maybe we should reconsider Sontag’s considerations on Artaud: Are they reliable all the time? Is it necessary to be against Sontag’s “interpretation” of Artaud and his work?

2. BESIDE “Our Culture”: THE RADICAL MEANING OF “the Plague”

In The Theater and It’s Doubles, Artaud had made explanations of the three essential terms of his “Theatre of Cruelty”: the plague, metaphysics and the alchemical theatre. He claims that there is an intrinsic similarity between the plague and the theatre which can be seen
in their essence, causes, victims (or actors) and effects. In one sentence, both the theatre and the plague are immaterial and gratuitous. In terms of philosophy, we are to examine the authentic meaning of “the plague”. In the chapter “The Theatre and the Plague”, he told about the essence of the theatre and the plague.

Whatever may be the errors of historians or physicians concerning the plague, I believe we can agree upon the idea of a malady that would be a kind of psychic entity and would not be carried by a virus...It would be difficult to isolate one actually verified instance of contagion by contact. 21

Thus the plague seems to manifest its presence in and have a preference for the very organs of the body, the particular physical sites, where human will, consciousness, and thought are imminent and apt to occur. 22

If the essential theatre is like the plague, it is not because it is contagious, but because like the plague it is the revelation, the bringing forth, the exteriorization of a depth of latent cruelty by means of which all the perverse possibilities of the mind, whether of an individual or a people, are localized. 23

As shown in the text, Artaud made an analogy between the theatre and the plague. Based on this analogy and these essential similarities, a comparison has been made between the theatre and the plague. The first point to make is that the principal cause of the theatre and the plague is “a kind of psychic entity”. In Artaud’s view, for one, the root cause of the plague is not something exterior or material. Instead, it is a sort of spiritual virus which “seems to manifest its presence in and have a preference for the very organs of the body” that are subjected to “human will, consciousness and thought”. Namely, they are “imminent” forces hidden on the back side of “an individual or a people”. The plague is a result of the encounter of different cultures of which people have not got the same immune system. They are not actually “infected” by the other, but are affected by the Healthy Virus Carriers. The theatre is just like the plague in their common spiritual essence. Both of them are the consequence of the encounter or conflict of different cultures or civilizations, where we see diseases in the plague and see arts out of the theatre. Another point is that both the plague and the theatre are brought about by the outsiders coming from another civilization or value system. In the history of the theatre and the plague, communications and conflicts have always been common and necessary. The plague acts like an exteriorization of the conflicts in the theatre. More, as for their forms, both of them are sorts of spiritual exposure where we can see “all the perverse possibilities of mind”. Last but not least, both the plague and the theatre destroy everything without giving back anything. They are of no use to human civilization. While the plague breaks down the whole society, “the theatre, i.e., (is) an immediate gratuitousness provoking acts without use or profit”. 24

When it comes to the causes of them, we will see these causes are spiritual rather than material. As for the plague, we would see that the cause of it is immaterial by the anatomy of the dead bodies that “the corpse of a plague victim shows no lesions when opened”. 25 Likewise, the theatre happens just like this. The theatre takes shape by the performance of actors on the stage, while what makes up the performance is the emotion of the actors. Actors’ emotion contributes to the performance on the stage just like immaterial factor contributes to the plague. “The stage of the victim who dies without material destruction, with all the stigmata of an absolute and almost abstract disease upon him, is identical with the state of an actor entirely penetrated by feelings that do not benefit or even relate to his real condition. Everything in the physical aspect of the actor, as in that of the victim of the plague, shows that life has reacted to the paroxysm, and yet nothing has happened.” 26 That is to say, on the one hand, the emotion of the actors is exteriorized to be the images on the stage. “Like the plague, it reforges the chain between what is and what is not, between the virtuality of the possible and what already exists in materialized nature.” 27 On the other, the images on the stage provoke the emotional reflection of the audiences just like they suffer the influenza. The main process of the theatre is formed by its performance and appreciation which “provokes the most mysterious alterations in the mind of not only an individual but an entire populace” just like the plague would do. Their similar effects can be seen through these alterations: “It appears that by means of the plague, a gigantic abscess, as much moral as social, has been collectively drained; and that like the plague, the theatre has been created to drain abscesses collectively.” 28 At the meantime, Artaud denied this task can be completed by means of language because language in the western tradition is ruled by logic and metaphysics. On the theatrical stage, gestures, actions and meaningless sounds which are considered as the unique means of theatrical performance are the

21ibid, p.30. 22ibid, p.21. 23ibid, p.24. 24ibid, p.20. 25ibid, p.27. 26ibid, p.24. 27ibid, p.27. 28ibid, p.31.
only things that would work. These means are isolated from language according to Artaud.

After we examine the philosophical aspect of “the plague”, the next step is to see it in the context of western history. There has been a long history of the connection between the plague and the theatre. And morality generally serves as the bridge between them. “Plague” is the English rendition of the Latin word “Plaga” of which the original meaning was “stroke” and “wound.” As Sontag explained, “(it) has long been used metaphorically as the highest standard of collective calamity, evil, scourge.”

This connection can be traced back to the theatre Oedipus: When Thebes was faced with the devastating plague, the great king Oedipus was implied by the gods to find out a criminal who had not served his sentence. The plague was the result of the wrath of the gods which was because of this unrevealed crime. This criminal turned out to be Oedipus himself who had done the crimes of killing his own father and marrying his own mother. In this theatre, the king has to bear the punishment so that to put an end to the wrath of the gods and the plague. That suggests the plague is like a punishment on the degradation of morality.

Similarly, the plague, morality and the theatre attached to each other more closely in the Christian world that Saint Augustine claimed in his the City of God that the effects of the plague and the theatre are alike—the plague takes lives while the theatre undermines the souls. They always occurred in the same period in which people donated not only their bodies but also their souls to the Devil. Garner pointed out that playhouses were closed several times for the plagues and “in 1584 the Corporation of London wrote to the Privy Council: ‘To play in plague-time is to increase the plague by infection; to play out of plague-time is to draw the plague by offendings of God upon occasion of such plays.”

Namely, it has been commonly believed that the three of them—the plague, the moral degeneration, and the plague are caused by each other. People’s interest in the connection of them had once died down until the late 19th Century that it was stimulated again by germ theory. Germ theory was combined with the metaphors of morality and thus enhanced the imaging connection between moral degeneration and disease. Meantime, this connection had also been strengthened by a series dramas of social problem like Ibsen’s Ghosts which had turned the playhouse into a spiritual hospital. Being exposed to a large scale of cholera, smallpox and influenza, there was an increasing panic toward the plague, which had been the background of Artaud’s text. However, his text was not only the intensification of the common belief but a critical rethinking of it. And the latter is the radical feature of his revelation.

MORAL UNIVERSALISM OR MORAL PLURALISM: THE REVELATION OF ARTAUD’S “the Plague”

The imagining connection between the theatre, morality and the plague has been criticized and deconstructed by Sontag in her Illness as Metaphors. For Sontag, the metaphors of illnesses were fictions of collectives from pre-modern or early modern societies of which most had been proved to be absurd. However, this sort of collective unconsciousness still lasted in ideology, which had generated obstacles to the treatments and detrimental influence on the patience. She emphasized there were “notable attempts by writers as different as Artaud, Reich, and Camus to impose that as a metaphor for the dismal and the disastrous” which were implausible and harmful. They had created a mythology of disease where improper moral judgment are encouraged while the real causes of diseases are concealed. What Sontag tried to persuade the readers was that the plague is irrelevant with moral degeneration, nor is it related to the theatre. However, Artaud’s analogy has not simply equaled the plague to the theatre. Although his point of view is not verified in modern medicine, we must realize that he did not simplify the plague to be the “moral judgment” or a sort of punishment.

No one can say why the plague strikes the coward who flees it and spares the degenerate who gratifies himself on the corpses. Why distance, chastity, solitude are helpless against the attacks of the scourge; and why a group of debauchees isolating themselves in the country, like Boccaccio with his two-stocked companies and seven women as lustful as they were religious, can calmly wait for the warm days when the plague withdraws. If Artaud did have been criticized by Sontag, it could not be right for Sontag to blame him for making absurd “moral judgment” because he never tried to. In Artaud’s theory, the foundation of his analogy is the common essence of the theatre and the plague—they are great spiritual strokes that present themselves as challenges to morality. In these challenges, the criteria of Good and Evil are being undermined. We can see that the phrases of “distance, chastity, solitude,” “degenerate,” “religious” have become powerless and meaningless with the col-

32The Theatre and Its Doubles, p.22.
lapse of criteria. What should not be neglected is their different positions which lead to controversial aims and conclusions. As we discussed before, under the sign of “Europe”, late Sontag held an attitude of ration and ethics, identifying herself with the tradition of western rationalism. What she devoted to was the disenchantedment of the myth of disease (including the plague). And what she criticized was the moral metaphors of disease. In other words, she tried to find another perspective with more morally-good or politically-right. For Artaud, neither morally-good nor politically-right should be his destination. He went a step further than the criteria themselves and tried to rethink them in the context of cultural-interrelationship. Not like what had been scolded by Sontag, Artaud never aimed at misleading his audience to certain “moral judgment” or even superstition. He never equaled the plague to any moral judgment as he had recognized something bizarre: the plague did not ever strike immoral people. Instead, it stroke down the “helpless distance, chastity and solitude”. Namely, the plague never serves to be the punisher for moral criteria. More radical than Sontag, what Artaud asked for is not certain moral judgment of moral rules, but the skeptic of the criteria themselves. 

In the history of Europe, all the plagues there ever have been were results from the outsiders. As Sontag discerned, “there is a link between imagining disease and imagining foreignness. It lies perhaps in the very concept of wrong, which is archaically identical with the non-us, the alien.” Europe is alleged to be free from disease and every disease was brought about by “the East”, while the disease being brought to “the other” and “the East” by the colonialists cannot be seen as “the plague”. This is an implication of Euro-centralism. In The Theatre and Its Doubles, we can see Artaud’s skeptic about this ideology. He argued that the plague can not only be brought “in” Europe by “the savage” but also be brought “to” “the savage” by European.

For example, on an island without any contact with modern civilization, the mere passage of a ship carrying only healthy passengers may provoke the sudden outbreak of diseases unknown on that island but a specialty of nations like our own: shingles, influenza, grippe, rheumatism, sinusitis, polyneuritis, etc. 34

Through this noticeable fact, Artaud implied that “the civil” has long been immune from several diseases while “the savage” has not. Likewise, modern civilization has dropped or controlled the cruelty of its ancestors while “the islander” has not. Therefore, “the civil” is free from the harm of disease and cruelty but is also a Healthy Virus Carrier and a civil murder at the same time, which would bring disasters to “the savage”. Because neither the disease nor the evil has been eliminated at all. Rather, they are hidden on the back side of “the civil” and look out for their new victims when encountered with “the savage”. This can be extended to the case of different cultures: none of them could be seen as more “advanced” or “civil”. They are just “different” from one another but they do bring virus or social problems to one another. In other words, there may not be morally-better or morally-worse, but “difference” among these cultures would be amplified or even grow into disasters when they encounter with each other. And what was suggested by Artaud is that this sort of encountering can bring about disasters like the plague and also, a constructive curiosity about “our culture”, or, the criteria of Good and Evil, if they can live through the disaster. A moral pluralism is implied here: if the criteria of certain culture are universally reliable, there would not be any plague, conflict, or theatre. Thus, we can also say that Artaud is, deliberately or not, directed at moral pluralism.

Taking this into account, it is plausible to deny Artaud to be a normal moralist. If we take the suggestion of Kateb, we can even put Artaud’s theory into the category of aestheticism. There are several reasons for this. The principal one is that the moral conflicts and spiritual alterations are exteriorized as visible representations on the body as abscesses and actions. They are much more than moral facts or history. Rather, they have been “art” or “the aesthetic” though they could have been mere facts. Another sensible factor is that these sorts of conflicts can only be stopped or solved by means of the plague and the theatre. As none immune system could be established without virus or disease, no sustainable global culture could be formed without kinds of cultural communications. The theatre has provided a considerable solution to the conflicts and isolations though itself should be of no utilization according to Artaud. We are familiar with this sort of aesthetic salvations like those suggested by Theodor Adorno, Walter Benjamin and Herbert Marcuse. However, what is distinct in Artaud’s aestheticism is that he neither restricted himself in certain form of social institution (Capitalism or Communism) nor called for the universalism applying for all. This turned out to be the essential feature of Artaud’s aestheticism, and maybe, is its lasting prophetic meaning for the contemporary society in the increasingly trend of globalization. As Nietzsche said, “for it is only

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34AIDS and Its Metaphors, p.48.
35The Theatre and Its Doubles, p.9.
36Aestheticism and Morality, p.18.
as an aesthetic phenomenon that existence and the world are eternally justified. While Kateb may refused to seek aesthetic satisfaction in social phenomena, Artaud would probe into an alternative aestheticism other than Nietzsche's formulation or what Kateb discerned as "democratic aestheticism", to heal the wounds and diseases in cultural inter-relationship.

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The aesthetic experience of bad art: from the point of view of the evaluative approach to aesthetic experience

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ABSTRACT

In contemporary aesthetics, there is a continuing debate on aesthetic experience: the content approach vs. the evaluative approach. Recently Noël Carroll has claimed that the evaluative approach cannot properly explain the aesthetic value of bad art. The aim of my paper is to examine Carroll’s objection and to reconsider the aesthetic experience of bad art from the point of view of the evaluative approach. I assert that there might be a miscommunication at the base of Carroll’s criticism and that this miscommunication arises from the difference of terminology of “valuable (valued) for its own sake.”

1. THE CONTENT APPROACH VS. THE EVALUATIVE APPROACH

Let us start by surveying the claims of two approaches: the content approach, recently supported by Noël Carroll, and the evaluative approach, recently advocated by Robert Stecker and Jesse Prinz.

According to the content approach, aesthetic experience is defined as focusing on certain properties. Carroll posits these as aesthetic, formal, or expressive properties. This conception of aesthetic experience is disjunctive. So focusing on at least one of these properties is sufficient for aesthetic experience. Something more is necessary. They think it is a certain sort of evaluation.

Recently one of the advocates of the content approach, Noël Carroll, has claimed that the evaluative approach cannot properly explain the aesthetic value of bad art. According to the evaluative approach, Carroll says, aesthetic experiences of bad art are at best instrumentally valuable and not valuable for their own sake.

But how should we understand the value of bad art? Is the Carroll’s criticism appropriate? The aim of this paper is to re-examine the aesthetic experience of bad art from the point of view of the evaluative approach and to make clear the various types of evaluation of bad art.

0. INTRODUCTION

In the history of aesthetics, there have been many debates on the nature of aesthetic experience. In this paper, I focus on a continuing and ongoing debate on aesthetic experience: the dispute between the content approach and the evaluative approach. On the one hand, those who advocate the content approach define aesthetic experience as focusing on certain properties. On the other hand, those who advocate the evaluative approach distinguish between aesthetic experience and the mere recognition of such properties. According to this approach, mere focusing on such properties is not sufficient for aesthetic experience. Something more is necessary. They think it is a certain sort of evaluation.

Another recent debate pits Carroll against Alan Goldman. This debate mainly focuses on the extension of aesthetic experiences. See Goldman (2013) and Carroll (2015). First, Goldman argues for a broad view of aesthetic experience. He claims that we should expand the extension of aesthetic experience and admit the role of moral or intellectual faculty in the experience. Second, Goldman claims that Carroll’s conception of form is too broad. Third, Goldman charges that Carroll is inconsistent about the relation between moral property and aesthetic property. Carroll (2015) carefully replies to these objections. Although my presentation does not deal with this debate, this difference sheds light on Carroll’s conception of aesthetic experience from another perspective.

Another champion of this approach would be Monroe Beardsley. He proposes such properties as intensity, complexity, and unity.
experience in many of the leading accounts of the phenomenon" (Carroll 2015, 172).

On the other hand, the evaluative approach, as its name suggests, requires a certain sort of evaluation. Of course, aesthetic experience is traditionally connected to some special sorts of evaluation, which has been characterized by the phrases “disinterestedness” or “valuable for its own sake.” In this sense, the evaluative approach is not at all uncommon. It is, in fact, a very traditional approach. Recent advocates, such as Robert Stecker and Jesse Prinz, try to elaborate on the characterization of this evaluative attitude so as to capture our ordinary conception of aesthetic experience. For example, Robert Stecker proposes “the minimal conception.” According to this view, aesthetic experience is “the experience derived from attending in a discriminating manner to forms, qualities or meaningful features of things, attending to these for their own sake or the sake of a payoff intrinsic to this very experience” (Stecker 2010, 52–53).

As this quote shows, Stecker carefully avoids confining the type of evaluation to “evaluation for its own sake.” That is, he leaves room for attending to some properties for the sake of “a payoff intrinsic to this very experience.” So we should not simply equate Stecker’s view with those traditional accounts that were objects of Dickie’s severe criticism in the second half of the 20th century.6

2. CARROLL’S CRITICISM OF THE EVALUATIVE APPROACH: “INSTRUMENTALLY VALUABLE” OR “VALUABLE FOR ITS OWN SAKE”

Given these differences, let us look closely at Carroll’s criticism of the evaluative approach. He said, “[p]erhaps the defender of the evaluative view of aesthetic experience will argue that experiences of bad art are valuable because they teach us about badness in art. But even if that is coherent it shows, at best, that these experiences are instrumentally valuable, not that they are valuable for their own sake” (Carroll 2015, note 1).

Carroll thinks that according to the evaluative approach, experiencing bad art is not valuable for its own sake (and that such artworks are, at best, instrumentally valuable). But why? Let us examine this closely.

2.1 On the Meaning of “Valuable for Its Own Sake”

We need to examine the implications of the phrase “valuable for its own sake.” Specifically, how should we understand the term “valuable”?

In one interpretation, the term “valuable” implies that its object is valued positively. Carroll interprets it in this way. Thus, he criticizes the evaluative approach and claims that the content approach’s advantage is that it can accommodate negative aesthetic experience.7

But should we understand the phrase “valuable for its own sake” only in the narrow sense? In another interpretation, its valence might be positive or negative. Those who adopt this interpretation understand the word “valuable” to mean “assessable.” Of course, the term “valuable” itself has a positive nuance. Thus, not always but usually, Stecker seems to choose the term “valued” instead of “valuable.”8 That is, Stecker uses the phrase “valued for its own sake,” regardless of whether its valence is positive or negative.9,10 Furthermore, Stecker leaves room for indifferent aesthetic experience. The reason is that “[t]o find an experience indifferent is to evaluate it. It is to put it at the zero point on a scale of value” (Stecker 2006b, 284).

To be honest, I myself prefer this latter position; I would like to leave room for the negative and “valuable” aesthetic experience. But in this paper, I do not make any explicit argument on this issue. I leave it open. Instead, I simply consider the nature of negative aesthetic experience on behalf of the evaluative approach.

2.2 Several Options

Note that how we should understand the meaning of “valuable” is one issue, and whether we should choose...

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6A second advantage of my version of the content approach is that it allows for negative aesthetic experiences, whereas, arguably, the evaluative approach does not. It seems undeniable that many of our encounters with artworks can be negative or indifferent. But it does not seem that these count as aesthetic experiences on the view that aesthetic experiences are self-rewarding. For it sounds like a contradiction in terms to say that an unhappy experience of an unintentionally incoherent novel is self-rewarding” (Carroll 2015, 172–173). For example, in Stecker (2010)’s summary of Chapter 3, he—no doubt intentionally—uses the word “valued” instead of “valuable.” After comparing the minimal view (of the evaluative approach) with the content approach, he said, “we have argued that the minimal view is superior because it, unlike the content oriented approach, captures the idea that aesthetic experiences are valued for their own sake” (Stecker 2010, 60–61).

7Of course, whether we should accept the negative aesthetic experience is debatable, so we have to be careful that this is not a knock down argument. In fact, Stecker says it is a semantic problem. That is, on the interpretation of this phrase, he does not commit strongly to one side. Stecker modestly claims that his view can accommodate this type of interpretation. Stecker says: “Is aesthetic experience always something positively valued? The answer is that this is a semantic matter, but we can certainly recognize negatively valued aesthetic experiences, consistent with the idea that such experiences are valued for themselves. All that is needed is that the negative evaluation is of the experience itself rather than further things it brings to us” (Stecker 2010, 55).

8On the other hand, Durà-Vilà (2016) strongly maintains that we should accept the negative experience.
the evaluative approach or the content approach is another issue. They are separate issues. But it seems that the difference in terminology is what causes the disagreement between Carroll and Stecker.

Let us see this debate from a different point of view. We can see several options here.

Q. Aesthetic experiences are...
   a. only positive experiences.
   b. variably evaluated experiences. (The valence could be positive, negative, or indifferent.)

Q. The valence of “valuable (or valued) for its own sake” is...
   a. only positive.
   β. variable. (The valence could be positive, negative, or indifferent.)

Q. Aesthetic experience is defined by...
   A. The non-evaluative approach. (Content approach)
   B. The one-way evaluative approach. (The valence is only positive.)
   C. The variable-way evaluative approach. (The valence could be positive, negative, or indifferent.)

Since Stecker leaves room for the negative or indifferent aesthetic experience, he can, at least theoretically, choose the position b-β-C. The option b-β-C can readily explain the aesthetic experience of bad art.

To be fair to Carroll, we should note that he does not ignore the possibility of b (negatively aesthetic experience). As I said earlier, he admits the negative aesthetic experience, and he even claims it as an advantage of his view that his view can accommodate such an experience. So, concerning the extension of aesthetic experience, Stecker and Carroll could agree to choose b.

But let us look closely at Carroll’s terminology. Carroll proposes an interpretation of the phrase “valuable for its own sake.” He says that “[t]he evaluative view of aesthetic experience claims that aesthetic experiences are necessarily self-rewarding” (Carroll 2015, 173). Since we have already seen Stecker’s view, which was close to po-

Q. The works of Demien Hirst

3.1 The Works of Demien Hirst

The first case we examine is works that are aestheti-

3. THE VARIOUS TYPES OF EVALUATION
THROUGH NEGATIVE AESTHETIC EXPERIENCE:
DEMIEN HIRST AND BAD ART

How should we understand the negatively evaluated aesthetic experience? Is it ever possible? If it is, how is it possible? To demonstrate that the possibility of such an experience is not just conceptual, we must examine some actual cases.

Participants of this debate offer some examples of a negative experience. Bad art is one of the examples. As I said in the introduction of this paper, Carroll himself mentions bad art. But exactly what example Carroll has in his mind seems ambiguous. Is it aesthetically bad art or artistically bad art? In what follows, I discuss two cases:

1) ugly and artistically good art and 2) artistically bad art. Let us consider how we could evaluate them. The main question here is How can we appreciate bad art aesthetically? But before tackling this question, let us consider ugly art.

3.1 The Works of Demien Hirst

The first case we examine is works that are aestheti-

11To be precise, he does not clearly advocate this position. He modestly says that his theory is coherent to this position and that he can accommodate the indifferent aesthetic experience. In any case, it is certain that he cares about this possibility of the position b-β-C. But I do not think it is clear whether Stecker accepts the option a-α-B.

12Carroll says “it appears virtually self-contradictory to maintain that the unfortunate experiencing with understanding of an incoherent drama is self-rewarding” (Carroll 2015, 173).
roll does not have a problem here, because in his view, we need only focus on properties. Even if the experience is negative, just focusing makes the experience aesthetic.

Stecker also admits the possibility that Hirst’s work gives us aesthetic experience. Given his view, this is to be expected. As we saw earlier, he thinks that all that is needed is evaluation, whether its valence is positive or negative. But in order to see that Stecker’s position is not just theoretical but substantial, let us look closely at his view.

In his book *Aesthetics and the Philosophy of Art*, Stecker proposes some ways of evaluating Hirst’s work. On the one hand, Stecker appreciated it in terms of its instrumental value. He says, “suppose, after attending an exhibit of a bisected cow, we say, “It was just like visiting the dentist; I hated being there, but I’m better off for it. I can deal better with things that disgust me.” Here we find positive instrumental (even perhaps survival) value in the experience, but we would not count it as positive aesthetically, if we count it an aesthetic experience at all” (Stecker 2010, 56). And on the other hand, Stecker admits the possibility of positive and aesthetic evaluation of Hirst’s work. “Carroll replies that enjoyment per se is not required for (positively valued) aesthetic experience. Again this is true. We aesthetically appreciate grotesque works like those of Grunewald, and some might be able to similarly appreciate Damien Hirst’s bisected cows. Enjoyment might not be quite the right word here, but what is in question is an experience that we value for itself and not simply for some heightening of our abilities that it brings about” (Stecker 2010, 62).

Thus Stecker admits that at least two types of evaluation of Hirst’s work are possible: instrumental (and positive) evaluation, and aesthetic and positive evaluation. Both evaluations seem to lead readily to its artistic value.

How about the third option: *aesthetic and negative evaluation*? As I said earlier, Stecker admits the possibility of such an evaluation. But could such an evaluation promote the work’s artistic value? Yes, for the evaluative scheme is not the same between aesthetic value and artistic value. In some cases, being aesthetically good might constitute a defect in the work, depending on the work’s purpose. For example, in a realistic tragedy, a beautiful gesture might detract from its artistic value.13 Being aesthetically good is not necessary for being artistically good, and in some cases, being aesthetically good might cause artistic defect. Furthermore—and this is important for us—being aesthetically bad might suit its artistic purpose. Hirst’s work is just such a case. It is designed to elicit shock and fear from us, and one of the points of this work is to motivate us to think about our life and death. The emotion and feeling it stirs in us fit the work’s purpose. Being aesthetically bad could promote its artistic value.

In this way, the artistic value of Hirst’s work can be explained in terms of the artist’s achievement. Both Stecker and Carroll understand *artistic value* in terms of a sort of achievement. According to the achievement view of artistic value, artistically good works are works that achieve something in terms of their art form, art kind, genre, and so on.14 In this sense, artistic value is a sort of institutionalized value.15 Its evaluation axis depends on the institution that the work and its viewer are in.16,17

At this stage, we should note Kant’s remark in Section 48 of *Critique of Judgment*. Kant says that we cannot appreciate ugliness that arouses loathing in us.18 That is, if the work is so grotesque that we have an intolerably unpleasant reaction to it, we cannot appreciate the work aesthetically.19

But it is worth noting that the borderline between such terribly ugly works and works whose purpose is to get us to appreciate their (relatively weak) ugliness is not so clear. I admit, in line with Stecker, that if we focus on an object’s ugliness in a discriminating manner and with understanding, the experience might become an

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13 “[T]hough grace is usually a property that gives the object that possessess it positive value, on some occasions it may detract from the overall value of the object of appreciation. An artwork intent on exhibiting the brutality of war would not help itself by rendering its dying figures gracefully” (Stecker 2010, 68).
14 “Ideally the artwork has been formally, expressively, and/or aesthetically contrived in ways that advance its purposes. [...]Where the means of embodying the purposes of the work succeed, we appreciate the work and regard our experience of it as worthy of our attention” (Carroll 2015, 175).
15 “Artistic value comprises a diverse set of values because it is any value that we derive from works existing within art institutions or practices when appreciated as members of those institutions or practices” (Stecker 2012, 361).
16 Concerning the fact that the contrivance of this work achieves its artistic purpose, Carroll would explain this as a *formal property* the work possesses.
17 Prinz’s explanation of negative aesthetic experience is a bit complicated. He proposes a two-stage theory of aesthetic experience. He seems to think that some positive aspect is required for aesthetic experience. This might be the difference between his view and Stecker’s. See Prinz (2011).
18 “[O]nly one kind of ugliness cannot be represented in a way adequate to nature without destroying all aesthetic satisfaction, hence beauty in art, namely, that which arouses loathing. For since in this strange sensation, resting on sheer imagination, the object is represented as if it were imposing the enjoyment which we are nevertheless forcibly resisting, the artistic representation of the object is no longer distinguished in our sensation itself from the nature of the object itself, and it then becomes impossible for the former to be taken as beautiful” (Kant 2000, 190).
aesthetic appreciation. In such an experience, various types of evaluation might be involved. Typically, many hideous artworks do not seek only to elicit loathing in us. There is a moment in which we are pushed to reflect and engage in introspection. And while reflecting on ourselves, we continue to focus on the work’s formal and/or expressive properties.

Of course, we can appreciate instrumental or cognitive value in such an experience. These are clearly positive values. But in the experience, and in the process of the reflective thinking, we do not turn away from the negative property. The valence of our affection or feeling should be negative, and we appreciate the work because of the negativity. (Otherwise, the work’s purpose is not achieved. Ugly art should be distinguished from art that pleases the viewer or leaves him/her indifferent.) So in experiencing these works, at least, we depreciate their negative aesthetic value and appreciate their positive instrumental or cognitive value.

3.2 Bad Art

Let us turn to the second case: bad art. Though the term “bad art” is commonly used, its meaning is not so clear. Some might understand it to refer to aesthetically bad (or unmoving) art. But in what follows, to distinguish it from ugly art, I use this term to mean “artistically-not-positive.” Bad art is art that fails to achieve its artistic purpose and does not possess positive artistic value. This is the crucial contrast to Hirst’s work.

Note that the aesthetic experience of bad art is not necessarily negative. Since the essential point of bad art lies simply in its artistic failure, bad art does not imply that the experience is aesthetically negative. Of course, most bad works of art do not give us a positive aesthetic experience, but in some cases bad art might possess aesthetic value.

But this could not be the case Carroll had in mind when Carroll posed the criticism. The point of Carroll’s criticism is that the evaluative approach cannot properly explain the value of bad art. Artistically negative and aesthetically positive work does not fit into Carroll’s argument. Carroll must have another case in mind.

So let us consider the bad art that does not seem to have aesthetic value. The typical reaction to these works is pleasure-less, bored, or unpleasant disparagement. In some cases, the experience is negative, or in other cases, it is neutral or indifferent. Usually, we find little or no positive value in these works. But even in disparaging a work, we can focus on the features of the work in a discriminating manner. Imagine that you are in a museum. You encounter a friend, who whispers, “Hey, look at this picture. Its choice of colors is hideous... I want you to share this feeling.” So you focus on the picture’s colors and the feelings they generate in you, and you also try to point out how bad the picture is.20

There is no positive aesthetic experience here. But can it be said that there is no aesthetic experience here? Not necessarily, according to Stecker. Although the valence is negative or indifferent, this experience is not the same as a merely unpleasant perception. In looking at the bad picture, you focus on the features with understanding and in a discriminating manner. You examine the ways in which the picture is terrible. You take an evaluative attitude during the experience, and you engage in evaluation for its own sake. If so, advocates of the evaluative approach, at least Stecker, may admit that it is an aesthetic experience (although Prinz might object to this terminology).

Finally, let us consider the case in which we dare to (positively) appreciate bad artworks that do not have any positive aesthetic aspect.21 I contend that whether such an appreciation is possible is open to debate. And even if such an appreciation is possible, it should be an unofficial appreciation. But we do not have to limit such an appreciation to a personal or idiosyncratic one. In a small group, members might be able to share the feeling and communicate it with each other.22 In any case, as I said of ugly art, if the negativity is too strong, the appreciation is corrupted.

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In sum, if we judge that a work’s artistic purpose is successfully achieved, then the work is artistically good even if the experience is aesthetically negative. And if we judge that a work’s artistic purpose is not achieved, then the work is bad art even if the experience is aesthetically positive.

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20Furthermore, Kant’s passage might evoke the idea of psychical distance. Edward Bullough (1912) claims that aesthetically appreciating something might require some degree of “psychical distance.” Although this concept itself has historically become a focus of continuing criticisms (see, e.g., Dickie 1964), it might be worth reconsidering this concept in relation to Kant’s passage. That is, this concept might be useful to explain our negative aesthetic appreciation. In one interpretation, this state of mind seems to be that in which, while our attention is on an object or its property, our consciousness is not strongly connected to our affective or emotional aspect. (Comparing this idea with Prinz’s theory of emotion would be a fruitful topic for future inquiry.)

21An example of what I have in mind as bad art is Lucy In the Field With Flowers. This image is available at the website of Museum of Bad Art (http://www.museumofbadart.org/collection/portraiture-1.php).

22Prinz (2011) considers such a case.

23The Museum of Bad Art (www.museumofbadart.org) is one such project.
The evaluative approach’s explanation of “bad art” could vary depending on the interpretation of “bad art.” In the case of ugly and artistically successful art, a negative aesthetic experience could still be aesthetic, and a negative aesthetic experience could contribute to the work’s artistic success. Even in the case of artistically unsuccessful art, the experience could be aesthetic in the sense that the focus is placed on the work’s properties, in a discriminating manner, and with understanding of the work. Adding to this, the evaluative approach could explain the case in which we unofficially and arbitrarily enjoy the putative bad art.

These explanations owe a debt to the terminology that accommodates the negatively- or indifferently-evaluated aesthetic experience. But if we adopt Carroll’s (and Prinz’s) terminology, which does not accommodate such types of evaluation, it would be difficult to explain such an experience. I suspect that the miscommunication between Carroll and Stecker is caused by this difference in terminology.

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General Session

Do rock carvings tell stories?: aspects of narrativity in Scandinavian bronze age petroglyphs

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ABSTRACT

Rock art constitutes the most expressive, widespread and accumulated corpus of images with a prehistoric date, the oldest ones dating back to at least 40,000 BCE. In Europe, Scandinavia holds the largest concentration of rock art (i.e. petroglyphs), created c. 9000 – 1st century BCE, numerous of them showing figurative representations. Since the beginning of rock art research in the 18th century, these images have given rise to vivid interpretations, related to stories and myths found in Saami ethnography, Old Norse religion, and Indo-European mythology. However, we still do not know in detail their purpose and meaning, not least their potential narrative content.

Are they indeed telling stories, and if so, to which extent? A basic problem concerning these approaches above is the lack of a deeper theoretical discussion concerning what constitutes narrativity in non-verbal, visual media, like petroglyphs in our case. How could we at all know whether they depict events? Despite an increasing interest in narratology within the humanities during the last 50 years, as a research area it is still mostly predominant among literary analysts, linguists, and semioticians.

In this paper, I will discuss possible narratological approaches extended to visual media such as petroglyphs. We might reasonably distinguish between three levels of pictorial narrativity: representations of (i) single events, understood as the transition from one state of affairs to another, usually involving (groups of) agents; (ii) stories, i.e. particular sequences of related events that are situated in the past and retold for e.g. ideological purposes; and (iii) by implication, master-narratives being deeply embedded in a culture, which provide cosmological explanations and a pattern for cultural life and social structure. Some concrete examples of petroglyphs will be presented and analysed from a narratological and iconographical perspective.1

1. ROCK CARVINGS AND ICONOLOGY

Rock carvings, rock art, or petroglyphs are images created by removing parts of a rock surface by incising, picking, carving, or scratching, normally using lithic flakes or hammerstones as tools. Such petroglyphs, which should be distinguished from petrographs, i.e. images such as cave paintings drawn or painted on rock surfaces, can be found all over the world (except for Antarctica), some of the earliest examples in Australia, as much as 27 ka old. In Europe, the oldest ones were produced since the Upper Paleolithic (40 -10 ka), most of them found in Portugal in the Côa Valley (22 – 10 ka), in Italy in Valcamonica (12 ka) – and not least in Northern Europe, most of them from the Bronze and the earliest Iron Age (1,700 – 200 BCE).

Indeed, the largest concentration of European petroglyphs can be found in Scandinavia, with about 30,000 registered sites, c. 20% of them with figurative images and the rest consisting of non-figurative configurations such as cup marks and cupules.2 As to the motifs of the figurative images, we may discern representations of human figures (e.g. warriors, hunters, dancers), footsteps, prey and domestic animals (e.g. wild boars, bulls, deer), wagons, instruments (e.g. lures), weapons and tools (e.g. bows, swords, axes, ploughs), suncrosses/ -symbols – and a large amount of ships (though, interestingly, no houses).3 Moreover, the constellations and renderings of these figures are often very vivid and dynamic, suggesting various forms of social (inter-) action, such as fishing or hunting activities, dancing, combat scenes, and also scenes of sexual intercourse between anthropomorphic beings (cf. figure 1).

1 I would like to thank Peter Skoglund, Anna Cabak Rédei, and Tomas Persson for valuable comments and discussions on earlier drafts of this paper.
3 Cf. Skoglund, Ling, & Bertilsson (2015); Helskog (2012); Ling (2012); Goldhahn & Ling (2013).
The first attempts to document the various manifestations and sites of rock art began already during the 17th century, with more systematic investigations from the 1790’s onwards. While these investigations more or less had an inventory character, frequently concerned with descriptive and dating issues, increased efforts to understand the deeper meaning of these pictorial configurations, to provide interpretations of them, started during the 20th century. Here, anthropological and historical sources from Indo-European mythology as well as Old Norse Sagas were taken into account, and petroglyphs were more or less assumed to illustrate or reflect these (for example, religious myths focusing on the rebirth and worship of the sun).

And at a first glance, it certainly does not seem too far-fetched to suspect that petroglyphs are intended to tell some kind of stories or - at least - to represent simple event sequences. But how can we know for sure which stories exactly are told, and what kind of evidence for various interpretative hypotheses can be provided? Unquestionably, narrative is a cross-cultural phenomenon as well as occurring basically across all individuals within cultures. Despite any cultural variations as to subject matters, the capacity and practice of storytelling seems to be prevalent even among the most isolated societies. Storytelling is certainly an important means of creating ontological, existential, or social orders as well as reminding us of existent ones (of which we perhaps not always are consciously aware), thereby playing a part in their reproduction. But what exactly is a narrative? A minimal condition for something being a narrative has, for example, been claimed to be “the representation of at least two real or fictive events or situations in a time sequence, neither of which presupposes or entails the other”. Although most accounts have focused upon verbal narratives, this condition as such has no particular requirements concerning the expression side, thus opening up for the possibility of narrative being manifested in media other than language, and even in such media which do not always show any (clear) temporal division, such as static pictorial representations.

A considerable problem concerning petroglyphs arises due to the fact that they are not always consistently arranged in a serial or linear manner (which would facilitate narrative interpretations), that the images sometimes overlap or are overlaying, having different dates of origin, and that they are quite evocative, heterogeneous, and ambiguous. And, moreover, for Scandinavian Bronze Age societies, no direct external sources, such as texts, are available which might give possible interpretations further support. Instead, researchers have solely to rely on the pictures themselves, in combination with contextual clues such as mythological beliefs, as those mentioned above, known to have been widespread during this period. Other clues may be provided by knowledge about the socio-geographical background and settings, and comparisons to other contemporary artefacts, such as axes, or e.g. bronze razors, which have ornamental images similar to petroglyphs. Not surprisingly, then, a wide variety of interpretations concerning the meaning of rock carvings have been suggested according to which they are supposed to represent (i) historical events, (ii) magical-religious beliefs and incantations, (iii) social positions and constellations, and (iv) ritual initiations, just to mention a few examples.

So, what would be a reasonable way of approaching these rock carvings? Within traditional art history, the Warburg School and most notably Erwin Panofsky have been of considerable influence by having introduced and elaborated the so-called iconographical or iconological methods. According to Panofsky, a fruitful investigation of works of art should be striving for an analysis of their meaning-aspects (in contradistinction to primarily their formal aspects). Such an analysis or interpretation can (and should) take several meaning levels into consideration. First, we have a pre-iconographic level - the depiction of human beings, animals, natural or artificial objects, etc., the recognition of which is supposed to be as straightforward as possible, without

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5 As to pictorial narrativity, see Ranta (2011; 2013).
8 See e.g. Panofsky (1962).

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Figure 1. The Fossum panel in Bohuslän. Photo by Gerhard Milstreu, copyright SHFA.

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necessitating advanced or specialized knowledge. The identification of gestures, expressive qualities, and simple actions would also belong to this level. A second interpretative level - the iconographical analysis - consists of identifying the subject matter or the theme of the artwork. An iconographical interpretation would demand an identification of the depicted agents as certain persons (for example, as Virgin Mary or as Heracles) or maybe personifications (e.g. abstract concepts such as justice or prudence) having certain attributes and would, if necessary, contain some reference to relevant myths or tales (i.e. complex action sequences). This level, then, requires acquaintance with relevant literary texts, symbolic dictionaries, and/or certain oral traditions, as well as general knowledge of a history of visual types (i.e. the manner in which themes and concepts have been visualized) as a controlling principle. Finally, a third - iconological - type of interpretation would treat the artwork as symptomatic of a cultural climate or world view, that is, formuate statements suggested by the work in this respect. According to Panofsky, this meaning level is “apprehended by ascertaining those underlying principles which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion – unconsciously qualified by one personality and condensed into one work.”

Now, although this iconological approach towards works of art is well-known and prominent among art historians, it has also been criticized for a number of reasons. Not least, with regard to the iconological level in particular, it may be asked in which way claims regarding the occurrence of any “underlying principles”, constituting or revealing a world view manifested in a work of art, are verifiable (or falsifiable). How should we distinguish “deep-interpretations” supported by iconographic or other kinds of evidence from mere speculations, not least due to the fact that a world view is supposed to be “unconsciously qualified by one personality, and condensed into one work”? Panofsky was, not surprisingly, aware of such obstacles, despite the fact that from the period which became his focus of interest – the Renaissance and its antecedents - numerous written sources and further physical evidence supporting interpretative hypotheses have been preserved. However, these are not available from the Scandinavian Bronze Age, as already noted.

2. Mimesis and Conventionality

Accordingly, then, any attempts to identify precise iconographic meaning layers, or specific stories, are faced with considerable difficulties. However, pre-iconographic interpretations seem easier to be feasible. Indeed, as to the identification of the depicted objects or subjects as such, one fact concerning petroglyphs is striking and undeniable, namely the obvious intent to create representations of real-world objects by means of visual resemblance (admittedly with varying degrees of accuracy and specificity), and which we also today clearly can recognize and identify as such. During the last few decades, the idea that pictorial representation somehow depends on (natural) resemblance has come under attack, and various scholars in the humanities have suggested that the experienced relationship of similarity between pictorial representations and the represented objects is wholly determined by cultural and historical frameworks and internalized codes, or habits of representation. Indeed, mimetic (or iconic) pictures have been claimed to be conventionalized signs, more or less comparable to linguistic items. Among the most well-known proponents of this position – which might be called pictorial conventionalism – are, for instance, Nelson Goodman, Umberto Eco, and Norman Bryson. The common sense view that visual representation presupposes some kind of correspondence between picture and object in terms of (natural) resemblance or similarity is explicitly rejected. I shall not be concerned here with a detailed discussion of the arguments used against this latter view. My point is rather that to a considerable extent these arguments include rather artificially constructed examples, while empirical and Lifeworld evidence from disciplines such as anthropology, sociology or psychology is largely omitted.

Despite our culture-specific limitations we have, apparently, no doubts that some Palaeolithic cave paintings represent horses, bulls, and so on, and that Venus figurines from that period represent women. We have no serious problems in recognizing the represented objects of numerous pictures or sculptures from pre-Columbian, Sumerian or other ancient cultures – despite the fact that we are not acquainted with their codes or conventions of depiction. How do we know that it is horses or bulls which are actually depicted, and not something completely different? Indeed, we could not be sure that these visual configurations are representations at all (and not just formal and purely decorative patterns, which by sheer coincidence resemble pictorial conventions accustomed to us). Pictorial conventionalism in its most radical form leads to the absurd conclusion that we have no rational or well-founded means of comprehending and making comparative investigations of pictures (qua representations) belonging to remote

\[\text{Ibid., p. 7.}\]

\[\text{Goodman (1976); Eco (1979); Bryson (1983).}\]
cultures.

There are, in fact, numerous empirical studies which indicate that the radical and rather counter-intuitive claim put forward by pictorial conventionalists is simply wrong. Many pictures, whether they occur as Paleolithic cave paintings, Chinese ink paintings, or Mayan tomb paintings, are highly recognizable, without any previous training, as representations of identifiable types of objects - despite any stylistic variations. This is especially notable, so I believe, when it comes to biological types, such as humans, animals, vegetation, and landscapes, perhaps also architectural motifs and certain tools or weapons. It may be admitted that the comprehension of pictures may depend on the beholder's previous learning and his cultural or historical presuppositions insofar as the interpretation of visual configurations is concerned. Thus some facial or body movements, postures or events, implied metaphysical, religious or political assumptions, to mention some examples, might be interpreted differently by different viewers. But this rather trivial insight does not permit the conclusion that the understanding of pictorial representations is completely contingent upon cultural-historical circumstances.11

3. Typification I: Objects/Subjects

Indeed, also many renderings of objects and simple actions or events in petroglyphs may be recognizable quite easily, without any advanced acquaintance with the contextual circumstances and seem to presuppose just general Lifeworld knowledge and the ability to decipher pictorial representations as such. However, they should hardly be seen as directly “imitative”, portrait-like representations of particular objects, subjects, or actions, as some kind of (intended) “mirror-reflections” of an external world. Rather, these are mimetic representations of types, abstractions, or universals (rather than particulars) which may be assumed to correspond to mental representations being shared by a relatively large group of beholders. Historically seen, artists have usually adapted their work to the general cognitive demands and presuppositions of the intended beholders. An important task of artists appears to have been to abstract and visualize those types of subjects which can be recognized and appreciated by a larger public, that is, which provide some kind of common denominators among individual beholders’ mental representations. And rock carvings were seemingly intended to be seen by a larger audience, indicated by their placement and ease of accessibility.

Within cognitive psychology, it has frequently been claimed that there is a level of abstraction in category formation which has a special status as being psychologically more salient than others. According to e.g. Eleanor Rosch, there is a basic level of abstraction in categorization at which objects, both biological entities and artifacts, are most “naturally” divided into categories.12 The term level of abstraction is intended to refer to the degree of inclusiveness of a category, that is, “[t]he greater the inclusiveness of a category within a taxonomy, the higher the level of abstraction.”13 Each category in a taxonomic hierarchy, except for the highest level category, is entirely included within another category. It has been suggested that we may differentiate between at least three levels of abstraction, namely between a superordinate, a basic, and a subordinate level. So, for example, “furniture” might count as a superordinate category, “chair” as a basic level one, and “kitchen chair” or “living-room chair” respectively as subordinates. The basic level seems to be psychologically different from superordinates and subordinates in several respects. In contradistinction to superordinates, which have relatively few cognitively salient attributes in common (according to experiments where subjects had to list these attributes), basic level objects are regarded as resembling each other to a much greater extent (i.e., more attributes are common to them). Basic level categories seem to differ from other levels of abstraction in numerous other ways, both perceptually and functionally, e.g. in the following ways:14

(i) Their members have similarly perceived overall shapes.
(ii) Their members invoke similar motor actions, that is, the way we usually interact with the objects.
(iii) They are the first categories named and learned by children (and taught by adults).
(iv) Their members are most quickly identified by subjects as belonging to a certain category.
(v) They are identified from averaged shapes of members of the class (i.e. a single pictorial image may be taken as representing the whole class).15

Now, pictorial presentations in petroglyphs occur mostly, it seems, on a basic or subordinate typicality level. It seems that the overall perceived shape frequently functions as a cue for determining category member-

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13Rosch & Lloyd (1978), p. 30. The term taxonomy is defined as “a system by which categories are related to one another by means of class inclusion.” Ibid.
15In experimental studies, averaged shapes were created by taking superimposed shapes of objects, from which an average outline of the overlapped figures was drawn. See Rosch & Lloyd (1978), p. 34.
ship. Superordinates do usually not have any specific shape in common; still, we should not exclude the possibility that mimetic representations also exhibit or imply higher-level categories, though at least not immediately detectable for (untrained) contemporary beholders. For example, a picture implying a superordinate category such as “mythological or supernatural space” can contain various objects, such as ships, horses, humans, and so on. Ships, horses, and humans are probably basic level categories and at spontaneously recognized and categorized as such by modern beholders. Moreover, empirical support may sometimes be provided by, for instance, comparing ploughs (ards) depicted on rock panels with preserved wooden ards found in bogs (see figures 2 & 3).

It seems clear that the people who made the ards in the rock art used their knowledge of existing wooden ploughs and the petroglyphs in question in order to function as iconic signs, i.e. that the rock art image is intended to visually resemble the wooden object. But in many other cases, actually subordinate category members have been depicted. Thus we cannot only detect boats or humans in general, but e.g. fishing or war ships and hunters, fishermen, or warriors respectively, which are clearly subordinates. This could for example be a depiction of a chariot which is indeed a subordinate level among the basic level category of wagons. Another example would be a depiction of a horse drawing a sun, which refers to a mythological sun horse (a horse drawing the sun across the sky) known from contemporary

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metalwork, being a subordinate compared to the basic level category of horses (figure 4). Still, the typifying and simplifying character and appearance of petroglyphs is unmistakable, although various degrees of specificity/generality can be discerned. In general, they show a high degree of perspectival clarity (like children’s drawings), where e.g. ships and humans are shown in profile, and so on. Indeed, as research within cognitive psychology suggests, (proto-) typical representations may also include the most representational view of objects. A series of experiments support the assumption that there is a privileged or canonical perspective for recognizing and imagining objects. Moreover, type-representations like e.g. warriors are indicated by clear attributes (i.e. weapons such as swords or axes), males with penises, and women with long hair, gathered into a ponytail (and sometimes a cup mark between their thighs, interpreted as the egg of life or female genitalia; figure 5).

Figure 6. Combat scene with shield-bearing horsemen (Tegneby, c. 300 BCE).

Figure 7. Combat scene with Skogstorp axes (Fossum).

generalized sets of expectations about what will happen in well-understood situations. On various levels of abstraction, story-based memories arise as the result of our attempts to preserve “the connectivity of events that would otherwise be disassociated over time.” Furthermore, as Schank suggests, the identity of a culture is largely based upon shared low- and high-level narrative structures. Such culturally shared stories—or stories in general—occur frequently in highly abbreviated form, as “skeleton stories,” proverbs, or as “gists.” People often do not remember specific narrations of stories, but rather gists. Thus condensed linguistic utterances can remind us of possible gists, which are then sometimes extended into full-fledged narratives. Now, as I would like to claim, pictorial material often functions in a similar way. Pictures may have a quite explicit or full-fledged narrative appearance, but sometimes even highly condensed or indeterminate pictures may trigger the emergence of narrative interpretations.

Minimal narratives may be regarded as belonging to more general categories, termed action schemas within cognitive psychology. For example, events such as buying a ticket or wearing a dark dress may belong to categories such as going to the cinema or going to a funeral, which may be further categorized as instances of an entertainment event, or an occasion for grief. Sequences of such stereotypical and categorizable actions, commonly also called frames or scripts in cognitive psychology, incorporate generalized knowledge about event

4. Typification II: Events

As to the rendering of events (i.e. minimal narratives), we may likewise discern renderings of actions which seem to have a type-character. Thus we can see scenes with humans engaging in combat, hunting and fishing scenes, (funeral) processions, and so on. Now, generally speaking, as cognitive psychologists such as Jerome Bruner and Roger Schank have argued, narratives are crucial and fundamental cognitive instruments or tools. According to Schank, intelligence largely involves the storage and retrieval of scripts, that is, generalized sets of expectations about what will happen in well-understood situations. On various levels of abstraction, story-based memories arise as the result of our attempts to preserve “the connectivity of events that would otherwise be disassociated over time.” Furthermore, as Schank suggests, the identity of a culture is largely based upon shared low- and high-level narrative structures. Such culturally shared stories—or stories in general—occur frequently in highly abbreviated form, as “skeleton stories,” proverbs, or as “gists.” People often do not remember specific narrations of stories, but rather gists. Thus condensed linguistic utterances can remind us of possible gists, which are then sometimes extended into full-fledged narratives. Now, as I would like to claim, pictorial material often functions in a similar way. Pictures may have a quite explicit or full-fledged narrative appearance, but sometimes even highly condensed or indeterminate pictures may trigger the emergence of narrative interpretations.

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schemas, such as the order in which specific events will take place; causal, enabling, or conventionalized relations between these events; and what kind of events occur at all in certain action sequences. Moreover, there are also scene schemas, which are characterized by spatial rather than temporal relations. For example, we have certain expectations of how the rooms, streets, and buildings appear where particular activities, such as going to a restaurant or going to a funeral, take place. Therefore, we have mentally stored inventory information, that is, what kinds of objects normally appear in such situations, and spatial-relation information concerning the usual spatial layout of a scene.

Regarding rock carvings, in many cases we may quite easily discern a manifold of stereotyped event schemas, such as hunting, combat scenes, and even sexual activities. Apart from such basic level types, there also occur subordinate events, such as wild boar hunting by spears which do not refer to hunting schemas in general, but to a specific category of hunting where braveness and social status is highlighted (as wild boars are considered to be more dangerous than e.g. deer). And some combat scenes show rather unusual prestigious so-called Skogstorp axes (having a large metal blade with pointed edges and made of thin bronze over a core of clay), which probably were used for ceremonial purposes.

Figure 8. Motifs from Danish razors, Late Bronze Age, 1100–500 BCE, showing different points of the cyclical movement of the sun.

5. On the Iconography and Narrativity of Rock Carvings - and Further Prospects

As the examples above show, it appears then in many cases to be possible to identify pictorial representations of certain objects, subjects, and even events or minimal narratives. But what about clear-cut and more elaborate stories, made for the purpose of retelling or reminding beholders of, for example, myths or past historical events? These would then more aptly qualify as iconographical themes in Panofsky’s sense. However, for reasons already mentioned, such interpretative approaches would certainly be challenging, with high risks of speculative reasoning.

Still, within established archaeological research, during the last few decades also more outspoken narratological approaches have been employed. A methodological cornerstone in this respect is Flemming Kaul’s work on the decorated razors dating to the Late Bronze Age. By examining the motifs on the razors he was able to demonstrate that individual motifs on different razors were logically linked to each other into a larger narrative revealing the travels of the sun through the sky during the day and beneath the sea at night. At different points on its journey, the sun was helped by various agents such as the sun-horse, a fish and a snake which all held specific functions and should be seen as sub-ordinate categories. The designs on individual artefacts depict particular stages in that cycle, and only when several razors are put together the whole cycle is revealed. It seems as if all the drawings found on decorated metalwork illustrate sections of the same story.

Kaul’s study was followed up by Kristian Kristiansen who carried out an analysis of the sun journey in Bronze Age rock art in south Scandinavia. He argues that this story is based upon a widely shared Indo-European myth about the sun maiden and her twin brothers who in disguise of ships and horses come to her help so that the sun can rise in the morning. Furthermore, Kristiansen was able to identify singular motifs in rock art as well that relate to the overall narrative of the journey of the sun.

Åsa Fredell (2003) has carried out (semiotically and narratologically inspired) impressive studies on rock carvings and their different forms of expression, directions of orientation, scenes, compositions, gestures, and attributes, arguing that much rock art indeed has narrative features. However, one of her studies reveals the risks involved when attempting to attribute clear-

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19See e.g. Mandler (1984).
20Ibid., pp. 13-17.
23Kristiansen (2010).
cut epic structures in these carvings. In this case, she tentatively suggests a narrative interpretation of some rock panels in southern Sweden from late Bronze Age inspired by the medieval Irish epic Táin Bó Cuálnge, which at least in written form did not exist earlier than about 1000 later than the carvings themselves (although oral versions might have existed earlier). Such an approach is of course quite speculative in nature, even if Fredell herself has made some reservations:

“... I am not arguing for proof that the rock pictures in this scene necessarily depict this narrative...My aim ... has been to show how rock pictures could have worked actively within a society where social memory and cultural/ideological transmission over generations was based on oral tradition. ... [T]he expressions, structures and compositions of rock pictures imply that they did in fact, sometimes and in a direct relation to oral performances, tell stories.”

Indeed, as Fredell further states, a “search for rock pictures as a perfect illustration of a text is a misleading projection backwards in time.” However, further research could take the images themselves as a point of departure, by making use of 3D-documentation techniques, in order to provide detailed sequential, chronological analyses of the petroglyphs (which, as mentioned, frequently are overlapping and have different dates of origin. At least simple event sequences could hereby easier be discerned. And more fine-grained analyses of these pictures as iconic signs might facilitate an understanding of their possible relation to the socio-cultural contexts in which they emerged. It is certainly conceivable that certain image sequences are referring to specific historic events, such as combats with rival tribes, or the like, but such suspicions can of course not be corroborated.

Basically, we might strive for the identification of pictorial renderings of

(i) single events, understood as the transition from one state of affairs to another, usually involving (groups of) agents;

(ii) stories, i.e. particular sequences of related events that are situated in the past and retold for e.g. ideological purposes; and

(iii) by implication, master-narratives being deeply embedded in a culture, which provide cosmological explanations and a pattern for cultural life and social structure.

Hence, further research on the narrative potential of rock carvings might strive for the following objectives:

1. Empirical field studies, making use of 3D-documen-
tation techniques, in order to provide detailed sequential, chronological analyses of petroglyphs.

II. A study of the pictorial elements of the petroglyphs, their organization on the panels and their composition as iconic signs (signs based on visual similarity with the objects they stand for) to facilitate an understanding of varying meaning layers and their relation to the socio-cultural context in which they emerged.

III. The identification of simple events and possible narratives (i.e. sequences of e.g. causally related events) in rock art using the findings established in (II) by taking approaches from narratology into account.

Certainly, there were well-established, trade-related contacts between the Mediterranean region and Scandinavia. Thus myths to be well-known from the former region (such as the sun-journey myth) might reasonably have spread to the latter and could provide guidance concerning iconographic interpretations of petroglyphs.

Last, however, it should be pointed out that rock carvings possibly had multiple functions, rather than simply being symbolic or pictorial representations of external objects, events, or overarching myths. Thus they might have been part of magic-religious rituals in relation to large game hunting or maritime activities, such as long distance trade and sea combats. They could also have been used within cultic practices, socio-ritual initiations or celebrations of certain humans, genders, seasons, and so on. Indeed, the very activity of picking and scratching various motifs into hard and solid rock may have been a ritualized/performative practice in itself, as it undoubtedly was very time-consuming, demanding considerable effort; and sometimes already existing images were worked over again and again. It has also been argued that petroglyphs were made by shamans in altered states of consciousness, perhaps having used hallucinogens. To conclude, then, rock carvings should probably be regarded as multimedial phenomena, involving the active, multi-faceted involvement of producers as well as spectators.

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The research of public art as media in enhancing urban culture: the system planning of Shenyang city gallery

Shuo, Yang (Luxun Academy of Fine Arts, China)

ABSTRACT

Since the Reform and Opening-up, the urban construction in China has made great achievements. However, from the cultural perspective, it is still faced with some problems, such as the blind pursuit of luxury, the imitation of western style as well as the unwise efforts towards innovation. The city has embodied the essence of human civilization, but in modern China, it has become an urgent issue that the city has gradually lost its diversity in regional culture and spatial features. After over two decades of development, the urban construction in China has started to emphasize the harmony between nature and humanity as well as pursue the difference and characteristics. Hence, it has entered the new stage of shaping the image of urban culture in a comprehensive manner.

From the perspective of urban culture enhancement, this paper has laid out an overall plan for the public art in the city. From the angle of systematic thinking, the system planning of city gallery in Shenyang (integrity of urban public art) has been also proposed. The purpose of the project is to enhance the urban culture in Shenyang, facilitate the economic transformation as well as create the cultural atmosphere with the regional characteristics and the inhabitable urban space. The project of city gallery should not merely involve those experts in the artistic realm. It should have the participation of those people from many fields of the society, especially those professionals specializing in the visual art and environment. Those issues related to urban environment should be also identified. Moreover, it will function as a platform to reflect the appeal of the citizens. Through a variety of public artistic works, the project of city gallery will give the citizen an opportunity to appreciate the culture. The sites and stories that identify with the city will be also created. Under the background of Shenyang, the project can act as a bridge between the city and the public by means of art. In this regard, this project is of enormous value.

This paper is comprised of introduction, theoretical research, the case of involving the public art in enhancing the urban culture, the system planning of Shenyang city gallery and conclusion.

KEYWORDS: Public art, Public design, Urban Culture, City Gallery

1. INTRODUCTION

1.1 Research background and objective

The urbanization has been viewed as the most widespread tendency of social evolution in the modern world. It has exerted a far-reaching influence on the reshaping of human civilization and lifestyle. Under the leadership of the Chinese government, China has been moving towards the modernization and urbanization. With the advancing urbanization, the urbanization rate in China has increased from 19 percent in 1980 to 56 percent in 2015. The Chinese government estimates that the figure will rise to 60 percent in 2020. As the essence of human civilization, the city has gradually lost its diversity in the regional cultural and spatial characteristics, which is also an urgent problem in China.

Based on the unique natural condition, historical and cultural heritage as well as social and economic condition, each urban space should undergo a long period of evolution and development. The urban culture is also the product of the city over a long period of development and evolution. Therefore, it has embodied the urban characteristics. The urban culture is of significant meaning to enhancing the comprehensive urban image, improving the overall quality of urban residents as well as pushing forward the balanced and sustainable development between economy and society. The purpose of this paper is to research how to realize the creativity of public art and provide the solutions to the lack of personality and culture in the urban construction through
the diversified expression of the art. It also aims to create the high-quality urban space and artistic lifestyle for the citizens. This paper is of some realistic meaning and innovative value. Hence, it is also necessary for the urban transformation and the development of public art in China.

1.2 Research scope and method

This paper tries to study the concept, development, functions and effects of public art. It also discusses the relationship between public art and urban culture. After analyzing the case of public art planning in Seoul of South Korea, this paper has also built the theoretical framework for implementing the comprehensive urban public art with a certain theme. From the angle of systematic thinking, this paper has also proposed the system planning of city gallery in Shenyang (integrity of urban public art). The purpose is to enhance the urban culture in Shenyang, reshape the brand strength of Shenyang as well as create the atmosphere of regional culture and inhabitable urban space for public activities.

2. THEORETICAL RESEARCH

2.1 The concept and development of public art

Table 1: The category of public art.

<table>
<thead>
<tr>
<th>Category</th>
<th>Features</th>
</tr>
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<tbody>
<tr>
<td>Monument</td>
<td>It is devoted to commemorate the historical figures and events in the themed sites.</td>
</tr>
<tr>
<td>Art in Architecture</td>
<td>It can be used as the ornament of the building.</td>
</tr>
<tr>
<td>Art as Public Spaces</td>
<td>It can be used as the ornament of the public space.</td>
</tr>
<tr>
<td>Art in Public Places</td>
<td>The objectivism-centered artistic works is the extension of public field beyond the art gallery.</td>
</tr>
<tr>
<td>Art in Urban Design</td>
<td>As a part of urban development or urban activity, the art can combine with the urban planning to improve the quality of urban space.</td>
</tr>
<tr>
<td>New Genre Public Art</td>
<td>It has a strong inclination towards the activism. The most distinctive feature is to put greater emphasis on the planning and execution of public art. It has kept track of popular topics and the form of public participation. It is also concerned about whether the public feature can be realized.</td>
</tr>
</tbody>
</table>

“Public art is a concept derived from foreign countries. It originates in the western vocabulary. In English, “Public Art” is perceived as a term that can express the meaning of public art. In Germany, it was originally known as the Kunst am Bau (architecture art). It also refers to the artificial creation. It can not only embrace the architecture-related art but also cover all manner of art relevant to the artificial environment.” There is a widespread confusion between public art and public design. The public design is devoted to improving the physical environment and the use of public space by the citizens in the city. The public art revolves around the participation and communication. With the art being the medium, it has not only emphasized the relationship between different people but also enabled them to discover the new meaning of life. The art oriented to being public during the urban development can better develop the shared value of the city and also cultivate the new culture of life. Compared with the distinction between public design and public art in terms of concept and scope, it is worth more efforts to research how to combine them and create the urban public space with the regional cultural characteristics and enhance the urban culture.

From historical prospective, the earliest form of public art can be found in the large squares and public architectures in Athens of ancient Greece. Their emergence has lent the features of being open, democratic and participated by the public to the art. The public art with the contemporary meaning emerged after the Second World War. With the replanning and management over the cities in the US, some artists started to move the site of artistic creation from the art museum to the urban public space. The urban public art mainly taking the form of sculpture and mural had also emerged on a large scale since then. In the late 1970s and early 1980s, the concept of public art was introduced into China. In August of 1978, the preparatory group of China Artists Association organized a sculpture-themed conference, during which...
the issue of how the sculpture could cooperate with the urban construction was discussed. It also marked the beginning of decorating the city with the art in China. Before the 30th anniversary of the foundation of the People’s Republic of China in 1979, the mural inside the terminal building of Beijing Capital International Airport was finished and also acted as a window of national image. It has also represented the public art in modern China. In the 1990s, the public art in China started to transform into the environmental art. Due to the major transformation of Chinese society and advancing urbanization in the middle 1990s, the public space has displayed an increasingly more obvious tendency of being commercial. With the growing citizen awareness among the public, the social feature of public space has also changed. “Since 2000, the public art in China has entered the stage of booming development. The success of Beijing Olympic Games and Shanghai Expo has also given impetus to the popular research into public art in the form of exchange, lecture, publication, seminar, teaching, exhibition and case realization. Hence, it will facilitate the enhancement of urban culture and the growth of public art in China.”

2.2 The functions and effects of public art

In the context of urban culture, the public art is oriented to the needs of the citizens. It consists of artistic works, themed site and public participation. For the public art, it has also involved the urban planning, architecture and public design in building the comprehensive environment of the city. The diversified art can also play a role in creating the high-quality urban space and artistic lifestyle.

2.3 The involvement of public art in enhancing the urban culture

The city is the symbol of human civilization. As the soul of the city, the history and culture can lay the foundation for the sustainable development of the city. Many famous cities in the world also function as the center of international culture. The most significant feature lies in its culture, which has set the city apart from other cities. It is also why the city can exert its influence on the economy in the surrounding area and even the whole world. The urban image and space featured by being civilized, open and vigorous can be highly appealing to the external resources. To a large extent, the appealing force comes from the cultural taste and characteristics of the city. It is also an important component of comprehensive competitiveness of the city and thus enhances the cohesive force and economic strength of the city greatly. Moreover, it can also extend its presence to the surrounding area and even a wider region. In a word, it can give great impetus to the economic and social development of the city.

With the appealing humanistic spirit, the involvement of art in the building of urban culture can help those citizens transcend the hustle and bustle of the city emotionally. It can also create a comfortable and harmonious environment for survival. Whether a city owns the creative and representative public art as well as the recreational space with the public participation is an important gauge of cultural quality in the city. It can also reflect the living status, aesthetic taste and urban spirit

<table>
<thead>
<tr>
<th>Public Art</th>
<th>Functions</th>
<th>Effects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aesthetics</td>
<td>Decoration and beautification</td>
<td>Improve the environmental quality of urban public space, beautify the environment and increase the spatial value. Help resolve various conflicts and environmental issues during the urban development.</td>
</tr>
<tr>
<td>Spirit</td>
<td>Commemoration and symbol</td>
<td>It can mark the historical development and cultural features of the city. It can preserve the history and memory of the city. It can also cultivate a sense of identity and positive attitude towards life.</td>
</tr>
<tr>
<td>Economic</td>
<td>Promote the regional economic transformation and sustainable development</td>
<td>Improve the urban image, stimulate the tourism and increase the employment rate. Build the urban image and increase the economic values of the products and industries with the regional characteristics.</td>
</tr>
<tr>
<td>Culture</td>
<td>Cultural building and the cultivation of the sense of identity</td>
<td>Improve the artistic taste and cultural quality of the citizen. Increase the number of the citizens exposed to artistic education. Improve the quality of life and cultivate the artistic lifestyle. Help study and understand different cultures and customs.</td>
</tr>
</tbody>
</table>
indirectly. The urbanization is an inevitable tendency of human development because the city can make our life more beautiful. In the beautiful blueprint of the city, the architecture can outline the city with its external appearance. The urban road can connect each area in the city in a linear manner. In the form of point, the public art can lend a splash of color to the city with its unique appearance and diverse colors. It has also made a record of the history and culture of the city through the art. When beautifying the urban environment, it can also improve the artistic quality of the citizens and enhance the urban culture. It can enable those people who have access to the public art to appreciate the values, aesthetic taste and cultural sentiment.

3. THE CASES OF THE INVOLVEMENT OF PUBLIC ART IN ENHANCING THE URBAN CULTURE

3.1 The overall plan of public art in Seoul

The demonstrative project for the overall planning of public art, which was initiated by Seoul of South Korea from 2007 to 2010, has involved a total investment of about 72 million RMB (12 billion Won). Those experts in the fields of art, architecture, design, landscape and humanity, have gathered to create a total of 82 artistic works. 43 of them falling into all categories of public art have been used. In addition, a wide range of activities with the diverse artistic themes have been also carried out. It has given a new insight into the value of public space in Seoul. Those historical events that once happened in Seoul were reviewed and commemorated. With the aid of those artistic works, the visual environment of the city has been improved remarkably. It has also facilitated the trade of creative artistic works in Seoul. Moreover, it has lent great support to those young artists engaging in a variety of artistic creation. Therefore, this project has helped Seoul build up the artistic capital and integrity. Besides improving the urban environment, it has also given the citizens more access to the enjoyment of art.
4. THE OVERALL PLAN FOR SHENYANG CITY GALLERY

4.1 The current status of public art in Shenyang

Shenyang City has a history of 2300 years, and it covers an area of over 13 thousand square kilometers. As the capital of Liaoning Province, it is located in Northeast China. It is also well known as the most important base of heavy industry focusing on the equipment manufacturing. It has ranked among those famous cities with a brilliant history and culture in China. With an abundance in the coal and oil resources, it has also won the reputation of the Eldest Son of the People’s Republic of China and the Industrial Cradle of the New China. It has also ranked top in the heavy chemical industries, such as the steel, chemical and equipment manufacturing. Due to various factors such as the recession of traditional industry, underdeveloped private economy, the outflow of population and the soaring government debt, Liaoning (Shenyang) has slid into the difficulties of negative economic growth, even falling behind other regions in the country.

Figure 8. Mao Zedong’s Statues in Shenyang - Tian Jinduo, Luxun Academy of Fine Arts in 1970

Figure 9. Canli Monument/Shenyang 918 Memorial - He Zhongling, Luxun Academy of Fine Arts in 1991

Figure 10. Rod-holding Man - Luxun Academy of Fine Arts in 2010.

Figure 11. The charm of Yangko - Zhong Ma in 2005

The public art in Shenyang has mainly taken the form of sculpture for a long time. In 1970, Tian Jinduo took the lead in creating Mao Zedong’s Statues in Shenyang Zhongshan Square on the largest scale at that time. In 1991, Shenyang 918 Memorial was established. Among 62 schemes, Canli Monument of He Zhongling was selected. The building appearance of historical museum takes the form of sculpture. Measuring 18 meters in height and 30 meters in width, it has covered a building area of over 500 square meters. In 2005, Shenyang appealed for ten schemes of urban sculpture with the theme of Holding the Expo and Building New Shenyang around the country. Among the ten sculptures, the most popular one is The Charm of Yangko in Liaoning Southern Square. In 2010, the initiative to build the cultural gallery in Tiexi District of Shenyang was activated. From Nanwugong Iron Bridge in the east to Baogong Street Road in the west, a number of sculptures with the distinctive styles were raised. The Road-holding People designed by Luxun Academy of Fine Arts have become the largest sculpture in Shenyang. Covering an area of about 785 square meters, it stands 28 meters in height. About 400 tons of steel materials have been used. In 2015, the Urban Sculpture Works Competition of Golden Gallery Cup was held in 18 public places with a certain theme in Shenyang. A total of 274 entries were collected from all over China. The review group was made up of those experts on the sculpture and urban planning.
entries were selected in the preliminary round. During the second round of online voting, 50 of them were selected. Three of them were awarded the first prize, 5 of them given the second prize and 10 of them given the third prize.

Figure 12. The winner of the Golden Gallery Cup. MASSES JUMP - Yang Shuo, Luxun Academy of Fine Arts in 2015.

The urban sculpture in Shenyang has recorded the history and culture of the city. Besides beautifying the city, it has also enabled those citizens to appreciate the culture. In the future, Shenyang will continue to uphold the activism and lay greater emphasis on the planning and execution. Moreover, it will follow up the popular topics and the form of public participation. It is concerned about whether the public feature can be realized. It will also lend support to Shenyang in creating the Creative Culture Center in Northeast China, facilitating the economic transformation as well as realizing the strategy of transforming industrial city into a cultural and inhabitable city.

4.2 The overall plan for Shenyang City Gallery

City Gallery is the overall planning for the new-type public art. The city will be infused with those gallery-level artistic works, thus highlighting the creativity and culture. The aim is to place those artistic works featured by creativity and interaction in the urban public place. It will also endow the city with the aesthetic value and cultural charm. Those citizens feel it a pride to spread the culture of the city. Those tourists both at home and abroad will also have a special experience when traveling around the city.

The process of the system planning have been elaborated as follows:

Figure 13. The Process of the System Planning of City Gallery. Original figure.

5. CONCLUSION AND POLICY RECOMMENDATIONS

Conclusion

The project of city gallery should not merely involve those experts in the artistic realm. It should also have the participation of those people from many fields of the society, especially those professionals specializing in the visual art and environment.

Those issues related to urban environment should be identified. Besides that, it will function as a platform to reflect the appeal of the citizens. Through a variety of public artistic works, the project of city gallery will give the citizen an opportunity to appreciate the culture. The sites and stories with the identification with the city will be also created. Under the background of Shenyang, the project can act as a bridge between the city and the public by means of art. In this regard, this project is of enormous value.

Policy recommendations

1. The approval of Shenyang City Gallery System
   On the basis of the overall planning and implementation of urban public art, an “urban gallery” system which conforms to Shenyang’s development characteristics is built, based on which, derivative holiday activities are also developed.

2. The introduction of art directing system
   Those highly experienced experts with the planning ability should be employed to improve the effectiveness and sustainability of the system.

3. The system of maintenance and management
   Those works of public art in Shenyang should be recorded and maintained. The database should be also build. The late-stage management scheme should be provided.
4. More enterprises should be encouraged to participate in the project for a win-win result.

6. REFERENCES

A study of urban sensible dimension stimulated by the sculpture: experimental methods of configuration of territory in France from the 1950’s to the 1970’s

ABSTRACT

The French cityscape of the post-war era to some degree faces an urban problem that excessive urban construction precipitate the generation of cold univocal character. In order to avoid the centralization of metropolis, the peripheral cities were fast built in a systematical and productive way. In this context, the cities were filled with industrialized functionalist and modular elements and numerous monotonous urban images were fabricated. In that time, many artists, architects and critics were engaged in environmental reform and in discussion about urban sensible dimension. And the urban aesthetics was the core preoccupation in several avant-garde project between the 1950’s and the 1970’s. These could be considered as an exemplary to view which image is possibly created based on the functionalist cityscape.

The modern and contemporary art in the city raises many questions which remain to be answered, such as reconciliation of work of art with functional need, public consensus, legitimization of artistic individual creation in the public space, or systematization of urban aesthetics. This paper is not going to answer all these questions but make some points of view based on the historic and aesthetic study of urban public sculpture in France which cultivates rich artistic theory and practice for 60 years.

Today, there are more and more arts installed in the city. The different kinds of aesthetic experience are proposed by various works, and arts became one of the important elements in configuring territory. By thinking about actual continuous image-making movement in urban space, this paper is oriented by a question: how our living space may progress toward a highly aestheticized territory?

The paper has four parts. The first part focus on tension of artists’ involvement in reappropriation of urban aesthetics. The second part is about the concept of Sculpture-Architecture proposed by the critic Michel Ragon. This could be seen as a method to revive the sensible character of architecture. The third part intends to review certain new urban qualities triggered by public sculpture. And the last part is the conclusion of study and the extended thinking of this subject.

1. SOCIAL DIMENSION IN SYNTHESIS OF ARTS: THE FIRST FESTIVAL OF THE AVANT-GARDE ART

The period from the 1950s to the 1970s is characterized by urgent reconstruction in the suburbs of the metropolis in order to solve the housing crisis. There is an amount of large housing, called “Grands ensembles”, built in a systematical way. This type of housing includes central heating, individual bathrooms, sanitary equipments and lifts. And it represents a modern ideal of urban space that may be the solution to the housing crisis in metropolis and an improvement of civic life. Like the high expectation announced in the film of suburban city Sarcelles made by public establishment, it presents a progressivist vision:

“Those [Grands ensembles] are also called dormitory cities. They enable the family to live away from agitation and air pollution in big cities. [...] A few hundred meters, the old Sarcelles is a traditional village quite tired, it witnesses the birth of a new city which won’t be just a dependance in the near future”.

The large housing is defined as “a relatively autonomous housing unit formed of collective buildings, built in a relatively short time, according to a comprehensive plan that includes more than approximately 1000 housings”. In this diagram made in 1963, we can see that the large housing is centralized in the Parisian region.
Nearly half of total 137 grands ensembles are in Paris. This 30-year period of time is related to the French rapid-growing economy and also to a mythic progress toward modernization. Facing the change of social and economic structure, the modernist architecture as a revolutionary model introduced a new urban living.

However, the large housing instigated some critiques and debates in the 1960’s. Because the unit is too small, and it lacked educational and commercial equipment. Also, the excessive urban construction enhances the cold univocal character of the city. The environment was monotonous, and the building was fast degraded. As a negative urban image, medias gave impressions that they were often related to certain social segregation.

Also, the aesthetic indigence in urban areas raises question. It is in this context that appears a great richness of reflection on cityscape aesthetics and synthesis of arts. What is questioned and researched the most by artists, architects and urban planner is the spiritual, psychic and mental need of each person in urban space, which represented the core interests of several utopian exhibitions, for example Festival of avant garde art on the roof of Unité d’habitation in 1956.

The choice of exhibition place, Le Corbusier’s Radiant City, is significant. In that time, not all the architectural projects like large housing focus on highly productive benefits and ignore the diverse needs of human life. The micro-city, unité d’habitation created by Le Corbusier provides us a prototype of modern life which condense the daily path in a vertical way. The roof terrace was designed as an educational, entertained and relaxed space which seems inseparable from modern habitat. This influential architecture represents a place of another modern living way. The sense of balance is embodied in geometric simplicity.

The Festival was composed of three exhibitions in Marseilles, Nantes and Paris. These projects were seen as a dialogue with inhabitants and with architectural elements. They could be considered as one of the early exhibitions which aims to introduce art to daily life. Many artists including Jean Tinguely, Pierre Soulages, Yaacov Agam and Nicolas Shöffer etc. participated in the exhibition.

One of the most remarkable art works in the Festival is the spatio-dynamic sculpture of Nicolas Schöffer collaborated with the choreography. As one of protagonists of spectacle, the sculpture moves, rotates and reacts according to the records of variations of color, light, and sound in the surrounding environments. A new combination of ballet, sculpture and residence develops an innovative aesthetic experience. Here, the place became a stimulus of creative projects. The view of Mediterranean and Marseilles was transformed into scenes of spectacle. The festival represents an imagination of future city where urban sensitivity was on request, where art and architecture interlaced in living space.

In this case, the role of art is reconsidered. As one of the organizers, the proposition and point of view of the critic Michel Ragon could help to understand the initiative of the Festival. He is an important figure in promoting the synthesis of arts, and he thought of the relationship between different kinds of art as possessing the most complex form implied in everyday life and in city. What he proposes is that modern architecture could be a medium between public and modern art. For Ragon, the arts interrelationship includes a social dimension and it concerns “a transition from individual aesthetic concept, personal taste to a collective awareness of the vital need for keeping order and harmonization of human space”.

2. THE GIAP AND THE SCULPTURE-ARCHITECTURE

2.1 Prospective Vision of the GIAP

With an intention to reconnect the society, the city and the everyday life, Michel Ragon initiated International Group of Prospective Architecture GIAP in 1965. Its members include Yona Friedman whose project «Spatial city» has inspired Archigram and Japanese Metabolism; Guy Rottier close to Arman, Yves Klein and Ben Vautier from École de Nice; Mathias Goeritz Mexican painter and sculptor who has proposed the principle of emotional architecture; and Pierre Restany who is the central figure of the artistic movement Nouveau réalisme.

Facing the inappropriate and controversial rationalist urbanism, it’s necessary for GIAP to find the solution through foresighted methods:

“The demographic explosion, the spectacular acceleration of scientific and technical progress, the steady rise in living standards, the socialization of time, space and art, the increasing importance of leisure, the importance of time and speed factors in communication concepts, shatter the traditional structures of society. Our cities, our territories are no longer adapted to these changes. It becomes urgent to plan and organize the future instead of suffering. The GIAP aims to bring together all those technicians, artists, sociologists and other specialists seeking new urban and architectural solutions. The GIAP wants to be a link between researchers of all countries, even if their arguments are sometimes opposed. The GIAP so far doesn’t have other doctrine but architectural foresight. AGAINST retrospective...
The members of GIAP have produced numerous utopian images. For example, the drawing below made by Nicolas Schöffer is about an imagination of future city. He designed the city according to the different functions. The buildings with form of breast are the Center for Sexual Leisure (Fig. 1). The space is divided by ramp and saturated by light, music, and fragrance. The building with two balloon airships-like structures is administrative center and the other is scientific research center. The specialization of city is achieved by artists’ creativity and his interactive environment method. In his drawing, it’s interesting to see how the functional building becomes the landmark.

2.2 Sculpture as an Architectural Design Method

The urban sensitivity is an important theme in GIAP’s work. Michel Ragon has observed that one kind of architecture is approaching the sculpture, in which the spiritual dimension of architecture requested more and more. According to him, Sculpture-Architecture could be considered as a method of creation for sculptural form to enrich architectural aesthetics. He cited several artistic projects in his publication Où vivrons-nous demain? (Where we live tomorrow?) released in 1963. For example, the sculptures of Émile Gilioli constitute the proposition for architect, and his work La Halle aux Vins sculpted in 1946 represents firstly an integration of architectural space in sculpture. The sculpture-playground made by Pierre Székely is also the representative Sculpture-Architecture. In Jeux-Enfants (Fig. 2), Székely studied the entertaining function and the disposition of space through a sculpture measurement. The organic form and the fraction of space stimulate the potential usage. He has also engaged in some architectural projects such as the Church of Boisse-Penchot collaborated with architect Ionel Schein in 1963 (Fig. 3). Compared the church to Jeux-Enfants, we can see that there is a similar spatial design to the playground. Another project made in 1964, the Church of Carmel Saint-Saulve collaborated with architect Claude Guislain, presents clearly the Sculpture-Architecture design procedure (Fig. 4-7): the sculpture is the starting point of architecture and the spatial disposition is freely considered without functional constraints. In other words, this design method is opposite to functionalist formula: form follows function.

Ragon also enumerates the work of architects to see what’s the role of sculpture in architectural concept. For example, the sculpture of Marino di Teana has inspired Ionel Schein. The architect studied the potential architectural structure based on sculptural form. Another architect Claude Parent uses the similar design methods to explore the architectural expression in sculptural way. He intended to built a workshop for artist Gérard Mannoni based on Mannoni’s sculpture (Fig. 8-9). From these examples, we can find that the aesthetics reconquers the primordial status in these architectural proj-
ects which are no longer dominated by the utilitarian function. The objective of Sculpture-Architecture is to make architecture sculptural, that means creating the functional sculpture. At this level, the sensible dimension of habitat could be considered as a regulation of our daily life. In other words, this kind of Sculpture-Architecture is dedicated to human and playful living environment.

3. COMPOSITE URBAN SPACE CREATED BY SCULPTURE-PLACE

3.1 Early Sculptural Experiment in Urban Space: First French Symposium of Sculpture in Grenoble

From the late 1960’s to the 1970’s, several cultural and urban politics were adopted, such as termination of the large housing, construction of new cities where the public arts were introduced according to one percent
decorative politics. The public sculpture is the most commanded. Its diverse expression and plastic form could be seen as a way to enrich the urban aesthetics. This part is going to review some projects that imply an intension to renew the perception of public space and to create convivial, soft and sensible environment.

At that time, the biggest challenge for sculptors is the relationship of their works with the existing building. With the preoccupation of environment, several sculptural interventions manifest an opposition of architectural cold geometry. Diversity, contrast, ambiguity, even conflicts were created by organic incongruous forms.

Expansion of sculptural involvement in urban planning could be clearly observed in First French Symposium of Sculpture in Grenoble. The Symposium was held in 1967, and it assembled 15 sculptors to install their poetic, monumental and joyful sculptures in the winter Olympic park. Each artist has their own plastic expression. The diverse sculptural form created composite space and built different relationships with nature, park, Olympic village and city hall.

One of the sculptures in Symposium is the poetic wall of Yasuo Mizui. By diverting the initial function of architectural element, it changes its utilitarian destiny as just a wall. Instead, it consists of symbolic signs and tends to evoke awareness of land and humanity.

Another remarkable work Mur Fontaine made by Gérard Mannoni's atelier by Claude Parent.
sculptor Ervin Patkaï in Symposium experimented the traditional function of sculpture. Patkaï used the architectural technique and materials (Fig.10-11). He casted the concrete inside the polystyrene molds in order to create visual entanglement between volume and structure. Also, there was a wall made by a series of sculptures and it could be considered as a dialogue with the buildings behind. In doing so, playful space was created by stimulating the curiosity of inhabitants. Visual conflicts are provided by an unstable carving structural composition. He refused to decorate neither to ignore the architecture. A new method he introduced is called "organic development" which opposes the traditional urbanism. It means that the sculpture shouldn’t be just a supplementary element in public space. He tried to make a transformation of places perception and usage through a plastic vocabulary and he intended to stimulate the spirit and the meaning of places.

Pierre Székely also participated in the Symposium and he made an organic playground in front of an elementary school. This accessible sculpture echoed the archaic form and became prehistoric caves. It had a surprising effect on children and instigated them to explore the sculptural space. What the artist wants to make is an emotional architecture for users, but meanwhile it could establish the sensible space. It means that, in this work, the artist combined the entertaining usage with the symbolic representation. The organic form produces the contrast with urban environment shattering the duality between human and technic, sensible and functional, sculpture and architecture.

The symposium presents a new model of territory design in which urban spiritual aspect is emphasized by complex methods. It is the first time that sculptures are considered as the primary part in urban planning.

3.2 Sculpture-Place

From the mid-1960's, the new urban policy of new cities (Nouvelles Villes) was launched in order to distinguish from the planning of the large housing: each building in new cities has less than 500 housing; and there are many commercial and educational equipment; also, the public space is dynamic. There are five planned cities in Parisian region: Cergy-Pontoise (1969), Évry (1969), Saint-Quentin-en-Yvelines (1970), Marne-la-Vallée (1972) et Sénart (1973). The New Cities have become the experimental places for sculptures in public spaces. And the public sculpture played a key role in urban planning with regard to place identification.

In Quartier des Pyramides (Pyramids Quarter) of the new city Évry, there is a series of sculptures made by Gérard Singer situated between the basin and the housing units (Fig.12-13). The sculpture consists of some stalagmite-like steles and bubble-like prominence. Not only the sculpture but also the ground of installation are covered by a layer coated with blue epoxy. The place becomes a part of art work. This is one of the first sculpture in which the relation of art and environment is redeveloped. Different from what we call environmental art today, Singer calls it Sculpture-Place which could be considered as environmental stimulus in order to oppose the architectural rigorism and to negotiate with environment. The mimetic natural appearance produces the contrast with the architecture and the blue extends the realm of art work.

What is more, the Sculpture-Place could be seen as a method of landscape design. That is to "differentiate places and to characterize spaces, and if necessary, to oppose or to be ironical to architecture, and to allow for a distant and forward vision". In that sense, here, public sculpture is no longer a representation but a stimulation.
that activates another dimension of urban space. The artist said: “what remained was to eliminate the preconceived notions people have about work of art. To remove this cultural blockage, the work must appear ambiguous, that is, functional and a work in itself”. Like its title, Déambulatoire, it means “Gallery which is around the presbytery of church and connects the aisles”. But in such primitive form, the sacred meaning of space is transformed into amusement, curiosity and bizarreness etc. Here, the purpose to live sensibly, is not in a conventional way but in an experimental way.

4. CONCLUSION

This paper is not the answer to those questions raised in the beginning but tend to intrigue us to think about the process of territory aestheticization through a historic study.

The first point is about grafting. In the first Festival of avant-garde art, the different kinds of arts were interlaced without white cube and purified space, and their interaction created visual richness. It was a direct confrontation between arts and daily life.

The second point is the spatial dynamism triggered by the sculptural method. It manifests an intension to transform “the machine to live” into “inhabitable sculpture” that instigates unexpected function.

The third point is the realization of sculpture-place which creates space with plastic meaning. This meaning includes two-folded character: function and poetic reality which means real life written into poem. And the sculpture-place represents a contestation which may produce a collective imagination.

The process of aestheticization of territory implies a socialization of sculpture and sensibilization of architecture and arises awareness of environment and people’s life. This observation tends to make us think about the urban aesthetics and the question of aestheticization of public space, and also review the spatial sensible production in urban space.

Today, what we are faced with is more than just a limitation between sculpture and architecture. Several issues are more and more significant in the 21st century, such as cultural, multi-cultural, trans-cultural issues, or media issues like growing mediatization of architecture, increasing of commercialized image, dissemination of attention.

Reviewing the previous artistic urban project could provide a path to examine certain urban qualities articulated in sensible and social dimension. For example, poetic dimension, creative symbolic representation, organic spatial disposition, amusement, or contradiction, abnormality, ambiguity, incertitude etc.

These qualities help us to elucidate the aesthetic function of urban artistic production (in a broad sense) and help us to think about how this function works in configuration of identity and meaning of places.

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5.1 Footnotes


5.2 Figures


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The archeology of memory: the explorations of animated documentary

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Abstract

This is a practice-based research, aiming to explore the experiments of Animated Documentary, which is a unique form can explore the mysteries and complexity of memories. Animated Documentary is a medium through which one can reveal an individual’s memories within the context of a narrative that is historically situated and influenced.

The marriage of animation and documentary gave birth to a new form of film. How to category this new form? Is it an animated short or documentary short? Actually, the naming issue may offer new point of views if we relate it to some of the thinking of Michel Foucault’s The Order of Things. In fact, this raises issue that questioning the nature of animation and documentary. We might find no resolution in the process of pursuing the ontology of Animation or Documentary, while we could fruitfully consider and reflect upon many artists who are making that jump between the gap of “reality” and “imaginary” via Animated Documentary.

From Winsor Mccay’s “Sinking of the Lusitania”(1918) to Norman McLaren’s “Neighbours” (1953), from Paul Fierlinger’s Drawn from Memories (1995) to Shuibo Wang’s Sunrise from Tiananmen Square (1999), these works already showed the potential to reflect the reality and history. It is a time to rethink the position of this cross-field art form.

From Shuibo’s works, more young Chinese artists began to experiment with symbols (related to the Political Pop Trend) in visual narration, which could also be seen as a reflection of structuralism and semiology in the contemporary Chinese art field.

As a case study, this paper demonstrates how animated short “Ketchup”(2012) revealed the problems of youth and social turmoil through the memories of a six-year boy. As a reflection, Animated Documentary also refreshes the memories of the artists and the public at the same time. On the Festivals and conferences, the publics were shocked to know “Ketchup” based on true memories, and they were more curious why the crucial things almost be forgotten. Actually forgetfulness is one of the layers of memories and Animated Documentary will offer a new way to explore how our memories are shaped.

Keywords: Animated Documentary, Autobiography Memory, Archeology

PREFACE: THE NEW DEFINITION OF ANIMATED DOCUMENTARY

According to already existing research, the definition of Animated Documentary appears to be focused on clarifying the boundaries of various kinds of film documentary or TV animation. Also, the concept of Animated Documentary relies on the strength of the connection between Documentary and Animation.

- Animated Documentary is a genre of film which combines animation and documentary. This genre should not be confused with documentaries about movie and TV animation history that feature excerpts.1

- Animated Documentary shows how the use of animation as a representational strategy for documentary enhances and expands the realm of nonfiction film and television.2

- With the development and accessibility of animation tools and techniques, filmmakers are blurring the boundaries between documentary filmmaking and animation.3

Research regarding Animated Documentary was not originally as strongly emphasized as it is today. Before, there was more research connecting Animated Documentary as a method to portray the plain truth4, while

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2Annabelle Honess Roe, Animated Documentary, Palgrave Macmillan (June 14, 2013)
3Judith Kriger, Animated Realism: A Behind The Scenes Look at the Animated Documentary Genre, 2011
4Such as the research examples of If Truth Be Told, Can Toons Tell It? By DelGaudio, Sybil and Waking Life: The Truth is in the Animation(Montage Magazine 2004) by Robinson, Chris.
recently researchers have paid more attention to Animated Documentary as a specific artistic genre.

Before 2010, when talking about Animated Documentary, the position of animation was dominated by that of documentary. Animation was more regarded as a tool or technique to conveniently recreate some lost historical recordings. While after 2010, thanks in part to the contributions of “Waltz with Bashir” (2008), Animated Documentary was paid more attention as a genre and researchers began to realize it has its own unique characteristics.

The metaphor from some researcher, “Animation and documentary may seem an odd couple” I contend that the opposite is true. In this paper, I hope to explore the perfect marriage between Animation and Documentary, and how Animated Documentary was born as a new entity. To offer testimony to this perfect “marriage” between Animation and Documentary, this paper will support its conclusion by examining several aspects:

A: Individual’s Memories and Historical Narration
B: The Order of Things: Animation or Documentary
C: The narration of autobiographical memories and episodic memory in Animated Documentary

The first point will set up a hidden bridge between reality and imagination, Memory. By analyzing the example works of Animated Documentary, this paper will reveal the advantages of reliving memories, especially autobiographical ones, by Animated Documentary.

The second point refers to the methodology of this research. How might we categorize this new medium, Animated Documentary? Do we refer to it as an animated short or a documentary short? Actually, this naming issue may offer new point of views if we relate it to some of the thinking in Michel Foucault’s The Order of Things. In fact, this raises questions as to the nature of how we understand Animation and Documentary.

The third point was encountered after creating “Ketchup”. We realized that during the whole process of production we were using the method of ‘Episodic memory’. And the experience helped us to know more about how Animated Documentary would be an archaeological device to explore autobiographical memories (including Initial memories), which acts as the closet friend of our lives.

“The secret of writing poems comes from outside the field of poetry." This idiom attributed to the poet Lu You (陆游) from the NanSong Dynasty still stands true today. The dialogue in the field of animated documentary is inspired from cross-fields and communication from multiple cultures, which keeps Animated Documentary paving new ways outside existing boundaries. This paper will focus on the dynamitic elements and power across-fields and hopes to analyze how they construct the potential possibilities of Animated Documentary.

1.1. THE METHODOLOGY OF ARCHAEOLOGY: BENEATH THE SURFACE

Archaeology is the study of human activity in the past, primarily through the recovery and analysis of material culture and environmental data that has been left behind by past human populations, which includes artifacts, architecture, biofacts and cultural landscapes. Because archaeology employs a wide range of different procedures, it can be considered to be both a social science and one of the humanities.

With contributions from The Archeology of Knowl-
edge by Michel Foucault, Archeology has evolved from only an academic field to a philosophical device used to explore the structure of historical narration. In order to translate archeology to fit our context, this exploration requires the use of our curiosity and ambition so that we might look beneath the surface as archaeologists.

1.1 Structural Geology: Beneath the Surface

The inspiration of borrowing from the Methodology of Archaeology came from my research on 16 independent animation artists (See Figure 2). As I made a timeline of their works I noticed the arrangement seemed very similar to the layers of Michel Foucault) the Earth. So I began to find more information regarding Structural Geology, what attracted me most was the relation of time to layers.

From my point of view, Structural Geology provides a way to look beneath the surface of the Earth. This reveals the history and memories of a region (See Figure 3). I hope to demonstrate how, in a similar manner, Animated Documentary reveals the multiple layers of memories beneath the surface of reality.

1.2 Historical Geography: From Unsound Attempt to Academic Discipline

As Animated Documentary was only regarded as subordinate to Animation or Documentary, Historical Geography was also only an “Unsound Attempt” before 1950. In its early days, historical geography was difficult to define as a subject. A textbook from the 1950s cites a previous definition as an “unsound attempt by geographers to explain history”.

As a bridge to connect reality and imagination, the works of Animated Documentary have already shown the power to reveal a diversity of perspectives through explored memories. In theory, the study of Animated Documentary also has the potential to develop into an academic discipline and also has the ability to connect multiple fields together.

Case Study 1: “Some Light” (2010)

From my research titled “The construction and decon-
struction of illusions: three art districts as examples"10, the joint research made between Orsay Museum in Paris and Urban Artistic Distracts in China reveals the cyclical nature of society. One main point is "The 798 art factory now is one of the most famous art districts of China, while before it was a German factory and was almost designated for deconstruction." Based on this point of view, Baishen Yan and I intended to use Documentary to reveal The construction and deconstruction of our Residency—— this practice turned into the Animated Documentary work titled, "Some Light".

In “Some Light”, the narration was originally planned to be accomplished through the connection of 1000 photos by stop motion. The recording of the daily lives of workers revealed the story of “Century City”. My home is located in the western part of Beijing, the origin of its name, “Lan Dian Chang”, comes from its production of blue cloths dye for the emperor’s family during the Qing Dynasty. This place became one of the most important parts of “Century City”.

This work was made with the intention to show how only over a few years, the factories and villages of my home rapidly became the “Century City”. We had planned to take more than a thousand photos of the “out-of-town laborers”. However, our requests for permission were denied. Our first Documentary work seemed to be a failure. Fortunately, using the few hundred photos that we had we were able to finish the project by using stop-motion animation. This experience helped us to figure out that Animated Documentary had the potential to offer us more freedom and imaginary perspective.

1.3 Historical Structure: The Third Space and A New Way

“Either structure without history or history without structure.” From the study of “History Structure” by Alfred Schmidt10, "structure" itself could be seen as "history-as-narrative". The debate about the two most influential streams of Marxist theory: structuralism vs. critical theory could also be regarded as a discussion about structure and the new way. Like we may find no resolution in the process of pursuing the ontology of Animation or Documentary, the discussion about the two streams may also lead to a new way to understand the structure of history.

This third way is comparable to the new born entity known as Animated Documentary, which reflects history from an individual's memories.

We could fruitfully consider and reflect upon the many artists who are making that jump between the gap of “reality” and “imaginary” via Animated Documentary.

1.4 Memory Structure: Forgetfulness as Screen Memories

The structure of memory as a kind of metabolic process and what an interesting phenomenon it is: Forgetting is a important part of Memory. Both individually and culturally it works as a defense mechanism.

Endel Tulving provides another structure of memories, which focuses on how we travel back in time to remember events that took place at that particular historical context. The term "episodic memory" was coined in 1972. He was referring to the distinction between knowing and remembering11.

- Semantic memory
- Procedural memory
- Episodic memory

Endel Tulving had stated, “Remembering, for the rememberer, is mental time travel, a sort of reliving of something that happened in the past.”12 I hope to contribute to this sentiment by stating that, forgetting is also a mental time travel. We are focused on searching for lost things using this time travel. Our first animated documentary work “Ketchup” starts from forgetting something important.

Though we could invent a computer based on the research of memory’s structure, it wouldn’t mean that we had really explored the whole mystery of memories. So this paper will firstly show how we explored memories through the Animated Documentary work, “Ketchup”.

Case Study 2: “Ketchup” (2012)

And actually our exploration of Animated Documentary “Ketchup” began from asking how we could have forgotten something so crucial. "Ketchup" is the first work of the trilogy, “The Memories of Growing up”. This trilogy is a series of experimental animations with traits of documentaries (See Figure 4). The trilogy includes “Ketchup”, “PiGu”, “A Kiss of A Mosquito on my Foot”, based on the memories of a young boy growing up around and with the problems of youth and social turmoil.

I spent my childhood on the Loess Plateau of China, in a residential quarter of a secret military factory deeply

10Alfred Schmidt (born 19 May 1931, Berlin – 28 August 2012, Frankfurt am Main) was a German philosopher. Schmidt was professor of philosophy and sociology at the University of Frankfurt from 1972 and was made emeritus in 1999. Schmidt's primary research topics were the critical theory of the Frankfurt School, philosophy of religion, and Arthur Schopenhauer's philosophy.
At the beginning of the 1980s, China was temporarily in a state of uncertainty after the political and economic failures of the cultural revolution. As a child with an undeveloped value system and a lack of greater context, I touched the world quietly at a zero angle. However, as my family moved to Lanzhou City, everything changed at once. Making “Ketchup” also inspired us to ask why we had lost something so important during our time travel. When Baishen suddenly remembered the Children of the King picking the bird’s eggs on the tree for him, he recalled a series of events related to this boy, specifically to death and accidents. To recall every detail in these events, we have used the method of commissioning “episodic memory”. In this way the whole process of “Ketchup” is also requires Baishen to frequently put himself back into the year of 1984. In “Ketchup”, the memories of 1984 are narrated metaphorically through the process of making ketchup:  

1: Flushes  
2: Chopped and Canned  
3: Sterilization  

The memories of death are connected by “my” own pain and the blood of a lost tooth. This big idea of “Ketchup” could also be seen as The Big Idea of The Archaeology of Memory: which means the steps in “Ketchup” are themselves a metaphor of the reconstruction of Animated Documentary. From my point of view, only by deconstructed the existing research of Animated Documentary will there be a chance to rebuild a new understanding of Animated Documentary. The key point is to understand the role of memories as a bridge to Imagination and Reality (personal emotions and historical narration).

2. RETHINK ANIMATED DOCUMENTARY

The marriage between animation and documentary gave birth to a new unique form—— Animated Documentary. Animated Documentary is not simply Animation plus Documentary. Animated Documentary is a unique form which can be used to explore the mysteries and complexity of memory. As a medium, Animated Documentaries enable the artists to express their reflections of historical events and personal memories. Through Animated Documentary one can reveal their memories within the context of a narrative that is historically situated and influenced.

The original work of Animated Documentary The Sinking of the Lusitania, might be one the best examples of how memories are reflected through historical critics and imagination. The Sinking of the Lusitania was a work of propaganda accomplished by Winsor McCay.

McCay was an early animation pioneer; between 1911 and 1921 he self-financed and animated ten films, some of which survive only as fragments. McCay and his assistants worked for twenty-two months on his most ambitious film, The Sinking of the Lusitania (1918), a patriotic recreation of the German torpedoing in 1915 of the RMS Lusitania.
in 1918. This work is a re-creation of the unphotographed 1915 sinking of the British liner RMS Lusitania. In 1915, A German submarine torpedoed and sank the RMS Lusitania; 128 Americans were among the 1,198 dead. The event outraged Windsor McCay, an illustrator for a newspaper operated by William Randolph Hearst. McCay’s employer downplayed the tragedy, as Hearst was opposed to the US joining World War I. In 1916, McCay rebelled against his employer’s stance and began to make a self-financed patriotic film, “The Sinking of the Lusitania”, on his own time.

Some critics regard McCay’s The Sinking of the Lusitania as the first recognized example of Animated Documentary. After presenting this opinion at an international conference in Zagreb, a fellow researcher, Marcin Giżycki, protested this view explaining that the first recreation of “The Sinking of the Lusitania” was made by John Bull, a British pioneer of animated film, in 1915. It was part of his sketchbook series # 4. The British Film Institute has a copy of it.

Marcin was also sure that, "there were more films of this kind made before McCay—some of them lost, some others still to be found in film archives.” This debate about which is the first Animated Documentary work reveals a phenomenon, Animated Documentary, like human beings, may also “forget” something. In fact, the lost memories of Animated Documentary offers a force pushing researchers to explore and rethink this field.

Another notable case is “Neighbours” created in 1952. This is an anti-war film by Scottish-Canadian filmmaker Norman McLaren. McLaren’s gift was his ability to express heavy topics in a lighthearted way using a new style of animation.

"I was inspired to make Neighbours by a stay of almost a year in the People’s Republic of China. Although I only saw the beginnings of revolution, my faith in human nature was reinvigorated by it..."

— Norman McLaren

In order to make the film palatable for American and European audiences, McLaren was required to remove a particularly disturbing scene. During the Vietnam War, public opinion changed, and McLaren was asked to reinstate the sequence. In 1953, Norman McLaren’s “Neighbours” won the Academy Award for Best Documentary (Short Subject). Produced at the National Film Board of Canada in Montreal, the film uses a technique known as pixilation in addition to expressing violent scenes humorously. Also "Neighbours" raised a good question about the categorization of Animated Documentary by critics.

The award was considered somewhat a mistake as some people thought this work should not be put into the category of short documentary. So actually this naming issue may offer new points of views if we relate it to some of the thinking in Michel Foucault’s The Order of Things. In fact, this raises questions as to the nature of our understanding Animation and Documentary. While we may find no resolution in the process of pursuing the ontology of Animation, we could fruitfully consider and reflect upon the many artists who are making that jump between the gap of “reality” and “imaginary” via Animated Documentary.

Animation or Documentary? This question was also raised regarding Shuibo Wang’s Sunrise from Tianmen Square (1999). This work is a visual autobiography of Shuibo himself who grew up in China during the historic upheavals of the ‘60s, ‘70s and ‘80s. As a personal exploration of China’s recent history, Shuibo presented this work through a rich collage of original artwork, archival and family photographs, and animation. Similar to Neighbours, Sunrise from Tianmen Square was also nominated as Best Documentary (Short Subject).

Even though in some festivals, some audiences did not regard Sunrise from Tianmen Square as an animation, this work explores a new method for the Chinese School of animation. From 1960 to 1980, most notable animated works from China at international festivals told fairytale stories and were expressed with traditional ink painting and brush style. While getting rid of the calligraphic style, Shuibo offered a “New Chinese School”, as a medium, Animated Documentaries enable artists such as these to express their reflections of historical events and personal memories.

3. AUTOBIOGRAPHICAL MEMORY: A NEW WAY OF ANIMATED DOCUMENTARY

It seems Animated documentary is consistently difficult to categorize, another example is Paul Fierlinger. Paul Fierlinger was a pioneer of using personal memories as primary subject matter in animated documentary.

15Norman McLaren, CC, CQ (11 April 1914 – 27 January 1987) was a Scottish-born Canadian animator and film director known for his work for the National Film Board of Canada (NFB). He was a pioneer in a number of areas of animation and filmmaking, including drawn-on-film animation, visual music, abstract film, pixilation and graphical sound.
17Paul Fierlinger (born March 15, 1936 as Pavel Fierlinger) is a creator of animated films and shorts, especially animated documentaries.
Ari Folman (born December 17, 1962) is an Israeli film director, screenwriter and film score composer. He is perhaps best known for directing the animated documentary film Waltz With Bashir as well as directing the live-action/animated film The Congress.

Although his films have won awards at all major festivals, he rarely attends, preferring instead to keep on working quietly in his home studio with his wife, Sandra, an artist in her own right. His films have defied easy categorization.

— David Ehrlich

A Czech born in Japan, who ends up in the U.S; a nephew of a top Communist leader, but who was himself an anti-communist provocateur; a reformed alcoholic who is one of the strongest proponents of sobriety. Paul Fierlinger put his autobiographical memoirs into the feature film Draw From Memory.

This film represents a turning point in Animated Documentary. Due to Fierlinger’s revolutionary ideas the door was opened for other animators to express their memories via animated documentary. One example of this is “Waltz with Bashir”.

“Waltz with Bashir” is a 2008 Israeli animated war documentary film written and directed by Ari Folman. It depicts Folman in search of lost memories of his experiences as a soldier during the 1982 Lebanon War. In 2006, he meets with a friend from his army service period, who tells him of the nightmares connected to his experiences from the Lebanon War. Folman is surprised to find that he remembers nothing from that period. So in fact “Waltz with Bashir” is a process of finding back the lost memories about war, pain and part of his own life. “Waltz with Bashir” also became a point of controversy regarding Animated Documentary’s use as a new form to explore memories, especially Autobiographical Memory.

There are various ways to seek lost memories, through interviewing the elderly, searching old newspapers and photos, etc. This aspect of Animated Documentary gives a hint about how we can refresh our memories by viewing old objects.

One example of collecting old objects and refreshing memories is Zabawki Cesarza (The Emperor’s Toys, 2011). Some critics called this Polish work a semi-animated documentary. Made using stop-motion, this work looks more like a documentary than animation. While it is definitely a fictional story, revealing a grown man’s passion for collecting old objects. Like most of his peers, Tomasz Gotfryd started by collecting stamps, drink labels and stickers. Presently, his collection consists of a couple hundred thousand objects and he has become known as the Emperor of Collectors. Thanks to the power of imagination the toys from his collection are not merely inanimate objects.

Tomasz Gotfryd is not only the Emperor of toys, he is also the Emperor of memories. Each old car, doll and toy bear represents a past event and their memories with its owners (even the process of being discarded). As a new owner, Tomasz Gotfryd lives with these toys and their memories in a new kingdom.

The toys are reflections of the human beings’ world. The “memories”, which are stored in their bodies through their eyes (or some orifice), are metaphors of how our interpretation of our surroundings freshens our memories.

As the poet Lu You says, “The secret of writing poems comes from outside the world of poems,” the exploration of memories also comes from beyond the field of Animated Documentary.

Maus is a graphic novel by American cartoonist Art Spiegelman, serialized from 1980 to 1991. It depicts Spiegelman interviewing his father about his experiences as a Polish Jew and Holocaust survivor. Most strikingly is its depiction of different races of humans as different kinds of animals. The inspirations offered by Maus demonstrate a new method of storytelling to animation artists. We should also take notice that inspiration may come from the research of phycology as well.

Douwe Draaisma, the author of “Waarom Het Leven Sneller Gaat Als Je Ouder Wordt” offered an answer about why we need to explore Autobiographical Memory:

Autobiographical Memory is one of our closest friends as we grow up together. And Autobiographical Memory is different during different stages of our lives, especially at 5, 15 and 60 years old.

The questions raised by Autobiographical Memory should be put into the timeline of our lives.

When combining our research of initial memory as the first part of Autobiographical Memory, we discovered our initial impression of death in the completed work, “Ketchup”. We hope to show the mix of fragments that comprises the nature of initial memories, especially as related to first impressions of death.

According to the research of L’Anne Psychologique by Victor Henry, Initial memory always exists as visual images and the most common initial memories are:

• The birth of younger brother or sister
• The impression of Death
• Disease or Fire
• Celebration of holidays
• The opening day of elementary school

And the storage of memories begins to grow quickly from one and a half years old. “Ketchup” actually told the memories of a boy around 6-7 years old. Around 6-7 years old, the fragments of memories are connected

18Ari Folman (born December 17, 1962) is an Israeli film director, screenwriter and film score composer. He is perhaps best known for directing the animated documentary film Waltz With Bashir as well as directing the live-action/animated film The Congress.
together and turn into a narration with the direction of a timeline. The ability of narration of memories is based on a specific event. This might serve as an explanation as to why in “Ketchup”, the impression of death and losing of a tooth were connected.

Some more feedback about Ketchup came from Mareike Sera, she wrote me a letter about her opinion of this work and recommended an experimental work from Poland to me. Her words are as follows:

“Slodkie Rytmy”(Sweet Rhythms 1965) strongly reminded me of your work, as it actually focuses on bees and honey and, to my understanding, on childhood memories. At the end, there is even a scene with honey flowing like the tomato juice in your film Ketchup.”

“Slodkie Rytmy” is not only a movement of sweet honey on-screen, it is also an exploration of the rhythms of childhood memories, the imagination that accompanies the tasting of honey. The personal visual memories are expressed from the point of view of the flying bees.

In this way, “Ketchup” and “Slodkie Rytmy” share some common points in the portrayal of the flavor of various childhood memories:

“Sweet Rhythms ”starts with footage of a man working with beehives while he is surrounded by children, and it ends with the tasting of honey by a boy and his smile. While “Ketchup” uses drinking tomato paste as a metaphor for the swallowing and tasting of childhood memories. Tomato paste is a mix of sweet and sour, and it does not share its taste with the original tomato.

Time and the process of sterilization of tomato adds a new taste. Animated Documentary “cooks” a different flavor of childhood memories.

“Ketchup” is one of the followers of the New Chinese School. In the 1960s Chinese animated works were referred to as “The Chinese School” due to its unique style of calligraphy. Shuibo offered a “New Chinese School” getting rid of the calligraphic style, allowing the artists themselves to use it as a visual autobiography. Also China shares some common social background with V4 countries, through the cross dialogue about Animated Documentary, we will explore how the turbulence within communist society mirror the ups and downs common to storytelling.

Through the window of that index,
Climbs a rose,
And sometimes a gentle wind ex,
Ponto blows.

— Vladimir Nabokov

Memory itself is a secret bridge between imagination and reality. In “Speak, Memory: An Autobiography Revisited” by Vladimir Nabokov, there were more miracles from memories, especially from Autobiographical Memory. New Animated Documentaries from young artists offer a new way to “Speak” with memory using this medium.

References

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19Ketchup is available to watch on https://vimeo.com/66459846.
20Vladimir Vladimirovich Nabokov (1899c – 2 July 1977) was a Russian-American novelist. Nabokov’s Lolita (1955) is his most famous novel, and often considered his finest work in English, and his memoir, Speak, Memory, was listed eighth on the Modern Library nonfiction list.


Bodily experience and life in a microgravity environment: thinking with space art

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Abstract

This paper aims to present a first step toward aesthetics analyzing the new arrangements of bodily experience and life brought by space technology. To this end, this paper mainly focuses on art projects and experiments under the “Pilot Mission of Utilization for Culture/Humanities and Social Sciences” on the International Space Station (ISS)/Japanese Experiment Module (JEM) or “Kibo” (2008-2013) and the preparatory period for the projects (since 1996).

Why do we go to space? Why do we need to extend our life sphere to include space? What does a perspective from space bring to us, the inhabitants of Earth? To answer these questions, the National Space Development Agency of Japan (NASDA, the predecessor of the present JAXA) started research toward the utilization of “Culture/Humanities and Social Sciences” in 1996. Some art universities in Japan participated in such research from the very beginning.

In the history of space development, if the 1960s was a period of “extending the zone in which we can live: going to space and returning to Earth,” the present is a period of “extending our life sphere: being able to survive in space.” Astronauts staying at the ISS, for example, have shown a completely new arrangement of the sensory-motor scheme. What kind of new circuit can we construct between a technologically constructed microgravity environment and us? How do such new circuits transform our experiences and thoughts? We will analyze and focus on our present state and prospective future life in outer space in reference to the art projects being conducted in Kibo. Space technology is a medium that affects industry, ethics, law, and society besides

Affecting our bodies and sensations (Kokusaikoutoukenkyusho & Uchuukoukukenkyuuukaihatsukikou, 2009; Uchu no Ningengaku Kenkyuukai. 2015; Uchuukoukukenkyuuukaihatsukikou, 2016a; 2016b; 2016c). Artists often move faster than aestheticians, and therefore might at least show us the starting point of our thoughts regarding this.

1. BRIEF HISTORY

After the first successful human space flight by Russian cosmonaut Yuri Gagarin in 1961, space became the place where humans “could go.” Via the operations of space stations, such as those in the Salyut program (Russia, 1971-86), Sky Lab (United States, 1973-74) and Mir (Russia, 1986-2000), the International Space Station (ISS) was completed in 2011. At present, six astronauts stay at the station for 24 hours a day, 365 days a year at 400 km above the ground. Space has become the place in which humankind “can live” in the present period (Kokusaikoutoukenkyuusho

Uchuukoukukenkyuuukaihatsukikou, 2009, 29). Although only 15 countries (United States, Russia, Canada, Japan, and European countries) participate in the ISS program, other countries have showed interest in the project. China, for example, succeeded in its human space flight program in 2003 and launched its own space station called Tiangong-1 in 2011.

In an interview in 2005, Japanese astronaut Soichi Noguchi said, “Since someone has continuously lived in the orbit of the Earth for over 20 years, the fact that humankind lives in space became an ordinary matter.” (translated from Uchuukoukukenkyuuukaihatsukikou, 2008, 103). Space travel by ordinary people is already in progress as well. For example, as a “space flight participant” (not a professional astronaut), Dennis Tito (United States) stayed in ISS for eight days in April 2001; Mark Shuttleworth (South Africa) stayed for six days and Charles Simony stayed there twice—for 12 days in April 2007 and for 14 days in March 2009. In fact, Shuttleworth and Simony stayed at their own expense. Most of these individuals are millionaires. However, Freeland (2005) reported that over five million space tourists are expected in 2030. Even in Japan, travel agencies such as JTB recruited applicants for a “moon tour” and “space tour” planned by American enterprises; by 2008, there were over 20 candidates (currently, recruitment for new
applicants has been suspended) (Kokusaikoutoukenkyuusho & Uchuukoukukenkyukaihatsukikou, 2009, 317). It appears certain that space travel will become accessible to the public gradually.

On the other hand, for aesthetics after the “aesthetic turn” in the 1980s, among the important subjects to analyze are experiences in a technologically constituted environment. Humankind is not only shaped by its environment but is also actively altering the environment in which it lives. In this sense, Japanese philosopher Junichi Murata points out that humans have always been “beings in the technological environment” as well as “beings in the environment” from the outset (Murata, 2013, 16-). (1)

In Chapter 5 of *Cinema I*, Gilles Deleuze classifies three types of perception images: solid, liquid, and gaseous image (Deleuze, 1997, 84). Although Deleuze aims to classify the cinematic perception images, in reference to his perspective, three types of environment and a corresponding sensory-motor schema (see also Deleuze, 1997, Chapter 12) can be observed: ground-environment (solid image), water-environment (liquid image), and space-environment (gaseous image). As humans can survive naturally only on the ground for a long time, discussions on “human” in general tend to presuppose beings who live on the ground. However, as far as there are individuals staying in space in the present period, focusing on such environments is worthless. It might lead us to relativize the life on the ground as well.

In anticipation of the construction of ISS and the Japanese Experiment Module (JEM) or “Kibo,” the National Space Development Agency of Japan (NASDA, the predecessor of the present JAXA) and the International Institute for Advanced Studies started a research toward the utilization of “Culture/Humanities and Social Sciences” in 1996. The Tokyo National University of Fine Arts (with its project “Future of Artistic Expressions under Microgravity Environment”) and the Kyoto City University of Arts (with its project “Artistic Approach to Space”) participated in such research from the beginning (Tokyogeijyutsudaigaku. & Uchuukaihatsujigyoudan, 2003; Kyotoichiritsugeijyutsudaigaku. & Uchuuokokuukaihatsukikou, 2005a). The Tsukuba University and the Ochanomizu University joined the cooperative research with JAXA from 2001. Several research projects proceeded via the following steps: 1. interview with astronauts; 2. parabolic flight experiments that can produce the microgravity environment for several seconds; and 3. “Pilot Mission” in Kibo with a number of selected proposals (first period, 2008–2009; second period 2011–2013) (Uchuukoukukenkyukaihatsukikou, 2015). (2)

Although we cannot discuss them in detail here, the contents of the interviews with astronauts by artists were quite rich; they included the loss of spatial references and the new arrangement of sensory-motor schema in the microgravity environment; the quality of the color black, like velvet black in space; cosmic ray visual phenomena or “light flashes” resulting from cosmic rays, and so on (Uchuukoukukenkyukaihatsukikou, 2008, 81-107; Kyotoichiritsugeijyutsudaigaku. & Uchuukokoukaihatsukikou, 2005). The artists’ suggestions include considering a new arrangement for life in the microgravity environment.

### 2. **SPACE GARDEN, DEWEY’S FOREST**

Among the differences between the traditional “Space Art” or “Zero Gravity Art” and JAXA-initiated “Space Art” is the fact that the latter often (not always) focuses on life and sustainability in the concrete microgravity environment. (3)

For example, designers from the Tokyo National University of Fine Arts proposed certain unique living environments in Kibo (Tokyogeijyutsudaigaku. & Uchuukaihatsujigyoudan, 2003, 17-36). These works also suggest the possibility of a new life in the microgravity environment, although realizing them at the present stage is still impossible.

We would like to focus on one project, titled “Space Garden,” which was proposed by Shiro Matsui, a sculptor and associated professor (now, professor) at the Kyoto City Art University; the project started its operation in Kibo in 2009. Several reports and papers on this project have already been written (Matsui, 2006; Kasuya,, 2011, 148-156; Iwaki, 2015, 36-42), but most part of them have been available only in Japanese. We would like to open the discussion here.

The concept behind this project was summarized by the artist in 2010 as follows:

From ancient times, mankind has continued to create gardens unique to the specific cultural backgrounds and natural conditions of any given time or place. Compared to these gardens created with an outlook on nature where gravity is a self evident given, what form would a garden in a microgravity environment take? In this project, plants are grown in the International Space Station – i.e., the space environment – to build a living relationship between humans and gardens, reframing the terrestrial outlook on nature and the cultural activity of gardening from a new perspective based in outer space. (Ikezawa et al., 2010)

The interviews with a number of astronauts from 1998 to 2003 indicate that members of the “Artistic Approaches to Space” project at the Kyoto City Art University of Arts had already refined and concretized their ideas. Each member was engaged in multiple projects. Matsui
and Akihiko Inoue, who are art theorists from the same university, led the “Space Garden” project. They started their research by analyzing *Sakuteiki (Records of Garden Making)*, which is the oldest text on garden making in Japan (Heian period, from the mid to the late 11th century). In reference to *Sakuteiki*, Matsui first composed simplified miniatures (Figure 1) and explained as follows: The miniature left hand shows the entire waterfall from the front to the depth, whereas the miniature right hand shows only a part of it: a stone standing before the waterfall blocks viewers’ gaze. The miniature right hand incites better the viewers’ imagination and effectively makes them feel the depth than the miniature left hand (Matsui, 2006, 18). Then the project team visited several modern gardens in Kyoto and Kanazawa to review the art of landscape gardening. Afterwards, they started to create several prototypes of a “Space Garden.” According to their reports, the steps of the experiments proceeded as follows (Matsui, 2006, 30):

1. **Prototype 1:** Selection of appropriate plants and medium.
2. **Prototype 2:** Growth experiment of plants and inquest of appropriate shapes of the garden.
3. **Refining the research direction:** Visit to the Institute for Biomedical Problems, Moscow (IBMP) on January 24, 2005.
4. **Prototype 3:** Proposal of the “Space Garden.”

First, they selected several plants that can grow in shade, can be tolerant of dryness, and have strong adaptability to a change of environment. They found that moss ball (Shinodama) was an interesting medium of the plants. Second, to decide which plants to consider, the project team took into consideration the concrete conditions of living in space in ISS from the outset, including the microgravity environment, temperature (18.3°C – 26.7°C), humidity (25% – 70%), atmospheric pressure (97.9kPa – 102.7kPa), oxygen partial pressure (19.5kPa – 23.1kPa), carbon dioxide pressure (0.707kPa), and illumination intensity (unavailable data).

![Figure 1. Simplified Miniature. Reprinted from Matsui, 2006, 18.](image1)

![Figure 2. Prototype 1. Reprinted from Matsui, 2006, 34.](image2)

![Figure 3. Prototype 2. Reprinted from Matsui, 2006, 35.](image3)

![Figure 4. Prototype 3. Reprinted from Matsui, 2006, 41.](image4)
offered the team the data of ISS. Atsushi Ogiwara, a researcher from the lab of Landscape Architecture at the Faculty of Agriculture, Kyoto University cooperated in the investigation and experiments of plants. Finally, Matsui proposed the prototypes as a kind of hybrid creature among scientific and technological knowledge for plant raising in a specific environment, traditional garden making knowledge, and his own experiences as a refined contemporary sculptor. He maintained consistently his interest in perception and space recognition from the beginning of his career (4).

The prototype 1 is a huge ring covered with peat moss and sphagnum. On the ground or in this world, people can walk on the surface of the garden two dimensionally. In the microgravity environment, they can move three dimensionally and pass through the floating hoop garden from every direction. This floating garden would offer rich and complex experiences to the viewer. Allocating a small space for the garden in the microgravity environment would be enough. However, a huge space is needed if the aim is to replicate almost the same complex garden experiences on the ground (or the two dimensional world).

In any event, one cannot verify directly the visions given in the microgravity environment on the ground. Thus, through parabolic flight experiments, Matsui made the prototype 2, which has two axes rolling automatically (5). It is expected that both the viewer and the garden float and establish dynamic relations mutually in the microgravity environment. Using the opportunity for prototype 3’s parabolic flight experiment, Matsui himself also passed through the floating hoop garden and confirmed the relations between a viewer and the garden in the microgravity environment.

A big difference between prototype 2 and prototype 3 is the cultivation method. To move toward realizing the Space Garden in Kibo, the project team had to exhibit a prior understanding of existing rules regarding ISS. To meet NASA’s environmental standards, the project team abandoned the initial idea about the medium and the use of peat moss as a covering. The team had to avoid the possibility of pollution from bacteria and fungus in the closed space. After a discussion with the project collaborator, Yukihiro Moromoto of the Landscape Architecture lab at Kyoto University, the team adopted the spray culture technique in which the medium is covered and closed. Thus, the problem of bacteria was avoided. The next problem was volume. To reflect the surrounding scenery (borrowing landscape, Shakkei), prototype 3 was made of stainless steel. Unfortunately, launching this garden into space was not realistic because of its large size and corresponding cost. Finally, the project team encountered a new material called “hydromembrane,” which is light and can be folded during a launch. The problem was almost solved.

After several trial and error experiments, the Space Garden, Dewey’s Forest (the title of the film in which a robot take care a Space Garden) came into operation from the end of December 2009 to March 2010 as among the projects under the “Pilot Missions” in Kibo. Among the salient points of this project is the implementation period. Most projects under the “Pilot Missions” were conducted in several minutes, but this project lasted several months. During about two months, astronaut Soichi Noguchi continued to water the plants in the “Space Garden” once a week and watched the growth of the plants everyday. He reported, “These are quite small plants, but I feel the fact that the lives are growing up in the Space Station is mentally very important...Some astronauts ask me what they taste like...some, how big will they grow?...There are a variety of relationships between human and the plants. It's interesting.”

On March 9, 2010, Noguchi hosted a party in space for the purpose of appreciating the “Space Garden” in Kibo. Two astronauts were invited. They accomplished the garden together and discussed the first garden in space and its concept (6). The project team expected that the astronauts would discuss topics such as the differences and commonalities of the idea of a “garden” in the world (on the ground) or of garden experiences in space and on the ground. It seems that there was not enough time to discuss such topics. However, astronauts received the “Space Garden” as a first step for preparing the future, that is, having green on Space Station. They hoped that such project will continue in ISS.

**CONCLUSION**

Although the project team of Space Garden had to abandon the initial scale and medium to avoid the possibility of environmental pollution from bacteria in the ISS, prototypes 1 and 2 show us the dynamic relationship between the body and microgravity environment. In addition, the report about visiting IBMP (in Moscow, Russia) by the project team is noteworthy (Matsui, 2006, 19-29). Russia has accumulated numerous research studies regarding growing plants in space since the 1970s, beginning with the Salyut space station era (1971–86) and Mir (1986-2001). Russia’s goal has been a lengthy trip to Mars. IBMP proposed that the Space Garden project team participate in a 500-day experiment in the closed ecological institution. The project team was unable to participate this time, but the report provides a starting point for further studies (cf. Gushin, 2003; Seitaikougakukaishuppankikakuinkai, 2015). In this sense, the project led us in several directions.
Why do we go to space? Why do we need to extend our life sphere to include space? What does a perspective from space bring to us, the inhabitants of the earth? Stephen Hawking for example, expressed the following: “It hasn’t solved any of our immediate problems on planet Earth, but it has given us new perspectives on them and caused us to look both outward and inward...I believe that the long term future of the human race must be space and that it represents an important life insurance for our future survival, as it could prevent the disappearance of humanity by colonizing other planets” (7). Whether we agree or not, analyzing and focusing on our present state and prospective future life in outer space will be our role (8).

The Space Garden and other space art projects give us a new perspective about the relationship between humans and the technological environment in outer space. They show us the first step for further research.

NOTES

(1) When Motoaki Shinohara, the Japanese aesthetician, lectured about Bergsonian philosophy and space developments at JAXA, he pointed out that humankind is weak and cannot survive without clothes, even on the ground; in this sense, we are “being-in-the-clothes.” It would be interesting to analyze spacesuits from such a perspective (Uchuukoukuuenkyuukaihatsukikou, 2016b, 183-185).


(3) For the board survey about Space Art, see Woods, 2013.

(4) Since his school days, Matsui has been regarded as one of the budding artists of the “Kansai New Wave.” In the 1990s, Matsui started to produce a series of humorous works using vivid colors and silicone rubber as a medium. Although he has consistently maintained an interest in perception and space recognition since the beginning of his career, it is certain that he was not an artist of the “space art” or “astronomical art” genre, as Roger F. Malia describes (Woods, 2013). Perhaps most of the participants in NASA’s research project (“Culture/Humanities and Social Sciences”) in 1996 were not aware that the term “space art” was already circulating in some contexts.


(8) On one hand, astronaut Chiaki Mukai talks about the possible emergence of a “gravity cultural sphere” and “microgravity cultural sphere” (translated from Uchuukoukuuenkuunenkgaihatsukikou, 2008, 105), and astronaut Soichi Noguchi talks about the new arrangement of sensations for humans living in the microgravity environment of the future: “While the information of five senses complement each other seamlessly and smoothly on the ground, we often recognize it as incompatible information in the microgravity environment. However, it might be interesting if the five senses start to interact in a completely new way in the course of time. I don’t know whether or not we can call it a sixth sense. But we won’t be surprised if such a new development occurs” (translated from Uchuukoukuuenkuunenkgaihatsukikou, 2008, 105). On the other hand, JAXA, for example, envisaged the creation of a centrifuge for ISS to generate artificial gravity. Although JAXA and NASA halted plans for the centrifuge in 2005, we can imagine future human communities living not only in a microgravity environment but also in various artificial gravity environments.

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‘The neural sublime’ revisited: on the scientific approaches to the sublime

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Abstract

This paper aims for an interdisciplinary study on the sublime contributing to enhancing our understandings of the aesthetic experiences. Extended theoretical explanations and evidences from empirical experiments are added to Alan Richardson’s exploration of ‘the neural sublime’ in his reinterpretation of British Romantic literature based on contemporary neuroscientific achievements. In order to extend and revise ‘the neural sublime’ of Richardson’s, I suggest that from the perspective of evolutionary psychology perceptual illusions and emotions like fear or horror are related to human instinct of survival. Three empirical experiments by three different research teams are considered in terms of three important points of experiences of the sublime: subjects’ emotional conditions, interaction between the apprehended object and its completion by the subject, and circumstantial conditions of the sublime. Psychological experiment of Eskines and others (2012) proved that it is fear among other emotions which stirs subjects most to feel an abstract painting sublime. Ishizu and Zeki’s fMRI experiment showed the distinction between the brain patterns related to each of the experiences of beauty and the sublime, while it couldn’t prove major brain areas related to fear such as the amygdala was activated. My own research in collaboration with psychologists proved that darkness, a spatial condition, intensify the sublime experience during the appreciation of abstract paintings. Although there are some shortcomings and difficulties in approaching scientifically to the sublime, trials and errors in empirical researches would be a considerable help to improve our understandings of aesthetic experiences.

1. INTRODUCTION

What I want to pursue in this paper is to perform an interdisciplinary study on the sublime contributing to enhancing our understandings of the aesthetic experiences. Under the title of neuroaesthetics, interdisciplinary studies on the aesthetic experiences have been widely explored since 1990s when the brand new area of academic studies had emerged. The sublime as a category of aesthetic experiences started to be studied quite recently by only a few scattered researchers each of whom belonged to different academic sectors, while Beauty has been treated as a major subject among neuroscientists’ society from the start of neuroesthetic researches. One of the interdisciplinary studies on the sublime, The neural sublime: cognitive theories and romantic texts (2010) written by a scholar of English literature Alan Richardson will be the starting point of my discussion on convergence researches to the sublime.

Richardson is dependent on Weiskel’s The Romantic Sublime: Studies in the Structure and psychology of Transcendence (1976), a pioneering interdisciplinary study on British Romantic Literature drawing upon Freudian psychology. Although the concept of the sublime stems from the lofty, elevated mode of Longinus, it was clarified through the efforts of Edmund Burke and Immanuel Kant to establish the framework for modern aesthetics. Weiskel reinterpreted British Romantic poetry – of like Keats, Shelley, Wordworths, and so on - referring to Burke’s physiological enquiry to the sublime, Kant’s logical analysis to the sublime, and Freud’s psychology of transcendence. Adopting Freud’s psychological version of transcendence, i.e., his transference from the sublime to the sublimated, rather than Kantian one, he emphasized unattainability of sublime objects or imagination’s inability to represent them. (Weiskel, 1976)

2. RICHARDSON’S ‘THE NEURAL SUBLIME’

Richardson, succeeding Weikel’s job, proposed the phrase ‘the neural sublime’ in his earlier book, British Romanticism and the science of the mind (2001) as the “sense of the embodied mind’s unconscious and ineffable magnitude.” In the book he explored direct consanguinity of Romantic poetry with its contemporary scientific and philosophical discourse about the mind’s
Richardson seems successful in pitting new cognitive-scientific hypotheses against well-established literary theories, evaluating their respective claims in the light of evidences from Romantic-era. But, it might seem erroneous that he mingles Romanticists’ experiences of the sublime with a set of perceptual illusions saying that “the rhetoric of illusion so pervasive within popular cognitive science and neuroscience overlaps with the rhetoric of the sublime.” (Richardson, 2010) He mentions several examples of visual illusions or tricks that actually our brains generate and make us astonished. Particular perceptual-cognitive phenomena seem to show “the embodied mind’s unconscious and ineffable magnitude.” For example, in Kanizsa triangle most of us see two virtual triangles, even though there are actually three partial circles and two sides of three equilateral triangles. This is one of the instances that show how our brains take the initiative in creating the perceived world. (Richardson, 2010)

Richardson’s notion of the neural sublime, however, doesn’t seem to me fully elucidated in his book. Partly acknowledging his achievement in broadening the boundary of literary studies, I’m trying to extend and revise his concept of the neural sublime in this paper. His partial psychological explication of the sublime could be made up with further exploration of contemporary neuroscientific researches on emotions, especially on the sublime. In the next two chapters the neural sublime will be delved into through empirical studies. After looking through evolutionary psychological perspectives on visual perception and emotions like fear, I will introduce three experiments on the sublime in the field of psychology and neuroscience in order to support the correlation of neural mechanism and sublime experiences scientifically.

3. SCIENTIFIC EXPLICATIONS ON THE SUBLIME

In the course of evolution, human brain developed perceptual illusions or tricks in order to survive and preserve the species. (Ramachandran, 2011) Ancestors of human race had to choose shortcuts of visual perception for the efficiency of survival and prospering. As a result, our cognitive functions are limited or magnified by unconscious erase or construction of the details. A number of researches have been piled up on visual perception which is one of the most complicated neural processes and provides a lot of complex problems. One of the basic beliefs that psychologists and neuroscientists share is that visual perception is not just physiological phenomena that light touches retina, but is also correlated to neural activities of the frontal lobe in brain. (See Ramachandran, 2011 and Wade, 2009) Optical illusions as well as selective perceptions are derived from the long history of human evolution.1 Let it suffice to say that Richardson’s assumption is related to the knowledge about neural mechanism of visual perception that has been evolved for preservation of human species.

Besides, the emotions brought about sublime experience are also relevant to human instinct for survival. The fact that pleasure from experiencing the sublime is triggered by fearful or terrifying objects supports Richardson’s deliberation that “neuroscience overlaps with the rhetoric of the sublime.” Emotions like fear or horror is indispensable for survival of human race and other animals. Particular areas of limbic system in our brains, for example, amygdala would be activated if we confront huge powerful predators.

Figure 3 shows neural circuits activated when fear was perceived by optical stimuli. It is said that double procedures arise: one is a circuit from the retina receiving a stimulus through the thalamus going directly to the amygdala. It includes the procedure of visual perception from eye to the occipital lobe. Simultaneously, another stimulus are sent to neocortex related to higher faculties such as reasoning. Whereas a visual perception happens only if it includes two neural pathways, amygdala is automatically activated much earlier than thinking brain and gets dominating, when it notices a match to the stimulus, for instance “that is big threat.” This is how

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1 Rudolf Arnheim, a renowned psychologist elucidated on the selective perception of eyes within the context of Gestalt psychology early in the middle of 20th Century. Refer to Arnheim, 1969.
emotional brain works. (See LeDoix, 2002 and 2003)
Keeping in mind the brain’s unconscious mechanism of fear response, let’s consider experience of the sublime from Burkanian and Kantian point of view. Edmund Burke established modern notion of the sublime that had been confused by being blended with the one of beauty since the ancient times. In the tradition of British Empiricism he developed a physiological theory of aesthetic judgments. The difference between the sublime and beautiful was identified by him whether a particular area of nervous tissues is contracted or relaxed. (Burke, 1757)
The sublime, a complex experience of fear and pleasure embraces unpleasant feelings such as pain and tension, and emotions like awe, fear, horror, etc. Immanuel Kant, another founder of modern theory of the sublime completed what Burke had set out. He defined the sublime as aesthetic experiences far beyond human understanding which is finite. But it was not impossible for human mind – in Kantian term, reason - to approach the infinity with the involvement of imagination. (Kant, 1790) Kant was focusing on the capacity of human mind, while Burke was more interested in the features of objects that make people experience the sublime.

One could considered from the three different phases when investigating the sublime experience empirically according to the theory of the sublime established by Burke and Kant. Subject’s conditions to represent the sublime could be the first consideration to figure out what the aesthetic experience is. Besides perceptual limitation and magnification or unconscious neural process of fear for surviving, subjects might have a certain common perceptual and emotional conditions letting them feel an object sublime. Secondly, one needs to consider interaction between the apprehended object and its completion by the subject. According to Kant, the sublime is felt subjectively only when a subject confronted an absolutely huge or powerful object. Finally, spatio-temporal conditions or circumstances of an aesthetic experience that enable a subject experience the sublime could be discussed following Burke who enumerated in detail the conditions of situations that induce sublime effects to the subjects.

4. EMPIRICAL STUDIES ON THE SUBLIME
I’d like to discuss three empirical studies including my own on the experience of the sublime in order to improve our understanding of the neural sublime or neural and physiological mechanism of the sublime experiences. Each of three separate researches in the below is related with three different points mentioned above one could look into while studying sublime experiences.

4.1. Subjects’ emotional conditions to experience the sublime
The first one is a psychological experiment on the sublime as a category of aesthetic experiences performed by K.J. Eskine, N.A. Kacinik, and J.J. Prinz. (Eskine et al, 2012) This is an experiment about subjects’ emotional conditions in rating abstract paintings. Eskine and his colleagues tried to investigate the emotional basis of the sublime experienced by the viewers of abstract paintings. Their assumption in this experiment was that spectators of artworks have a corresponding emotional state in order to experience a piece of painting more astonishing and amazing, i.e., sublime.

Their method was like this. They let 85 undergraduate students (47 women, 37 men) appreciate El Lissitsky’s geometrically abstract pieces. In order to figure out what kind of emotional or physiological states result in sublime experience, they set up five different conditions for appreciation; fear, happiness, high and low physi-
ological arousal, control. They grouped all subjects to five sub-groups and let each of first two see a brief video depicting a scary or happy event respectively. In order to induce high and low arousals, they let other two groups carry out 30 and 15 jumping jacks respectively, while controlled state was achieved by the students sitting normally.

Before starting the experiment, Eskine and his others selected 10 items for assessment derived from Burke’s Enquiry: inspiring, stimulating, dull(reverse), exciting, moving, boring(reverse), uninteresting(reverse), rousing/stirring, imposing, forgetful(reverse). Students belong to five different sub-groups were told to grade according to 5-point scale: from 1 (completely disagree) to 5 (completely agree).

The final result of Eskine and his colleagues’ experiment was quite successful, convincing the original hypothesis, “fear” would be the highest ranked result, driven from Burke’s statement, “whatever therefore is terrible, with regard to sight, is sublime too.” (See Table 1) In spite of neat result, we can argue against the premises of Eskine and others’ experiment. First, the sublime is distinct from the beautiful, but experimenters didn’t seem to capture the difference when they took Lissitsky’s abstract paintings for experiencing the sublime. Secondly, the sublime as a sort of aesthetic experiences didn’t used to be treated traditionally as requiring preconditioned emotions like fear or horror. But, the significance of this experiment doesn’t seem trivial. They at least prove the fact that fear is stirring or boosting our aesthetic experiences that could be called the sublime.

4.2. Neurobiology of the sublime experience

The second empirical study is a fMRI experiments performed by Tomohiro Ishizu and Semir Zeki on the experience of the sublime. After clarifying the brain pattern that correlates with the experience of beauty in 2011, they performed an experiment to chart the pattern of brain related to sublime experiences and to compare it to the one of beauty experience. (Ishizu and Zeki, 2014) According to the authors, it has been hypothesized that the posterior division is more engaged by cognitive tasks, while the anterior one is more so during emotional experiences. This result shows that such a rigid division between the two areas is dubitable. Other activated sites are visual areas in the inferior temporal cortex and fusiform gyrus that would be expected to be activated by viewing natural scenes. On the other hands, the most prominently deactivated site was reported as superior frontal gyrus, a zone that had been found to be de-activated during sensori-motor processing and interpreted to signify a suppression of self-awareness during such processing. (Goldberg et al., 2006; recited from Ishizu and Zeki, 2014)

One of the achievements of this experiment is that the authors found out material differences between brain patterns of sublime and beautiful experiences as you can see in Figure 5. However, we should also mention some critical shortcomings in the experiment. They could not find any activity in the amygdala and the insula, which have been associated with the experience

Table 1. Participants’ mean ratings of art in each condition with a note that “higher values indicate more positive impression and stronger interest in the art.” (Eskine et al., 2012)

<table>
<thead>
<tr>
<th>Condition</th>
<th>Control</th>
<th>Low physiological arousal</th>
<th>High physiological arousal</th>
<th>Happiness</th>
<th>Fear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rating</td>
<td>2.75 (0.35)</td>
<td>2.40 (0.36)</td>
<td>2.00 (0.16)</td>
<td>2.67 (0.19)</td>
<td>3.76 (0.96)</td>
</tr>
</tbody>
</table>

Figure 4. (A) Parametric activations with sublimity; (B) Sites deactivated during the experience of sublimity relative to baseline activity. (Ishizu and Zeki, 2014)
of fear and threat, and furthermore the result showed deactivation in the anterior cingulate cortex associated with perceived pain.

4.3. Spatial conditions for experiencing the sublime

I have performed in 2013 an interdisciplinary research in collaboration with psychologists. Our purpose at the moment was to figure out on what circumstances we can improve the degree of sublime atmosphere. In order to set up the place more sublime, we focused on the spatial conditions of the place where participants would appreciate the displayed pictures. Our plan included two separate experiments to find out multiple conditions of the sublime experience. We’d like to prove two hypotheses; one is that bigger room would induce higher rates, and the other is that darker room would induce higher rates.

In the first experiment, 60 undergraduate students (27 men and 33 women; 22.70 mean years) participated. Like Eskine and others’ 2012 experiment, we selected 20 items for assessment following Burke’s guide; inspiring, stimulating, dull(reverse), exciting, moving, boring(reverse), uninteresting(reverse), rousing/stirring, imposing, forgetful(reverse), beautiful, elegant, etc. Subjects were asked to rate in 5-point scale from 1(completely disagree) to 5(completely agree), while appreciating four pseudo-abstract pictures in 2 different sized rooms. For the experiments we produced composite photographs originated from biology laboratories that looked like abstract paintings. The smaller room was 3m X 7m X 2m, while the larger one is 19m X 20m X 2m. In the second experiment, all conditions were given as same with the first one except the intensity of illumination. In the darker room subjects could see clearly anything but center of the pictures.

To sum up the results of our experiments, we could get significant result only in the second one in which “terrifying” and “fearful” were rated with significantly high, while no meaningful differences were found between two different sized rooms in the first experiment. Our analysis of the result is that the first experiment could be successful with much larger room than ours(19m X 20m X 2m).

5. DIFFICULTIES IN THE INTERDISCIPLINARY RESEARCHES ON THE SUBLIME

Even though the experiments except the first one were not very successful, they all have their own meaningful results. Empirical studies on emotional states have much more difficulties than the ones on logical reasoning processes. Neuroscientists interested in aesthetic experience have usually been focusing on beauty with
its traditional sense. The sublime has been discussed relatively late by only a few scholars, although it gets increasing significances in the context of contemporary art. For instance, *The Weather Project* (2003) created by one of the most influential artists of our days, Olafure Eliason sheds light on contemporary sense of the sublime. Installing an artificial sun in a spacious hall of Tate Modern Gallery, he provides spectators with artistic experiences of the sublime that remind of natural ones.

One of the difficulties in approaching scientifically to the sublime is that it is, in contrast with Beauty, composed of conflicting sensations and emotions, e.g., pleasure with displeasure. Emotions like the sublime is hardly quantifiable because the term ‘sublime’ is a complex predicate composed of ambivalent ones, while the pleasure originated from beauty tends to be more easily quantifiable thanks to its reducibility into numbers connected to the mathematical measures. Furthermore, ‘sublime’ is an umbrella term covering various words with different meanings such as awe, fear, horror, unpleasant, painful, trembled, etc. With its comprehensive range of complex meanings, the word is sometimes hardly distinguishable from ‘ugly,’ ‘disgusting,’ ‘uncanny,’ etc. But all these difficulties don’t imply that scientific researches on the subject are impossible or without worth. Trials and errors in the studies on the sublime are expected to help clarifying what it is and deepen our understandings of the nature of aesthetic experiences.

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![Figure 6. Olafur Eliasson, The Weather Project, Turbine Hall, Tate Modern, 2003](image-url)
The pragmatic maxim applied into aesthetics: a proposal for a desirable relationship between aesthetics and science

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Abstract

Philosophers have repeatedly discussed whether the sciences, especially evolutionary psychology and neuroscience, are relevant to aesthetics and the philosophy of art. Their discussions tend to focus on how empirical findings support or replace traditional explanations for the problems of philosophical aesthetics. These discussions are significant, but, when we talk about the relationship between aesthetics and science, there must be another way in which philosophical insights into scientific method itself can improve aesthetics.

It is pragmatism that has continued to philosophically address problems about scientific procedures; in this sense pragmatism can be expected to contribute to the discussion about the relationship between aesthetics and science. C. S. Peirce’s pragmatic maxim is originally proposed as a maxim that scientists should adopt. W. V. O. Quine takes the maxim as an origin of the verification theory that “statements are synonymous if and only if they are alike in point of method of empirical confirmation or infirmation”(Quine, 1953). Quine’s remark intends to argue for his holistic understanding of scientific activities including human science, and Quine’s holism involves a process of unceasing revisions of scientific activities with reference to the pragmatic maxim. When it comes to pragmatism in aesthetics, R. Shusterman’s aesthetics, which mainly refers to J. Dewey’s art theory, seems popular and powerful. Although it might be a plausible choice for pragmatists, this article would rather propose Peircean-Quinean pragmatist approaches to aesthetics, aiming to reinforce a desirable relationship between aesthetics and science.

INTRODUCTION

Analytic aesthetics has held hegemony for decades especially in Anglo-America. Of course its drawbacks have been pointed out on several occasions, and some renewals of analytic aesthetics have been proposed. There have been at least two kinds of renewal of analytic aesthetics. The first one is via pragmatic approach, one of the most representative advocates of which is Richard Shusterman: Shusterman’s suggestion looks plausible, but this article would like to propose another kind of yet ‘pragmatic’ approach. The second kind of renewal is carried out via scientific approach, which intends to utilise scientific findings such as correlations between aesthetic experiences and observable brain signals and to construct a reliable foundation for arguments regarding aesthetic issues. Even though such scientific findings may reflect some aspects of real facts, there seems to be a fatal drawback about this approach, and the drawback exists on the side of aestheticians who wish to exploit such scientific achievements for their interests. It will thus be argued that if we, aestheticians, would like to continue to refer to empirical sciences, we need to realise this drawback and adopt that pragmatic approach which this article proposes.

1. SCIENTIFIC APPROACH

In the introduction, two kinds of approach aiming to renew analytic aesthetics are mentioned: one is pragmatic, and the other is scientific. This chapter deals with the scientific one. The scientific approach attempts to renew analytic aesthetics by adopting the results of researches in various scientific fields such as evolutionary theory, psychology, cognitive science and brain science. During the last few decades this approach seems to be increasing in number. For example, the special issue of The Journal of Aesthetics and Art Criticism published in 2004 was titled “Art, Mind and Cognitive Science”.

Furthermore, several anthologies published in recent...
years, such as Schellekens & Goldie (2011), Shimamura & Palmer (2012) and Currie et al. (2014), also took sciences into account. In these books we can find common debates; for example, “how can the empirical work of the sciences be integrated with the more a priori investigations which have traditionally characterized philosophy, and vice versa?” (Schellekens & Goldie 2011, p.1), “[t]o what extent, then, should the work of analytic philosophers of art be empirically informed?” (Currie et al. 2014, p.8), and so on.

1.1 Prinz’s Studies of Emotion: Embodied Appraisal Theory of Emotion

Among various subjects discussed in those studies that employ scientific approaches, the relationship between emotions and aesthetic experiences is one of the most discussed issues. Especially, a series of studies by Jesse Prinz is quite popular. He thematises emotions in several works including his famous book *Gut Reactions: A Perceptual Theory of Emotion* (2004).

Before seeing how he deals with ‘aesthetic emotions’, it would be helpful to skim his general explanation about emotions. His approach is typically scientific. Referring to the findings of previous empirical researches by James, Lazarus, Damasio and others, he explains how emotions “rationally” contribute to the survival of our ancestors. He indeed attempts to renew the past analytic philosophy that considered emotions as irrational.

According to Prinz, emotions are “bodily perceptions” but they do not “represent (or exclusively represent) bodily changes” (Prinz, 2004, p.60). This is because “emotions detect something more than the vicissitudes of vasculature. Otherwise, they would confer no survival advantage” (ibid.). Then, if they do not represent bodily changes, what do emotions represent? ---They represent the relation of “some external situation” to us. In other words, they represent “core relational themes” (p.68) such as dangers. Just as “fears track dangers via heart palpitations,” “emotions track core relational themes by registering changes in the body” (ibid.). “Emotions are set up to track those themes by evolution” (p.66).

1.2 Prinz’s Study of Aesthetic Appraisal: An Exercise in “Naturalized Aesthetics”

On the basis of this embodied appraisal theory of emotions, Prinz investigates aesthetic appreciation in terms of the relationship between emotions and arts (Prinz 2011; 2014). However, he does not claim that artworks are expressions of emotions, nor artworks necessarily evoke emotional responses. His interest is only in the state of mind when it evaluates an artwork as better than others. He claims “when we appreciate a work, the appreciation consists in an emotional response” (Prinz, 2011, p.71).

Here also his approach is typically scientific. He says his study is not “the survey” of “the important philosophical theories of appreciation” but the attempt to “ground [his] conclusion in empirical findings” (ibid.). He thus characterises his method as “an exercise in naturalized aesthetics” (ibid.) and introduces various kinds of empirical findings. For example, Prinz (2011, p.72; 2014, p.147) introduces the finding in a fMRI study that “beautiful pictures correlated with activations in orbitofrontal cortex and anterior cingulate gyrus, both of which are associated with emotion” (Kawabata & Zeki, 2004), and the finding that “anxious moods correlate with preference for pictures of enclosed spaces and angry moods correlate with preference for open spaces” (Mealey & Theis, 1995). After a careful survey of these empirical findings, Prinz concludes that “the findings surveyed so far suggest that emotions arise during aesthetic appreciation, influence aesthetic preference, and may even be necessary for appreciating art” (Prinz, 2011, p.75). Aesthetic appreciation thus correlates with emotions.

However, when he asks further what the aesthetic emotion is, his study suddenly appears to be unclear. He even characterises his own procedure as only a “wild speculation” (Prinz 2011, p.84).

Why?

1.3 What Is the Problem?

In arguing aesthetic emotions, Prinz cannot depend on empirical findings because emotional responses to artworks do not have genuine biological or evolutionary basis, but they have only “bio-cultural” (Prinz, 2011, p.84) basis. He therefore cannot help taking the following awkward procedure: he firstly examines various candidates for aesthetic emotions recommended by the past researchers including Descartes, and then seeks for a new candidate that seems to satisfy all the merits of other candidates. After all, he only recommends “wonder” as a new candidate for the aesthetic emotion, which “captures features of pleasure, admiration, and interest that seem central to appreciation” (ibid.). His argument is just a tentative suggestion of a possibility that “it [wonder] evolved as a kind of reward signal
when attending to things that are valuable to survival” (Prinz, 2011, p.83), and therefore he admits this is only a “wild speculation” (Prinz, 2011, p.84).

He indeed admits that “the production and appreciation of art is [not] an evolved response” and that they make “no obvious contribution to fitness” (Prinz, 2011, p.80). However, can these remarks really explain his failure in proposing a persuasive candidate for an aesthetic emotion? ---No. Responsible factors for this failure exist neither on the side of empirical researches, even though some researches have methodological problems, nor on the side of Prinz’s theory of emotions as embodied appraisal. Rather, the problem exists on the side of aestheticians that still stick to the vague and entangled notion of “the aesthetic”, “aesthetic experiences”, and “aesthetic emotions”; and continue to insist that aesthetic experiences must be different from any kind of experience in any other fields of science. On the one hand, philosophical aestheticians still stick to such vague notions and think of them as their own holdings, but on the other hand, aestheticians expect empirical studies to make such notions clear and to offer helpful results for researches on aesthetic issues. It is such attitude of aesthetics that is really problematic.4

No one would deny the importance of scientific approach by Prinz because it may be able to demonstrate the existence of emotional appraisal. However, if the results are applied to the vague notions such as aesthetic emotions and aesthetic experiences, they lose their significance. In this regard, Richard Shusterman’s attitude is quite plausible because he investigates aesthetic experiences not via metaphysical aesthetic theories but rather through his practices (cf. Shusterman, 2000). However, from the point of view of the possible interpretation of pragmatist theories, the present article does not necessarily follow his traces. The next chapter considers the renewal of analytic aesthetics via pragmatic approach.

2. PRAGMATIC APPROACH

Let us trace back to the past. The special issue of The Journal of Aesthetics and Art Criticisms published in 1987 focused on analytic aesthetics.5 Shusterman’s introduction to this issue, titled “Analytic Aesthetics: Retrospect and Prospect”, describes several features of analytic aesthetics, and suggests it should become more pragmatic. His argument involves insightful ideas which are scalable for us.

2.1 Shusterman’s Review of Analytic Aesthetics

‘Analyses’ carried out in analytic aesthetics originally mean logical analyses of language: Bertrand Russell and George Edward Moore constructed the foundation for such analyses, and logical positivists such as Rudolf Carnap greatly sharpened up such analytic procedures. When it comes to the application of the analytic procedures to aesthetic issues, however, ‘analyses’ become understood ambiguously. Shusterman (1987) points out that there are at least two modes of analysis in the field of analytic aesthetics. One is the mode seeking for reductive definitions: this mode of analysis breaks down “a concept, fact, or putative entity into more basic components or properties which are its necessary and sufficient conditions” (ibid.). The other is the mode not seeking for such reductive definitions, but just aiming at “clarifying vague and problematic notions, distinguishing such a notion’s complexities and different senses” (ibid.). All the analytic aestheticians would accept the former mode, while some would not regard the latter mode as genuinely analytic.6

The most crucial point in Shusterman’s review of analytic aesthetics is that “[a]nalytic aesthetics saw itself fundamentally as a second-order discipline engaged in the clarification and critical refinement of the concepts of art and art criticism” (ibid.). Art and art criticism are first-order disciplines and analytic aesthetics is a second-order one in that it focuses on how to clarify and refine the concepts used in first-order disciplines. Moreover, Shusterman likens the relation between art criticism and analytic aesthetics to the relation between science and analytic philosophy: science is a first-order discipline to study nature, and analytic philosophy is a second-order discipline which clarifies foundational concepts for science.

Shusterman points out, however, the construal of analytic aesthetics as a second-order discipline leads to serious problems. One of such problems is that it leads to “a strong tendency to avoid evaluative issues” (ibid.). Analytic aestheticians are not expected to express their own evaluation: evaluation should be a job of critics, who are engaged in a first-order discipline, namely, art criticism. Rather, analytic aestheticians clarify and refine the concepts used in art criticism in a non-evaluative, only classificatory manner; for example, George Dickie’s institutional definition of art does not conduct any evaluation, but only claims that an artwork can be defined

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5 In addition, although Prinz mentions various kinds of artworks from Rogier van der Weyden’s painting to Antonioni’s film, it is doubtful if it is necessary to build a theory that covers extremely different types of artworks. It is perhaps an overreaction to aesthetics that pretends to cover entire fields of ‘the aesthetic’.

6 Rather, a sort of affinity with pragmatism can be observed about the latter mode of analysis.
as an artifact considered as a candidate for appreciation in the so-called artworld. Regarding the institutional theory, Shusterman’s distrustful questioning looks quite reasonable: “But what real value and substance can such a definition possibly have?” (ibid.) ---Maybe nothing. To questions about value, analytic aestheticians replies only ‘please ask critics in the artworld.’

Shusterman then suggests that analytic aesthetics should adopt a pragmatic stance. He mentions Nelson Goodman as a “pragmatist analyst” “who is less committed to metacriticism” as a second-order discipline: Goodman’s tenet is that “analysis of antecedent practice is just a springboard for critically constructive efforts to improve or replace them” (ibid.). Pragmatists including Shusterman would agree with such a pragmatic proposal.7

It should be noted that Shusterman’s review was published in 1987, and that analytic aesthetics has greatly changed and extended its scope since then. We have to say, however, especially among philosophical aestheticians hoping to utilise scientific findings in their fields, the need of the pragmatic stance is not sufficiently noticed.

2.2 Peircean-Quinean Pragmatic Approach

The historical process of development of pragmatism needs to be considered here. It is pragmatism that has continued to philosophically address problems about scientific procedures. Charles S. Peirce, the founder of pragmatism, compared several ways to fix a belief in his 1877 article “The Fixation of Belief”, and praised “the scientific method” as the best. Then, his famous pragmatic maxim was proposed in the sequel article to “The Fixation of Belief”, namely “How to Make Our Ideas Clear” (1878). The pragmatic maxim is:

Consider what effects, which might conceivably have practical bearings, we conceive the object of our conception to have. Then, our conception of these effects is the whole of our conception of the object. (EPI, p.132)

A given object can thus be understood via a collection of its effects or practical bearings. This is the pragmatism in its earliest stage.

Willard Van Orman Quine is one of the most important pragmatist protagonists in the 20th century philosophy. He developed his early career by elaborating analytic philosophy, particularly logical positivism along with Rudolf Carnap. In his impactful article “Two Dogmas of Empiricism”, however, Quine revealed two radical dogmas of logical positivism, and proposed to shift to a pragmatic viewpoint. Quine’s argument overlaps our argument, because we are suggesting that aestheticians interested in applying empirical findings to aesthetic issues should adopt a pragmatic approach.

The most impactful argument of Quine (1953) is the argument for abolishing the analytic/synthetic distinction. Synthetic propositions are propositions whose truth-value is subject to empirical observations; for example, the proposition that it is snowing is a synthetic proposition. Analytic propositions are propositions whose truth-value is independent of empirical facts; for example, the proposition that no bachelor is married is generally considered as analytic. Quine argues that analytic propositions cannot be distinguished from synthetic ones. This means that all the propositions involve empirical aspects, and thus they are synthetic.

This argument reminds us of Shusterman’s review of analytic aesthetics as a second-order discipline: art critics observe and evaluates artworks, while analytic aestheticians engage in analyses. If we accept Quine’s argument, however, the construal of analytic aesthetics as a second-order discipline is no longer tenable.

Along the same line of thought, one more argument should be made here. There has been a construal of analytic philosophy as a second-order discipline: scientists conduct empirical observations, while analytic philosophers analyse. However, if we accept Quine’s argument, the clear-cut division of labour between scientists and philosophers is also no longer sustainable. Philosophers including philosophical aestheticians thus have to reject the construal of analytic philosophy as a second-order discipline and descend onto the ground.

Then, how should aestheticians behave on the ground? Quine’s pragmatic and holistic understanding of sciences implies the answer:

As an empiricist I continue to think of the conceptual scheme of science as a tool, ultimately, for predicting future experience in the light of past experience. Physical objects are conceptually imported into the situation as convenient intermediaries [...]. (Quine, 1953, p.44)

Total science, mathematical and natural and human, is [...] underdetermined by experience. The edge of the system must be kept squared with experience; the rest, with all its elaborate myths or fictions, has as its objective the simplicity of
laws. (Quine, 1953, p.45)

The latter quotation explains the holistic structure of scientific communities including aestheticians. The former quotation straightforwardly expresses Quine’s pragmatic stance. The former quotation implies “predicting future experience in the light of past experience” is the purpose of “the conceptual scheme of science”. For this purpose, scientific concepts such as “physical objects” are posited as “convenient intermediaries”. Then, let us think about the cases in which philosophical aestheticians refer to scientific findings. At least two questions come up: ‘what is the purpose?’ and ‘what concepts should be posited?’ The present article does not intend to give a determinate answer to these questions, but would like to highlight the fact that as long as the purpose is not fixed, it is impossible to give any answer to the latter question. Conversely, if the purpose is well fixed, the latter question can be answered with reference to the pragmatic maxim: with the pragmatic maxim, the effects or practical bearings of each concept would be clarified, and thus appropriate concepts would be able to be posited. In this sense, the pragmatic way of thinking is indispensable for philosophical aestheticians to refer to scientific findings. This is the Peircean-Quinean pragmatic approach aestheticians should adopt.

3. CONCLUSION: PRAGMATIC APPROACH FOR EMPIRICIST AESTHETICIANS

The first chapter has mentioned that aesthetician’s notions such as ‘the aesthetic’, ‘aesthetic experiences’, and ‘aesthetic emotions’ are too vague and entangled: they do not at all seem to be “convenient intermediaries” (in Quine’s words). If the aestheticians still want to continue to use these notions, they need to fix their purpose and prove the convenient effects of the notions according to the pragmatic maxim. These should be the jobs of philosophical aestheticians: neither empirical scientists nor evolutionary biologists are responsible for these. The moral this article is putting forward is very simple: ‘aestheticians, be aware of your duty, and do not shift the responsibility to empirical scientists.’

Almost 30 years have passed since Shusterman warned of the troublesome consequences of the construal of analytic aesthetics as a second-order discipline. More than 60 years have passed since Quine revealed ‘two dogmas of empiricism’ and appealed to shift from the logical positivist viewpoint to the pragmatist viewpoint. However, it seems that aestheticians interested in the findings of empirical sciences are still holding the illusion of aesthetics as a second-order discipline and hovering in mid-air inside the house of the holistic community consisting of empirical scientists and aestheticians. We aestheticians need to descend to the ground and make our duty clear via pragmatic approach. We should thus be pragmatic empiricist aestheticians.9

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8 Haskins (2011) hints at aesthetics as a holistic network.

9 This work was supported by Grant-in-Aid for JSPS Fellows.
Abstract

This thesis discusses the role of time acting on the fulfillment of aesthetic imagination. Emotion is constantly regarded as the motivating factor to imagination which leads to aesthetic image, but how this aesthetic course is produced is rarely mentioned. According to this thesis, the germination of aesthetic imagination relies on the participation of time primarily, which stimulates the emotion and confirms the aesthetic imagination as circumstances and conditions. The aesthetic image obtains its determinacy at current present with imagination. In some extent, time can be regarded as the ontology of the aesthetic emotion and imagination which is the original source of aesthetic consciousness as well as the contemplating ways to unseal the aesthetic course. Furthermore, when we focus on the time and describe the aesthetic images are produced at present by aesthetic imagination, we find that the present is just an empty signify that means absence. When realizing this absence, aesthetic imagination would get unlimited fecundity of every present, which evokes transcendental significance. On one side, this absence continues the past time and takes shape of cultural genesis. On the other side, this absence signifies the coming future with fertile possibilities, which promotes artistic metamorphosis and obtaining of individual style. Both of the sides structure out the difference-in-homology aesthetic imagination in a transcendental level. This thesis tries to use Chinese ancient poems and paintings as the discussing materials. At the same time, some characters of Chinese aesthetics that are contained in Chinese literatures and arts will also be discussed.

A Chinese poet Jiangle in Southern Song dynasty (about 13th century) wrote an elegant poem about listening to the rain. It goes like this:

Listening to the rain at the song floor when I was young
In a scene of feasting and revelry, I just felt red candles and dazed silk curtain Listening to the rain in a boat away from homeland when I was in the middle age
I saw wide river surface and low cloud, and an isolated wild goose was moaning in the west wind Listening to the rain in a temple at this moment with greying hair
I am recalling the sorrows and joys of partings and meetings in the past life
And listen to the raindrop, drop by drop, until the dawn

Aesthetic imagination could be regarded as a course that the aesthetic subjects synthesize, associate and recreate the aesthetic objects, then get the aesthetic images. The germination of aesthetic imagination relies on the participation of time primarily, which stimulates the emotion and acts as circumstances and conditions. The aesthetic images obtain their determinacy at current present with imagination. In some extent, time can be regarded as the ontology of the aesthetic imagination which is the original source of aesthetic consciousness as well as the intuitive way to unseal the aesthetic course.

As we have felt in this poem, it looks like that the time dominates the rain as well as the human life. If there is no time exists, everything will not change, and the man who listens to the rain will not change the feeling. Time acts as not only the specific objects of teenage, middle age and old age, but also the condition to open the realm of memories.

In Chinese traditional concept, time has the significance of body and function. Chinese people call east, west, north, south and up-down six directions as “yu” (宇), which represents space, and call all ages from ancient to modern as “zhou” (宙), which means time. “Yu-zhou” (宇宙) that includes space and time is the whole universe. Time embodies ontological argument which means life in endless succession. From the aspect of function, Chinese people regard time as four seasons, a life force to breed all things, and many elements are adopted to match the time. For example, the sound of the spring is “jiao” (角), a bright and positive tune, one of Five Pitches in ancient China, the color of spring is green, the taste of spring is sweet, and the number of spring is eight. In this sense, time has the aesthetic significance. Many things which have the imprint of time are appreciated by Chinese people, such as rusty bronze, ancient calligraphy and painting and teachings
of ancient sages.

In the formation process of aesthetic imagination, time also acts as aesthetic object and stimulator. Time itself has become the part of aesthetic object and a necessary representation that grounds consciousness. In Kant’s view, time is a transcendental internal intuition, “time is no discursive or, as one calls it, general concepts, but a pure form of sensible intuition”\(^1\). In the poem of Listen to the Rain, time that condensed in the memory has become the concrete images, such as the red candle in the young age, isolated wild goose in the middle age and grey hair in the old age. “Red” in the song floor which represents the noise and happiness in the young age contrasts the “grey” on the hair referring to the loneliness and sadness in the old age. These ambiguous time pieces constitute the aesthetic images.

On another side, the specific memories of past time happens at present. Dewey argues that “yet the meaning imaginatively summoned, assembled, and integrated are embodied in material existence that here and now interacts with the self”\(^2\). In the poem of Listen to the Rain, the writer hears the rain outside the temple. At that moment, imagination is simulated by the rain, and associates the fragments of the memories in the rain, then pulled past scenes to the current time and created the aesthetic images. It is not the revivification of original scenes, but the creative imagination that synthesizes the current emotion. Time drives the transformations of different states of life, and also presents these different scenes at the same time.

When we explore that how aesthetic imagination happens at present, we will find that we can not find present, because present can only be seen as a limit, not a confirmed realm, just as Derrida said, “undoubtedly, no now can be isolated as a pure instant, a pure punctuality.”\(^3\) Dewey states that “When a flash of lightning illuminates a dark landscape, there is a momentary recognition of objects. But the recognition is not itself a mere point in time. It is the focal culmination of long, slow processes of maturation. It is the manifestation of the continuity of an ordered temporal experience in a sudden discrete instant of climax.”\(^4\)

Then we should not look on present as a point to produce the aesthetic imagination, “in retention, the presentation that enables us to see gives a nonpresent, a past and unreal present.”\(^5\) Present should be regarded as a connection which links the past and future.

A famous painting named Chanting and Wondering alongside the Lake by Liangkai of Southern Song Dynasty can be seen as a good example. The picture looks like that it has nothing at first glance, which would give us a feeling of emptiness like the way we are looking for the present. Why did painter intend to present emptiness to the viewer, maybe he wanted viewers to pursue the deeper meaning. When we close to it and observe carefully, some details will emerge. At the upper left corner, we can see several indistinct peaks hidden in the clouds and fog. At the lower right corner, there is a tiny back figure, walking through the lakeside with a stick. At this moment, we suddenly remember the title of this painting- chanting and wandering through the lakeside, by which our imagination is brought to the scene of 2000 years ago. According to the Records of the Historian, great poet Quyuan was exiled by the king of Chu. He chanted and wandered through the Yuan River with haggard expression and messy hair, worrying about the fate of his homeland. Finally, he chose to jump into the river to express his loyalty to his homeland. And he was commemorated by later generations for his great poems and personality. Then the scene of chanting and wandering through the riverside became an allusion of Chinese culture, which were often used in later literary and artistic works. Even the name of Quyuan was not mentioned in these works, readers can also associate Quyuan because of the cultural gene. When Chinese artists painted pictures about chanting and wandering through the lakeside, they all referred to the noble personality of Chinese literati, which means that a Chinese literati would preserve his moral integrity even in trouble. It has showed that how the past time is traced and connected to the present to complete the aesthetic imagination.

From the other hand, under the common cultural background, the future time represents the fertile possibilities that open new realms for aesthetic imagination with the individual metamorphosis and transcendence. When we look at this painting again, we will find a new sense of spiritual orientation with the painter’s own thinking. Although the painter connect his spiritual temperament to the motif of Quyuan, his graphic depiction develops to a new direction. This tiny figure just shows his back to us, and he does not wear iconic high crown, long sword and miserable body shape. On the contrary, this back looks like natural and unrestrained with scarf and stick, which often concerns about the metaphor of recluse. If we look for the life story of Liangkai, maybe we will find the answer. According to the historical records, liangkai used to be an artist in the imperial paint-

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ing academy. Unlike other members in the painting academy, he enjoyed talking about Zen and drinking, and showed unconstrained character and weird behavior, which brought him a nickname “Madman Liang. Once he was granted a golden belt by emperor, which meant the highest award in the academy. However, he refused the award and hung the golden belt on a tree, then leave the academy. He would rather be a recluse without glory and wealth than be a painter in the imperial academy, because in his mind, an artist with literati character should not be restricted by rules and orders, and ought to pursue free soul. Then we can understand why the most of the picture was occupied by huge and compelling clouds, which may imply the oppression and shackles in earthly life. The clouds could compel hills, lake even the feeling of viewers, but it could not strict this tiny back, who is ready to escape the restriction and find his spiritual hometown.

Through metamorphosing the original culture subject, the artist added his own experiences, and transformed it into a new way to explain the world with artistic transcendence. At the same time, the past time was transformed and continued to create new significance at the future instead of being forgotten. In this sense, as the beginning of aesthetic imagination, time connects the past and future, then bring about the fulfillment of the aesthetic course.

References

Studies on design aesthetics against the background of industrile 4.0

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ABSTRACT

The technological revolution brought by INDUSTRIE 4.0 exerts an influence on both the development model of manufacturing in China and the trend of design, making changes in the interests of design aesthetics. Based on the inevitability and background of INDUSTRIE 4.0, the present study analyzed the three dimensions in design aesthetics: intelligent aesthetics, scientific and technological aesthetics and interactive aesthetics. In addition, the study discovered the features, interactive relationships and practical implications of the three dimensions in design aesthetics.

CAUSE, EFFECT AND NECESSITY OF INDUSTRY 4.0

The concept of industry 4.0 was first proposed in the 2011 Hannover Messe in Germany for the purpose of improving competitiveness of German Industry and getting the advantage in the new round of industrial revolution. The 4.0 industry research project was subsidized by Federal Ministry of Education and Research and Federal Ministry for Economic Affairs and Energy of Germany, and was formed with suggestion of academic circles and industrial circles such as National Academy of Science and Engineering, Fraunhofer Gsellschaft and Siemens of Germany, and had become a national strategy. The strategy has been widely recognized by German research institution and industrial circles. The concept of industry 4.0 has been introduced to 6 or 7 subsidiaries research institution of Fraunhofer Gsellschaft’s in the field of production, and Siemens has introduced this concept to its industrial software development and production control systems.

The concept of “Industry 4.0” is the fourth revolution based on intelligent manufacturing, or revolutionairy production methods. The strategy aims to combine and take full advantage of information and communication technology and Cyber-Physical System, to make a shift from manufacturing industry to intellectualization. In a word, industry 4.0 is the era which unites entity physical world and virtual net world. The background destines the coming of industry 4.0.

The first industrial revolution achieved mechanization, which is “mechanization production”; second industrial revolution achieved electrification, which is “large-scale standardized production”; and third industrial revolution achieved automation, which is “automatic, large-scale standardized production”. With the main features of mechanization, scale, standardization, automation and information, the third industrial revolution had been developed into a mature stage. Meanwhile, the need of new productivity and current means of production had produced some new conspicuous contradiction. Mostly between scale and customization, between individuality and commonality, between macro and micro, between limited resources and deteriorating environment. Industry 4.0 is no longer an innovation, but also a profound social change, the means of production had changed from oil and coal into big date, the production machine has changed from streamlining machine to self-renewal intelligent equipment. Industry 4.0 is rebuilding a new commercial mechanism and social structure.

Every industrial revolution must have a lot of resources as the foundation, and have to compete with each other for means of production. The objectivity and necessity of industry 4.0 also follows this rule: the root cause of every industrial revolution is the conflicts between lagging production means and expanding production requirement, every revolution is a process to relieve this conflict. All in all, Industry 4.0 aims to solve problems including customized production technology, the research and produce for manage complex process, the huge date analysis related to production research, the constantly optimize of process of decision-making and the power of fast implement to meet the needs of different users.

As the core part of industry 4.0, design takes a huge responsibility and obligation. Designer serves as a connecting link between the preceding and the following.
He is no longer a role who let consumers to pay for his favor.

**THE SYNERGIC RELATIONSHIP AND DEVELOPMENT DIRECTION OF DESIGN AESTHETICS UNDER BACKGROUND OF INDUSTRY 4.0**

With the popularize of mobile intelligence communication tools (smartphone), mobile internet has devoured the traditional internet with a lighting speed, also social network has undergone a subtly change, traditional BBS community’s day has gone, microblog is no longer fashionable, instead social tools which advocate equality, interaction, communication and diversification (WeChat, LINE, Kakao, WhatsApp) is touted by users. Traditional e-commerce platform is no longer popular, risen sales commissions and advertising brings up more and more closed down merchants. Many Taobao sellers admitted that e-commerce business has become more and more difficult, efficiently consumption ways such as double 11 or double 12 are just a short and last radiance of the setting sun. It better reflected that traditional internet circles and backward productive relations are no longer met with the new productivity. The new contradictory relations, the growing need of “self-centralization”, “experience sharing” and platforms with backward “people-oriented”, and “network flow” have appeared.

China is affecting the development of manufacturing industry with its huge number of smartphone users, also it causes a change of lifestyle. Throughout the world, China’s development of e-commerce is remarkable and unbelievable, it brings a number of emerging industries with its huge base of mobile users as well. Business structure have changed from traditional pyramid structure to the radiating structure of e-commerce platform, and then shifted into the “Moments” based net structure which regards “Moments” as radiant. Mobile e-commerce destroyed the “putting platform first” Taobao structure by “putting individuality first” and making an opening system which respect each individual.

Traditional e-commerce solves question on how to make more consumer, mobile internet solves question on how to make better connection. Industry 4.0 solves question on production, these 3 will organic unifies in together. Production is the backend of the enterprise. Consumption is the frontend of the enterprise. Connection makes these two ends link together to form a cohesive whole. So in future production, consumption and connection are in a unity, though they have a different start point, but they have the same destination, when they meet they shall combine together and form a real “industry 4.0”.

In future, factories must have the ability of flexibility and intellectualization, and have the ability to provide “private customized” for consumers flexibly and quickly. This is the prospect of industry 4.0, and deep integration of these three mentioned above. Big data received most attention as a core resource. It’s like the “new oil of the future” and dominating future world. Analyzing the deep meaning of data helps enterprise to realize the idea of the user, helps to dig the potential need of the user, and creates customized products for them to meet their needs. Though big data is an important means of production, but it cannot analysis, distinguish or operating, therefore “operating capacity” as a necessary tool, offers a basis support for data analysis, calculation, induction and deduction. “Cloud computing” is dependent from the user, and gives user an unpredictable calculating power. It controls the calculation of big data, and is enough to change the field that user get into. Whether IBM, Microsoft or Alibaba, Tencent they all try to use cloud computing to consolidate their monopoly position.

In addition, in industry 4.0 times, the need to obtain more accurate large data needs other types of assistive technologies to catch users’ information in every direction and angle.

The come of industry 4.0 means a change of era, a change of design concept and design methods. The focus object of designer is shift from group to individuals, and they have to receive huger and more complicated information. Changing the design environment urges the dramatic change of aesthetic design: personalization and customization become normal, unique custom design makes users to feel a seamless-like suit with providers; every moves and gestures of user contains lots of personal information, and designers use cloud computing to analyze the big data with better accuracy. The relationship between designers and users, logistics, manufacturers, material suppliers are becoming closer and closer, meanwhile with more and more flexible changes, design is no longer constrained by limited space and materials. It can have a maximized design range.

Design aesthetics under Industry 4.0 is leading the direction of future developing with its big data and rapid reaction cloud computing systems, and shows three typical features of the design aesthetics: intelligent aesthetics, scientific aesthetics and interactive aesthetics.

**Intelligent Aesthetics:** An emotion recognition system to recognize user’s like or dislike on the basis of Kansei Engineering, with the help of a sensor, it could build a system of Internet of things that connects every objects in the social life as a whole to achieve highly intelligence of an easy and safe city. While using, user could get a
sense of joy by being respected and reach the enjoyment of beauty, so that the value of beauty could sublimate through Internet of Things.

Scientific aesthetics: Internet of Things, Kansei Engineering, virtual reality, artificial intelligence, cloud computing are all serving the social life under the background of Industry 4.0, and to create a beautiful, convenient, green and sustainable environment for people. Technology make the product filled with feel and charm of the era, whether intelligent choice or immersive environment all release the infinite power of technology, which allow users to experience an unprecedented scientific and technological beauty.

Interactive aesthetics: The formation, analysis and arrangement of big data, analysis are done by interact between user and object, without interaction there’s no other ways to get information. In the process of interaction, the nerve center and response capacity of the user’s have been fully mobilized, even in the final process of use, the interactive way can still make user feel involved in the fun and excitement and let the interactions full of the beauty of the era.

HOW TO TREAT THE DEVELOPMENT OF DESIGN AESTHETIC IN SPECIFIED CONDITIONS

Due to historical reasons, China missed the best time of first industrial revolution and the second industrial revolution, though China is catching up at a fast speed in the third technological revolution and obtained unprecedented progress, but still a huge gap with Europe, US, Japan, South Korea, Germany and other developed capitalist countries. How to grasp opportunity of the fourth industrial revolution is the problem that China is facing currently. In May 2015, China officially launched the file “Made in China 2025” to shift from a big manufacturing country to a power manufacturing country. In the past industrial revolution, hard power technology (manufacturing equipment, production lines) represented an important source of value creation, but now, the source of value creation is shifting to soft power (supply chain capabilities). This implies a new value has to be created. The value is reflected in its systematic support services and also enhanced continuing service profitability.

In a word, sellers sell product, users value life experience of products, which is the main presentation of design aesthetic under the background of industry 4.0. If compared industry 4.0 as an egg, then egg yolk and albumen is the essential components. As the core part egg yolk determines the essential attribute of eggs; albumen is the outer part of egg, has the highest protein and nutrients of an egg. Generally speaking, the egg yolk is composed of six parts, 6M for short, including materials, machine, method, measurement, maintenance, and modeling. In these six sections, modeling is the crucial part in transform from traditional manufacturing to intellectualization, which directly affects the scope and direction of the target object. China has an unparalleled data capacity if analyze can be done from the user part, it may be an effective way to breakthrough China’s manufacturing, which is also an essential 6M mode to globalize China’s manufacturing.

In eggs, In eggs, albumen often has more mobility and flexibility, like the compelling 6C mode of industry 4.0, a new mode based on using large data to mine and create new competitiveness and social value. It also includes six content: connection which relates to sensor, network and Internet of Things, etc; cloud, that is, could acquire storage and computing capacity at any time; cyber, including model and memory, content/context, including relevance, meaning, decision-making; community, including interactive, sharing, collaboration, etc; customization, that is, customized service and value. service that creates value for customers. Manufacturing is limited, but value creation is unlimited, the key is the ability to find a new gap in the environment of industrial revolution. albumen often has more mobility and flexibility, like the compelling 6C mode of industry 4.0, a new mode based on using large data to mine and create new competitiveness and social value. It also includes six content: connection which relates to sensor, network and Internet of Things, etc; cloud, that is, could acquire storage and computing capacity at any time; cyber, including model and memory, content/context, including relevance, meaning, decision-making; community, including interactive, sharing, collaboration, etc; customization, that is, customized service and value. Protein pattern must think from the perspective of the user rather than the perspective of product, which is an innovative service that creates value for customers. Manufacturing is limited, but value creation is unlimited, the key is the ability to find a new gap in the environment of industrial revolution.

In the process of industry 4.0, different countries have different docking ways according to the different realities of the country. For example, the United States and Japan which take technology as their advantage, they will make full use of their advantage, pursue the maximum of technological beauty; Germany as the representative of strong industry foundation, will continue to pursue quality and the beauty of quality; Germany as the representative of strong industry foundation, will continue to pursue quality and the beauty of quality; Germany as the representative of strong industry foundation, will continue to pursue quality and the beauty of quality; Germany as the representative of strong industry foundation, will continue to pursue quality and the beauty of quality; Germany as the representative of strong industry foundation, will continue to pursue quality and the beauty of quality; China will stand on the user, and strive to build a more open communication bridge, and achieve intelligence beauty, science and technology beauty customized beauty.
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Towards the dissolution of the paradox of negative emotions in art: a Nietzschean-inspired approach

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Abstract

This paper, in the wake of Nietzsche’s discussions of cruel punishment, aims to demystify the paradoxically emotional reactions generated by the spectacle of punishment and suffering. By doing so, it also seeks to provide an alternative approach to the grasp of the perplexing response to art, horror film particularly, with apparently unbearable themes of negative emotions. Motivated by Aristotle’s inquiry about the nature of tragedy, I first question whether there is a fundamental difference between the kinds of emotional responses we seek from art and those we seek from life. The hypothesis that people tend to seek painful experience in art rather than in daily life is thus put into question.

Another more prevalent hypothesis I question in this paper is the hedonistic approach that determines the motive for seeking seemingly unpleasant experiences in the case of the affective reactions to the spectacle of public execution. While there are conspicuous defects in the linkage of cruel punishment with pleasure in Nietzsche’s arguments, I show that his articulation of how people may indeed make opposite assessments about suffering and pain nevertheless offers a helpful approach to the appeal of the spectacle of cruel punishment, and hence the appeal of art works with horrifying themes. The seemingly barbarian or sadomasochistic spectatorship has shown itself as “macabre allure,” or a “genuine seductive lure to life” in Nietzsche’s terms, that severely challenges the pleasure principle—the belief that the ultimate motivation for the behaviors of human beings is pleasure.

Introduction

It is indisputable that many people seem to derive pleasure from horror movies and novels, works which seem designed to shock, terrify, and disgust us. However, as far as a willingness to seek seemingly unpleasant experiences is concerned, it is not ludicrous to wonder if there are any similarities between watching horrendous scenes such as those of public execution in pre-modern times and watching horror movies in modern days. Whereas to draw a parallel between the two may overlook the seriousness of law, justice and state power embodied in the former as if it also reflects the marked characteristic of the latter—the sheer consumption of entertaining commodities—it is the historical evidence that public executions had usually been regarded as good entertainment accompanied by perplexing pleasure. To be attracted by the sight of atrocity, torture, pain and suffering is definitely not rare. Another good example can easily be found in our everyday life: It is proper to say that for many people what slows down highway traffic going past a horrifying car crash is not only curiosity but also the desire to see something grim—the grisly sight becomes a “macabre allure.”

On the other hand, it is equally indisputable that some people enjoy being exposed to feelings of un-safety and insecurity. For them a moderate dose of hazard could animate them and add pleasure to routine, if not boring, daily life. To draw the parallel between the spectatorship of public execution and horror movies is therefore to highlight the perplexing desire and fascination of the “moderate” feelings of horror and danger. Very often, seeking and chasing excitement with a moderate dose of hazard eventually turns into mundane pleasure in modern times, which seems to naturally explain why some people are so willing to experience the seemingly unpleasant experiences. Given that the success of

1There is a vivid example depicted by Charles Dickens on the night of November 13, 1849: “When I came upon the scene at midnight the shrillness of the cries and howls that were raised from time to time, denoting they came from a concourse of boys and girls already assembled in the best places, made my blood run cold. As the night went on screeching, laughing, and the yelling in strong chorus of the parodies of negro melodies with the substitution of Mrs. Manning for Susan-nah were added to these ... Fighting, fainting, whistling, imitations of Punch, brutal jokes, tumultuous demonstrations of indecent delight when swooning women were dragged out of the crowds by the police with their dresses disordered, gave a new zest to the general entertain-ment.” Cited in Robert Rawdon Wilson, The Hydra’s Tale (Edmonton: The University of Alberta Press, 2002), 139.
modern entertainment businesses is usually based on the mass psychology associated with hedonism, it is not without reason to think of the pursuit of pleasure as the main reason. This is why my first attempt in this paper is to trace the possible origin of the hedonistic hypothesis as the determinant motive for seeking seemingly unpleasant experiences and point out the problems this hypothesis may encounter.

By presenting seeing as an activity in which affective power manifests itself, I have chosen the spectatorship of cruel public execution as the example. It is an excellent example because long before the age of media along with capitalist modernity and mass reproduction, public executions, designed to be fearful and spectacular as Foucault aptly points out, were always “live shows” that had direct impacts on collective feelings and thus were unquestionably powerful in terms of the spectators’ affective reactions to the distasteful sights. The initial concern is that the desire of experiencing the intensity and limits that are far beyond the banality of daily lives, as revealed in the popularity of horror movies, has never faded away since the time when public display of execution was overwhelmingly popular. Although we might have moved on from the days when people gathered in crowds to watch other people die, our “mundane delight” in watching painful, disgusting and terrible things has no sign of disappearance. Or, to put it more bluntly, whether it can and should disappear is itself questionable.

Both Nietzsche and Foucault present outstanding arguments, in On the Genealogy of Morality and Discipline and Punish respectively, to convince us that our cruel tendency has not been swept away by the disappearance of the public display of cruel punishment. As Nietzsche reminds us of the old proverb—no cruelty, no festival—the cruelty disclosed in various forms of corporeal punishment seems to inevitably include feelings of pleasure. Based on Nietzsche’s articulation, it is easy to assume that it is the mundane characteristics and inescapable tendency of cruelty to generate pleasure in us that made people thrill at the public display of execution common in the old days. Cruelty embodied in such forms of punishment might be just a small piece of our whole bloody civilization. And if we bring in the mundane phenomena of the popularity of fictional and artistic representations of cruelty, and its related matters—violence, terror, ugliness, disgust and evil, etc., all of which can be reflected in severe punishment—we actually do not need Nietzsche and Foucault, not to say Sade, to remind us of our true nature, although their profound insights are extremely valuable.

In this paper, however, I will argue that in terms of the appeal of the spectacle of torture, to experience pleasure is nonetheless not the appropriate reason for crowds to gather around the execution grounds, whether or not pleasure might arise from the sense of justice or cruel intention. The assumption that the spectacle of cruel punishment attracts the crowd because there is pleasure in watching the criminal being cruelly tortured is suspect. To be attracted is not equal to feeling pleasurable. The pleasure principle as the premise of the attraction of cruel spectacle should be put into question. After analyzing Nietzsche’s arguments on the pleasure and punishment that seem naturally yoked together, we will see how inevitable it is that such an interpretation becomes a dead end if it is based on a pleasure principle. By tracing Nietzsche’s accounts in the following, I will show why the connections between punishment and pleasure are emphatically discussed by him and what problems he may encounter and settle.

**DIMISSING THE PLEASURE-ORIENTED HYPOTHESIS**

In the second essay of his Genealogy, Nietzsche questions the hypothesis that punishment arises from our sense of justice while strongly holds the view that punishment can nonetheless generate pleasure. Nietzsche’s conviction has not only disintegrated the pseudo-hypothesis that justice plays a role in stimulating the enjoyment of the scenes of cruel punishment but also reach to the assumption that enjoyment of the others’ suffering is an unavoidable and even necessary condition in human history.

As far as historical origin is concerned, if punishment stems from the ideas of justice of which the triumph would bring us joy, then the hypothesis that we cheer the wrongdoers’ sufferings in the punishment they deserve is verified. The speculation that punishment was originated from the sense of justice sounds reasonable and natural to us, yet the issue of origin, as one of Nietzsche’s projects in his Genealogy, is commonly treated as that of instinct and natural phenomena that makes us miss the opportunity or lack the intention to do further investigation. In fact, punishment was never meted out because of the sense of justice in terms of the “primitive” motivation, as Nietzsche suggests. To avoid the overly simple reduction of the origin as some English genealo-

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3 “That inescapable thought, which is now so cheap and apparently natural, and which has had to serve as an explanation of how the sense of justice came about at all on earth, ‘the criminal deserves to be punished because he could have acted otherwise,’ is actually an extremely late and refined form of human judgment and inference; whoever think it dates back to the beginning is laying his coarse hands on the psychology of primitive man in the wrong way.” (GM II: 4)
gist did, after he denies the hypothesis that punishment arises from our senses of justice Nietzsche offers us a different view, located in a more economic and material way, that seems to solve the enigmatic question of why and how pleasure might be coupled with punishment.

Based on the etymological similarity of German words—Schuld (guilt) and Schulden (debts)—Nietzsche develops a concept that to feel guilty of doing something wrong to someone is to owe him a debt, and therefore the equivalence must be sought after the asymmetry of the economic relationship between debtor and creditor is built up. We can see how Nietzsche presents the correlation of punishment and pleasure based on debtor-creditor relationship from the following arrangement of his arguments:

- It is a fact that the state of equivalence makes us feel pleasurable in the mutual relationship.
- If the equivalence is turned down as what happens between the debtor and creditor, to reach the state of equivalence again some compensation must be made.
- And the compensation can be made up through the debtor’s suffering.
- Therefore if the debtor suffers (which means he is making repayment), the creditor must have pleasure (because of his feeling of compensation and equivalence).
- But to what extent can the debtor’s suffering be a compensation and make the creditor feel pleasurable? to the degree that to make someone suffer is pleasure.

While Nietzsche’s arguments sound sharp enough to articulate the impartible connection between punishment and pleasure, it nonetheless seems that Nietzsche cannot or do not want to go further to answer the question—why to cause someone suffer is pleasure—and treat it as a mere fact. Nietzsche’s psychological interpretation of how pleasure might arise in the cruel punishment has therefore stuck on the repetition of the factual depiction rather than moving toward a satisfactory explanation. However, Nietzsche himself seems to have sensed this problem and argued:

I say all this in speculation: because such subterranean things are difficult to fathom out, besides being embarrassing; and anyone who clumsily tries to interject the concept “revenge” has merely obscured and darkened his own insight, rather than clarified it ( revenge itself just leads us back to the same problem: “how can it be gratifying to make someone suffer?”) (GM II: 6)

Does Nietzsche try to tear down all the explanatory hypotheses he makes just to point out the difficulty or even impossibility in figuring out how it might be gratifying to make someone suffer? What difficulties does Nietzsche confront here? Can we make any supplementary explanation for Nietzsche to clear away the difficulties? Later we will realize that Nietzsche’s “ironic” statement above actually saves himself from falling into the pitfall of pleasure principle which he detests.

If we follow Nietzsche’s “logic” from the very beginning, we can first notice that Nietzsche adopts the conceptions of economy and locates the issue in the contractual relationship between creditor and debtor which is “as old as the very conception . . . referring back to the basic forms of buying, selling bartering, trade and traffic” (GM II: 4). It is the point of view of economy that makes Nietzsche inevitably concern about efficiency. This is why when the paradoxical task of nature is revealed by Nietzsche in the outset of the second essay of Genealogy—to breed the animal with the prerogative of promise—memory, pain, suffering and cruel punishment cannot but enter into the process as to play the roles of acceleration to fulfill the task. Likewise, following this logic based on the viewpoint of economy and efficiency, pleasure can also play the role as an incentive to fulfill the task—that the pursuit of equivalence and compensation through cruel punishment brings about pleasure helps human animals achieve the goal of the task.

This supplementary explanation nonetheless merely highlights the nature of cruelty—cruelty must entail pleasure (if not cruelty is pleasure), for cruelty as inflicting pain to the others has already presupposed pleasure. Although it just reminds us of the nature of cruelty it nonetheless helps us question the hypothesis that pleasure is out of the sense of justice, for pleasure does not need to arise from the sense of the triumph of justice but can simply be found in the cruelty of punishment. Yet as far as our core question—why there is pleasure in sensing the other’s suffering—is concerned, the problem is not solved at all. Besides, to say pleasure, which is entailed in inflicting pain to the others, is the incentive to fulfill the task just highlights the paradoxical nature of this task, and what is even more problematic, it indeed turns to be a hedonistic argument that Nietzsche questions a lot, for it is equal to say the deepest motivation of cruelty is the pursuit of pleasure.

In Beyond Good and Evil, Nietzsche clearly raises the critical voice on hedonism and its related psychology of moral concepts: “Hedonism, pessimism, utilitarianism, eudamoniaism: these are all ways of thinking that measure the value of things according to pleasure and pain, which his to say according to incidental states and trivialities” (BGE 225).
THE PITFALL OF HEDONISM

What hedonism argues is that all human action is motivated by the pursuit of happiness and the avoidance of pain. As we have seen from above, it turns out to be highly problematic if we try to adopt the hedonistic approach to solve the riddle as to why there is pleasure in painful punishment. As Ivan Soll points out in his eloquent essay, Nietzsche not only detests hedonism but also tries hard to replace it with the conception of will to power that further builds up his whole philosophical enterprise. The switch of the issue from the pleasure principle to power leads Soll to argue: "the satisfaction [of the creditor] then consists more in my [the creditor’s] power to make him [the debtor] suffer than in the mere occurrence of his suffering...it is not the mere occurrence of suffering in others that gratifies me but my being able to make them suffer." Yet although Soll’s ancillary interpretation he replaces the pleasure principle with power to explain why cruelty is so prevalent, it nonetheless bogs down over the issue of the mystery of how there is pleasure in cruelty.

A problem related to the old philosophical question about the other’s mind is revealed by Soll: if there is really pleasure arising from the other’s pain, how does one know the other is really feeling pain and suffering so to feel pleasurable? “Why should another’s happiness or unhappiness produce a similar state in me?” he asks. To solve this problem, Soll adopts a Wittgensteinian approach and argues that it is through “belief” that the torturer, or the creditor in Nietzsche’s word, can assure that the sufferer, the debtor, is feeling pain. The idea of the requirement of belief also corresponds to the theories emphasizing the aspects of cognition entailed in emotions. What they argue is that a full and complete emotion arises in a context where some propositionally formulated thought grounds and explains its occurrence. By such accounts fear, for instance, entails holding a belief that one is in danger. “No belief, no emotion” turns out to be an important idea held by the cognitivist theorists of emotions. Whereas the idea of linking emotion with cognition as Soll and the other cognitivist theorists do may be persuasive, it is partially due to the idea of the requirement of belief that makes Soll’s approach problematic.

While Soll seems to offer a plausible way to explain how there might be pleasure from the feeling of the other’s pain, we can nonetheless notice that his power-oriented approach, according to him intended by Nietzsche, actually does not save us from the pitfall of pleasure-pain-oriented hedonism, for his explanation starts with and sticks on the premise of the pleasure principle, even though the pleasure is now from the feeling of power. That said, the requirement of “belief” in our knowledge of the other’s feeling more or less presumes the motivation of hedonistic intention—I must first believe that you are suffering when I torture you because I want to feel pleasure from your suffering. But what is contrary to the hedonistic intention should be: I do not need to believe you are suffering because I do not need to feel pleasure (or I do not care if I feel pleasure) when I punish you, I simply have power (feel powerful) to do so. Soll unfortunately attaches his supplement of Nietzsche’s explanation to the motivation of pleasure but not power as what he intends to do, and consequently it turns out to be at variance with what Nietzsche says about the trait of pleasure and its relations with power in The Will to Power: “pleasure is only a symptom of the feeling of power attained, a consciousness of a difference (—there is no striving for pleasure: but pleasure supervenes when that which his being striven for is attained: pleasure is an accompaniment, pleasure is not the motive—)" (WP 688).

To challenge hedonism by trying to replace the pleasure principle with will to power while searching for the solution in the former is just like what Nietzsche says of the English psychologists who lack “historical spirit”: “it is obvious that the real breeding-ground for the concept ‘good’ has been sought and located in the wrong place by this theory [of the English psychologists’ moral genealogy]: the judgment ‘good’ does not emanate from those to whom goodness is shown! Instead it has been ‘the good’ themselves” (GM I: 2). Yet one may realize that it is obviously difficult, if not impossible, to distinguish the feeling of pleasure from that of power.

As Henry Staten accurately points out, what Nietzsche

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6Ibid, 175.

7Ibid, 172.

8Ibid, 173. Although Soll himself does not point out that his argument is enlightened by Wittgenstein, a famous passage regarding the knowledge of pain is articulated by Wittgenstein in his Philosophical Investigations: “I can only believe that someone else is in pain, but I know it if I am.”—Yes: one can make the decision to say ‘I believe he is in pain’ instead of ‘He is in pain.’ See Ludwig Wittgenstein, Philosophical Investigation (Oxford: Blackwell Publisher, Ltd., 1997), 303. The requirement of belief points out the very essence of pain—my own pain absolutely cannot be doubted, while the other’s pain can absolutely be doubted—as Elaine Scarry’s pioneer study on pain shows us. See Elaine Scarry The Body in Pain (New York and Oxford: Oxford University Press, 1985), 4, 7, 13.

9Noël Carroll terms it a “cognitive/evaluative theory” by saying that “an concurrent emotional state is one in which some physically abnormal state of felt agitation has been caused by the subject’s cognitive construal and evaluation of his/her situation.” Noël Carroll, The Philosophy of Horror, or, Paradoxes of the Heart (New York: Routledge, 1990), 27.
means by pleasure in the quotation of above paragraph is ambiguous—whether it is in ordinary sense as we enjoy a great meal or in a deep sense as we fulfill a difficult task or conquer a tough situation is not totally decided. Yet as long as it is discussed with power, it seems to relate to the latter—to pleasure in the deep sense. Pleasure can be regarded as a supplement of will to power but not as belonging to the essence of will to power. That said, the will to power can be pleasurable but not the will to power is pleasurable. In this sense, the counter example of the requirement of belief in a hedonistic approach is verified—to exercise or feel power, the torturer does not need to hold any belief concerning the sufferer’s pain.

So far we have seen, whether from my own or Soll’s supplementary explanations, there arises a persistent problem in explaining how one might feel pleasure upon the other’s pain, and inevitably turns into the hedonistic result for which the paradoxical nature between pleasure and pain is arguably unsolvable as far as hedonism itself is concerned. Indeed, there is a serious problem that makes the above problem persistent, namely, the premise that there is pleasure in making others suffer has repeatedly been taken as an improper approach toward the explanation of the “appeal” (“allure” or “attraction”) of cruelty as proclaimed in the old provision—no cruelty, no festival. If there is a cheerful and festive feature in the public displays of cruelty and torture it is not because witnessing them is pleasurable but because they are simply attractive. The attraction of something does not need to presuppose the pleasure of experiencing it. It may be true that there is pleasure in cruelty, for it’s the very nature of cruelty as we have discussed, but in terms of a “festival” with a gang of “purposeless” crowds fooling around, the appeal of the public display of cruelty does not necessarily imply the pleasure of cruelty.

Therefore the presupposition of the experience of pleasure in cruelty should be put into question. While we will carefully investigate this improper, if not wrong, premise later, let us now temporarily stick on it and turn to the other problem Nietzsche faces in his speculation on the issue of the relationship between pleasure and cruelty.

We have seen that the reason why Nietzsche raises the issue of the relationship between pleasure and cruel punishment could be a concern for how to fulfill the task of nature—to breed the animal with the prerogative of promising—and thus he can successfully argue later for the origin of responsibility, conscience and related moral and legal concepts. Cruelty that presupposes pleasure is not only a sole means to fulfill the task of nature presented by Nietzsche, but turns out to be the same means to help him reach the goal of his genealogical project. To make his articulation convincing, it seems Nietzsche cannot but locate the issue in the contractual relationship between creditor and debtor since it is a simple and closed structure. However, as we move our eyes toward the concerns about the onlookers, the general crowds who do not always play the same roles as the creditors who might reach happiness while seeing the debtors’ sufferings, we quickly sense the flaw of Nietzsche’s surprise. How do we explain the pleasure, if there is, arising among those who do not have any direct relations with the perpetrator? Although Nietzsche’s theories sound powerful in helping us grasp the possibility of the links between pleasure and punishment, however in terms of how one might be attracted to the apparently horrendous scenes of cruel punishment, there is a weakness or aperture in his theories. Nietzsche deals largely with a pleasure that comes from the one who enjoys another’s suffering and simultaneously is the agent of that suffering, i.e., the enjoyment of creditors is from the pain and suffering that the debtors must compensate. Yet given the fact that most onlookers around execution grounds are unlikely to be the agents of the criminal’s sufferings, the crucial question is how Nietzsche can say about the innumerable cases that one person enjoys the sufferings of the others that he himself does not bring about. How can some onlookers enjoy the criminal’s being tortured if the criminal’s misdeeds do not directly cause them any loss and pain?

Soll reckons that, with Nietzsche’s theoretical commitment, it is not difficult for someone to argue for the case in dealing with this issue. He thus offers an assumptive account by arguing that it is through the process of identification located in the power relation that one person may enjoy the suffering of another but is not the agent of that suffering: “where the person who enjoys the suffering of another is not also the agent of that suffering: “where the person who enjoys the suffering of another is not also the agent of that suffering, the satisfaction can be located in a sense of power only to the extent that the spectator can identify with the perpetrators of the suffering.” Again, Soll seems to have solved the problem with the notion of identification operated by power, but if we look closer, we will find that he does not get himself out of the hook of pleasure principle and is thus unable to really replace it with the concept of power. Moreover, even though Soll’s argument is coherent in making up for Nietzsche’s by following the premise of pleasure principle, it nonetheless raises another question—how is identification possible?—and does not help clarify the puzzle of the original question. What makes Soll’s intention to “rescue” Nietzsche’s the-

11Ibid, 178.
ory from the insufficiency in explaining the emotional reaction of ordinary onlookers inadequate is his following and sticking to pleasure-oriented premise, more than what he does in bringing in the concept of belief and identification.

CONCLUSION—A GENUINE SEDUCTIVE LURE TO LIFE

From the analysis of Nietzsche’s accounts on the relationship of pleasure and punishment, we can find that trying to explain the appeal of cruelty and its spectacle based on pleasure principle unfortunately leads us to nowhere. Despite treating the proposition—“there is pleasure in watching the others’ sufferings”—as merely a depicted, hypothetical fact, we seem unable to give further explanation to why it happens. We can also see that there is possibility that Nietzsche’s raising the issue of the relationship between pleasure and punishment is to bring out the discussions of moral conceptions of responsibility, guilt, and bad conscience rather than verifying the hypothetical claim that cruel punishment and its spectacle do engender pleasure. All these may indicate that the explanation of the appeal of the spectacle of cruel punishment based on pleasure principle is a nonstarter since it wrongly assumes that people derive pleasure from the spectacle and that pleasure is all they are seeking.

If the problem caused by the viewpoint of pleasure principle does not appear to be too serious in Nietzsche’s treatment of the relationship of punishment and pleasure, it is partially because Nietzsche handles it as a mere “postulation,” as Nietzsche himself utters in the earlier quotation. Indeed, it is not until the third essay of Genealogy of which the topic is about asceticism that the problem of pleasure principle is fully exposed. Whereas the satisfactions of cruelty raise the issue of why the others’ pain and sufferings can be “pleasurable” to or enjoyable for me, those of asceticism pose the greater enigma of how my own pain and suffering can be “pleasurable” to or enjoyable for me. And solving this enigma based on pleasure principle just adds substantially to the problem of self-contradiction, for the motivation of seeking pleasure and avoiding pain is now disturbed. The disorder of the originally assumptive pleasure-pain relations thus poses the problem of how to think a pleasure that transcends the distinction between pain and pleasure. As Henry Staten points out: “the notion of self-enjoyment [that joy and pain spill over into each other] in a way names the central problem of Nietzsche’s thought from beginning to end,”12 we may wonder if this kind of approach to pleasure-pain relations embodied in asceticism can prevent us from falling into the overly simple explanation based on pleasure principle?

So far our discussions of Nietzsche’s ideas about pleasure and punishment have stayed on the “primitive” stage, i.e., the pre-historical age when public displays of execution were still popular. Yet anyone familiar with Nietzsche’s projects knows that Nietzsche goes much further (and deeper) in arguing about the issue of enjoyment and cruelty. What is more uncanny and “interesting” compared with the relatively naïve enjoyment of barbarian cruelty is the phenomenon of asceticism where the enjoyment of self-directed cruelty takes place. Yet the development from barbarians who hurt the others and enjoy watching the others’ sufferings to ascetics who hurt themselves and turn to be the spectators of their own sufferings seems to mark a split that is not determined by collected history but individual psyche, for the “wild animal”—cruelty—has not been killed at all (BGE 229) but just “sublimated” (GM II: 6); and the “monster”—asceticism—is not “inscribed in the records of human history as an exception and curiosity” but “one of the most wide-spread and long-lived facts there are” (GM III: 11). In this sense, although Nietzsche’s treatment of asceticism is so profound, we probably don’t need to move from pre-sublimated history of barbarian cruelty to the stage of asceticism to see how pleasure principle may pose problem, nor do we need self-enjoyment to think of a pleasure that transcends the distinction between pleasure and pain.

Regarding the reasons of the appeal of the spectacle of cruel punishment that might transcend the distinction between pleasure and pain, there are good lessons that we can learn from “primitive,” if not barbarian, people: “When suffering is always the first of the arguments marshaled against life, as its most questionable feature, it is salutary to remember the times when people made the opposite assessment, because they could not do without making people suffer and saw first-rate magic in it, a veritable seductive lure to life” (GM II: 7) says Nietzsche. Is it not the “seductive lure” that has the power to “ignore” pleasure and pain? The fascinating power of allure not only has the potential to transcend pleasure and pain but also beauty and ugliness, as echoed by Aurel Kolnai in his accounts of disgust: “There is without doubt a certain invitation hidden in disgust as a partial element, I might say, a certain macabre allure.”13 It is not ridiculous to imagine that how some onlooker might be disgusted by the process of public execution while completely submitted to the allure of macabre images.

Gathering around the execution ground and thrilling at the horrendous scene can be a kind of self-exploration that experiences the blurred border of life and death and tantalizes the edge of tolerance.

If Nietzsche demystifies the paradoxically emotional reactions generated by the spectacle of punishment and suffering he meanwhile reminds us of the gratification of the desire to take up voluntary sufferings, dark yet all-too-human, perhaps without specific and concrete meaning, and to experience the intensity and limits that are far beyond the banality of daily lives. This desire has never faded away since the time when public display of execution was overwhelmingly popular. Beyond the spectatorial experience of cruel punishment, I hope this paper to some degree has also provided an alternative approach to the grasp of the perplexing response to art with apparently unbearable themes of negative emotions.

ABBREVIATIONS

Nietzsche
BGE — Beyond Good and Evil.
GM — On the Genealogy of Morality
WP — The Will to Power

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Emotion and truth

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Abstract

This paper is about the truth-aptness of emotion. I explore whether the deontic terms like ‘truth’ and ‘falsity’ can be applied to emotions and if so, specifically in what sense they can. I argue that emotions can be assessed in terms of truth and falsity in that they have objective references beyond themselves, and in that aspect emotions are truth-apt in the same way as beliefs do. In support of this idea, I maintain that emotions purport to track or detect relational properties which are mind-independent. In arguing this, I employ the perceptual model of emotion in general, according to which emotions perceives evaluative properties in a similar way to sensory perceptions perceive non-evaluative properties. On this model, emotions have references in the external world. To argue that emotions are truth-apt in this way is to argue that emotions have a mind-to-world direction of fit like belief-like states. This is to give an objection to a broadly Humean philosophy of mind, according to which emotions have a world-to-mind direction of fit. Generally speaking, X can be assessed in terms of deontic concepts as long as there exists the possibility of correction based on a norm, which appeals to something outside of X itself. Therefore, it seems to be trivially true that we can use normative terms for emotions.

Now, then let me specify my question a bit more precisely, namely, can an emotion be true or false in the same way as a belief can be true or false? A belief is objectively true or false, depending on how the world the belief is about is, as beliefs generally purport to represent objective properties or facts in the outside world, e.g., the belief that there is a cat on a table is true if and only if there really is a cat on a table. Can then emotions be true or false in this same manner too? Probably most people, if asked, would say “no” to this question. Traditionally and still commonly, emotions are believed not to purport to represent anything in the world outside and instead be merely subjective; as opposed to beliefs. In fact, this is the Humean view of emotion. In Of the Standard of Taste, Hume says “All sentiment is right; because sentiment has a reference to nothing beyond itself.” According to this view, I am the only measurement of emotions, as emotions have no reference beyond myself. And Hence, my emotions cannot be true or false in the way that my beliefs can be true or false.

Still, the Humean view is widely accepted. Some contemporary philosophers like to note the Humean idea of mind by using the term, “direction of fit”: cognitive states have a mind-to-world direction of fit, while affective states have a world-to-mind direction of fit; When it comes to beliefs, the criterion of success rests in the correctness concerning some objective property found in the world, whereas desires and emotions are successful if and only if “the world is brought into line with the mind’s plan.”

However, in contrast to the common view, I argue that emotions, like beliefs, purport to represent certain objective properties in the world, and thus can be truth-apt in the same way as beliefs can be. Emotions purport to track mind-independent properties. Thus, an emotion is true or false depending on whether it corresponds to the mind-independent property that the emotion aims to track, as a belief is true or false depending on whether it correctly corresponds with the world.

I am talking as if I think that the correspondence theory of truth is correct. But it is not that I actually believe that correspondence theory is the correct explanation of truth; I am aware of that there are various theories of truth and that not all theories of truth hold that the concept of truth requires real properties in the external world. What I would argue is just that even if we assume that correspondence theory which is the most conservative view of truth, is the only right viewpoint, emotions can still be considered as truth-apt, as emotions do have objective references outside of themselves, just like beliefs do. In support of this view, I will introduce the perceptual model of emotions.

2. The Perceptual Model of Emotion

Recently there have been some philosophers who have rejected the Humean model of emotion and assert instead that emotions have references outside of themselves. They all argue that emotions are akin to perceptions, as sensory perceptions disclose or carry information about the world existing outside, do emotions. The difference is that sensory perceptions disclose non-evaluative properties, whereas emotions disclose evaluative properties. e.g., fear informs us about the property of being fearful, anger—being insulting, shame—being shameful, etc. Sensibility theorists like Prinz and D’Arms and Daniel, for example, argue that having emotions is like perceiving secondary qualities, such as colors. They are on board with Locke’s view of color perception and maintain that colors are real, but response-dependent, and evaluative properties detected by emotions, like colors, are real, but response-dependent. In terms of this view, therefore, perceptions inform us about the real properties that exist in the world outside. If this view is correct, then emotions have a reference outside of us and thus can be truth-apt in the way beliefs are. Therefore, how precisely do perceptivists support their view? Let me introduce some supporting points offered by perceptivists.

The most significant feature of emotions relevant to the issue at hand is that like sensory perceptions, emotions are intentional states and have representational content as their intentional objects. Intentional states are characterized in terms of ‘aboutness’; X is an intentional state if it is ‘about’ something in the world. Or it can be also said that X is an intentional state if it is directed toward something that constitutes its precise object. Sensory perceptions are about something. When I see a pencil, my experience is about that pencil. Similarly, emotions are about something. For example, when I envy, I envy something. For example, I envy Scarlett Johansson’s hair color. I envy Brad Pitt’s money. My envy has an object. Here that object is Johansson’s hair color and Brad’s money, and they are a concrete type of object of my envy, which in fact entails a more fundamental and abstract kind of object, that is, a desirable possession that I currently lack. The former is called a particular object and the latter is called a formal object. Thus, emotions can have dual objects, namely, a particular object and a formal object. The particular object of an emotion is an individual instance of its formal object in an episode of an emotion. The formal object of an emotion is the real and abstracted content of a particular object and corresponds to the evaluative presentation that is involved in each emotion. To offer another example, the formal object of my sadness is loss, the elimination of something valued. The particular object of sadness can also be diverse, such as my pet’s death, leaving my home country, etc., depending on the person and the situation. However, the formal object of sadness is common to every episode of sadness. To regard something as a loss is to evaluate it in negative terms. Thus, fear has an evaluative aspect as its intentional object. Due to the formal object of an emotion, emotions are said to “involve a representation of the way in which something is important to us or matters for us.”

From this point of view, perceptivists argue that we perceive values by having emotions.

Prinz puts this idea in a slightly different way using

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Footnotes:


9It was Kenny who first noticed that there are two distinguishable objects of emotion: its formal and particular object. See Kenny, A. (1973). Action, emotion, and will (3rd ed.). London: Routledge & Kegan Paul.

Richard Lazarus’s terminology. Lazarus, a psychologist, names a list of formal objects, namely, values perceived by emotions, ‘core relational themes.’ Prinz, using Lazarus’ terminology, argues that emotions have the function of being reliably caused by/ detecting/ tracking the core relational themes. Here, it is important that Prinz uses words like detecting and tracking when explaining emotional representation. Following Dretske’s definition of representation, Prinz maintains that “a mental state represents something that reliably causes it only if the state has the function of being caused by that thing.” Further, “emotions have the function of being caused by core relational themes.” Prinz’s use of “being caused by,” “detecting” and “tracking” as interchangeable dogs—Emotions are a sort of warning or a monitor system. Fear is a danger warning system, and it “may be acquired (through either genes or learning) because it confers a survival advantage by protecting us from danger. Anger may be acquired because it helps us cope with challenges from conspecifics. Sadness may be acquired because it allows us to register the loss of things for which efforts have been extended.” Prinz explains this point to show how we can legitimately regard emotions as representations; as the concept of dogs represents dogs in the sense that the concept of dogs’ tracking dogs via furriness, fear represents danger in the sense that fear tracks danger via heart palpitations. However, whether emotions are really representations is not my interest here. What I want to pay attention to here is that emotions track certain objective properties like beliefs track objective properties; both purport to track or detect specific objects in the world; therefore, both are subject to assessment in terms of truth and falsity. However, Prinz’s argument is problematic because he asserts that the core relational themes, namely the relational properties tracked by emotions are mind-dependent. This view is vulnerable to the objection that the appearance of the perception of emotions is only a type of hallucination. Let me first remind you also that Prinz, D’arms and Jacobson, and almost all philosophers who argue that emotions are perceptions (having emotions is like perceiving values) state that the evaluative properties detected by emotions are believed to be real, but are response-dependent (like color properties). Actually, the way Prinz puts this idea forward is pretty confusing although he does admit that the formal objects of emotions themselves are mind-independent, thereby referring to Kenny’s remarks. Prinz also says that the intentional objects of emotions are mind-dependent and subjective, and hence emotions do represent mind-dependent properties. For example, the intentional object of fear, according to Prinz, is not the danger itself but what the agent values as being a danger. Being valued is a response-dependent property. “Something cannot be valued without being the object of a mental state.” Therefore, the danger is finally described as the property that has a tendency to arouse fear in one. To take another example, the intentional object of sadness is what the agent values as a loss. As being valued cannot be response-independent, loss is described, in the end, as a tendency to arouse sadness in me. However, if one argues that emotions track response-dependent properties, one confronts the objection that these properties are not really real. Hume believes that the appearance of perception is but a sort of hallucination, both for color and emotion. He holds that there is no real color or evaluative (valued) properties in the world outside. We are regarding things as colored and valuable. According to Hume’s view, what emotions appear to perceive are just the result of a projection of our mind; we project out emotions onto our experience of this projected world. What we see is not a fearful property but just a snake, which is non-evaluative by itself; we must color that snake with my fear to have the snake look fearful. If one argues that properties tracked by emotions are response-dependent properties, one is arguing that these properties can be known only by our responses. If it is true that a property is capable of being learned only by having an emotion, then how can it be proved that those properties really exist as objects in the world other than just in our emotions? Even if we assume that there are real properties in an object that corresponds to, let’s say, the property of being fearful and characterize that property as a property that has a tendency to provoke fear in us, there is yet another problem. Emotions cannot be truth-apt in the way that beliefs are. If emotions track mind-dependent properties, then emotions cannot be mistaken, as emotions themselves are only measurement of those properties. Only emotions let us know whether there are such properties in the object. So if I fear, then that means the object is fearful. There is no other reference. Thus, every emotion is right, as the minimum requirement for truth-aptness of emotions is that there is the existence of a norm that appeals something outside of the emotions themselves. So far, I have shown here why emotions should track response-independent properties in order for emotions to be truth-apt. Now I will attempt to convince you that it actually makes more sense to say that emotions track response-independent properties than to say that emo-

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tions track response-dependent properties. First, Lazarus's core relational themes can be characterized in the way they are mind independent. For example, the core relational theme of fear is danger rather than feeling fearful or what I consider as dangerous, sadness is loss rather than what I consider as loss, or disgust is taking in or being too close to an indigestible object or idea (metaphorically speaking) rather than being disgusting. Danger is mid-independent because the fact that I am in danger will exist, regardless of whether I recognize and respond to the fact. Likewise, loss is mind independent because if we suppose that I am sad because my dog has died, even if I do not know that my pet has died, the fact remains that I have lost my pet. In this case, emotions can be mistaken or false, as now emotions have a norm that appeals outside of the emotions themselves. My feelings of sadness, for instance, will be false if I have not actually lost anything. My fear will be true only if I am actually in danger.

Core relational themes are relative properties, but they are not subjective properties, as they are mind-independent. As de Sousa rightly points out, relative properties are distinguished from subjective properties. A property is relative when it owes its nature to a relationship, whereas a property is subjective when it owes its nature only to a conscious state. Often, relativism is mistakenly and wrongly considered as subjectivism. Still, the two should be distinguishable from each other. These themes are relational because each theme of emotion is a relational property that pertains to a subject's well-being or survival; the formal objects of emotions pertain to the relationship between the subject and her emotional object with regard to her well-being. In other words, generally speaking, an emotion reveals whether something is beneficial or harmful to the subject of that emotion; each emotion reveals how specifically something is beneficial or harmful to the subject of that emotion. Being beneficial and being harmful are relative properties, as they are determined by the relationship between two parties. The way these terms are used also shows the relativity of benefit and harmlessness. Something is always beneficial or harmful to something else. However, the relational properties tracked by emotions are not subjective. Whether something can be beneficial or harmful to me can be known by other sources then our conscious states, and it is possible for us not to be aware of those properties. Scientists can study whether taking Vitamin C is beneficial to my body and know Vitamin C is beneficial to my body even if I am not aware of it.

Secondly, we need to distinguish the intentional objects of emotions and what emotions purport to track or detect. It makes sense to think, as Prinz says, that the intentional objects of emotions are mind-dependent (so, for example, the intentional object of fear is something fearful or what I consider as dangerous, rather than the actual danger itself) because it would not be possible for any agent to be fearful if that agent is not aware of the imminent danger. The intentional object of my fear is what I judged as being a danger. However, when it comes to tracking, it may be more natural to say that emotions purport to track danger, namely, a mind-independent property than to say that they purport to track what I consider as a danger, as I do not need to track something that belongs only to myself. Tracking is meaningful only when the tracked items are independent from the epistemic framework of myself. One interesting detail is that when it comes to beliefs, nobody says that a belief, say my belief of a tree, actually tracks what I consider to be a tree. Also, the intentional object of my belief of a tree should be, as in the case of emotions, what I consider as a tree, rather than just a tree because it would not be possible for any agent to have a belief of a tree if she is not aware of the tree. Nobody seems to say in this way, when it comes to beliefs, probably because people assume that the objects of beliefs are objective, while the objects of emotions are subjective. However, as I have pointed out here, emotional properties are only relative and objective, not subjective.

One might argue, however, that we should better believe that emotions track mind-dependent properties because there are many cases wherein a mind-independent property tracked by an emotion is not clear at all. For example, there is no mind-independent property presented in laughter. J. Dokic and S. Lemaire say that “an often-cited candidate for being the general feature that triggers our laughter is incongruity, but it is doubtful that out laughter presents its object as being incongruous. Moreover, as has often been argued, there are numerous forms of incongruity, and it is indeed clear that not every incongruence is amusing.”¹ However, the fact that emotions track mind-independent properties and that a person who has emotions is aware of its evaluative properties are two different things. Even if we haven’t found the evaluative contents yet, laughter can still track certain evaluative properties. Thus, I think we can infer that laughter also tracks a mind-independent property from the very fact that emotions generally purport to track beneficial and harmful properties for myself. As long as laughter is an emotion, it will track a property (or possibly multiple properties) that is beneficial or harmful to us (but probably also something beneficial rather than harmful) and in a specific way.

Michael Bready introduces many other indicators that suggest that emotions are like perceptions. But let me introduce just one among them, as other features do not seem to pertain to or help to prove my point that emotions track mind-independent properties, although it can offer additional evidence that emotions are like perceptions. Bready says that emotions and perceptions are both passive; sensory perception is not something that we voluntarily and arbitrarily choose to experience by our will, but rather something that comes to us even when we do not want it to happen, e.g. I see the redness of a rose in front of me, regardless of whether I like to see it under favorable circumstances. Likewise, emotions happen to me regardless of my will, e.g. I am automatically scared when I encounter a poisonous snake, although I do not want to be scared.15

3. Objections

However, there are other evidences that can indicate that emotions are not like perceptions, as well: 1) Some people argue that recalcitrant emotions are examples that counter the argument that emotions have a mind-to-world direction of fit. It is possible that the fear will persist, even when I consciously believe, say, the ant is harmless.16 If emotions have a mind-to-world direction of fit, like beliefs, how can an emotion then be inconsistent with my belief?

But there are many ways to explain the inconsistency between belief and emotion. First, recalcitrant emotions might be simply a case where the emotions are false. Emotions purport to detect evaluative information, but that does not mean that emotions always succeed in doing it. Emotions sometimes can fail to detect evaluative properties correctly, which is exactly what I have argued in this paper. Especially, when for pathological emotions like acrophobia and claustrophobia, the emotions are false because their particular objects do not properly exemplify their formal objects. Emotions also can be artificially aroused when injecting a certain hormone like dopamine. Or emotions can be aroused by abnormal brain cell activity, as we often see in the cases of epileptic seizures. Usually people will have extreme fear, anxiety, depression, or even ecstatic feelings when they are experiencing a seizure. However these emotions are just caused by abnormal brain cell activity and have nothing to do with their formal objects. Thus in this case, we can say that emotions fail to achieve their goals, so do recalcitrant emotions. Not only emotions, but also beliefs sometimes to fail to detect facts. In the case of schizophrenia, another example, people fail to understand what is real and thus have wrong beliefs of the world. Second, it might be the case that although both beliefs and emotions purport to detect facts, they do that work in a different way. Paul Ekman points out that emotions are “affect program responses” which are “short-term, reflexive and automatic responses to a limited class of stimuli, which is distinguished from higher cognitive processing like conscious thinking, which is relatively more time consuming.”17

Another difference between these two systems might be that emotions store the memory of the evaluative content that they carry for a long time independently from the evaluative content that comes from beliefs. That is why sometimes we are scared of non-dangerous things like carrots or rabbits because we experienced an earlier bad episode related to them. For example, if I am almost choked eating a carrot in the past, then the traumatic memory of a carrot can cause fear in me even if I logically know that a carrot does not threaten my life now. In this case, my belief and my emotion are inconsistent with each other. However, that does not undermine my argument that emotions carry evaluative information or that emotions have a mind-to-world direction of fit. It is just that emotions and beliefs can have two different ways to achieve that fit.

The second objection is that there is a much greater variability and disagreement about emotional responses compared to perceptual responses. When it comes to perceptions, people usually concur in their judgments under favorable conditions. In contrast, it is a well-known fact that people have different objects of each emotion, e.g., some people are amused by a cloud that looks like an image of dog, while other people are not.

There is a good reason why emotions have a greater variation than perception does. An emotion is about the relationship between my well-being and an object. So, it is natural that different people will have different objects of an emotion. What I am jealous of will be different from what you are jealous of, as what I lack is different from what you lack. In contrast, sense-perceptions like colors are not about my well-being or my subjective concern. Colors are, like emotions, may be relational properties as well. Color properties may be are properties of objects that have a disposition to arouse redness in our eyes. In other words, color may be determined by the relationship between a property in an object that is viewed and the human biostructure. But this relationship is not unique to each individual, as humans generally have the same organ structure to use for visual perception. And this asymmetry does not undermine
the fact that emotions carry important information regarding the agent’s well-being, which is most important for my argument.

2) Bready argues that emotions and perceptions in fact are quite different than we usually think they are from an epistemological aspect. As for sensory perceptions, unless there are other factors that interfere with my perceptions, the information that is received through perception constitutes sufficient reason to believe that data. For example, the fact that I see a cat sitting in a chair is a sufficient reason for me to believe that there is actually cat on that chair. In contrast, we usually do not regard the information carried to us by emotions as a sufficient sole reason to believe it. Instead, we feel a need for further factual information that will confirm the emotional information to finally be able to believe it. Bready further says “we are motivated to seek out facts or considerations which bear on the correctness of our emotional response.” For example, “Consider one’s experience of fear, upon hearing a noise downstairs as one is trying to get to sleep. Let us stipulate that circumstances are normal: our hearing is good, we have not been taking hallucinogenic drugs, etc. In this situation, we are typically motivated to seek out and discover additional reasons or evidence. In particular, we are motivated to seek out and discover considerations that have a bearing on whether our initial emotional “take” on the situation, namely that we are in danger, is accurate. We strain our ears to hear other anomalous noises, or rack our brains trying to think of possible nonthreatening causes for the noise.”

However, this objection does not attack the view that emotions are like perceptions either. First, look the cases like the illusion of a stick being bent in a bucket of water and Mueller-Lyre lines. A stick in water appears to be bent although actually it is not. Likewise, the Mueller-Lyre lines continue to look like two lines having different lengths when the lines actually are the same length. In these cases, what is perceived is not a sufficient enough reason to believe that data. For example, the fact that I see a cat sitting in a chair is a sufficient reason for me to believe that there is actually cat on that chair. In contrast, we usually do not regard the information carried to us by emotions as a sufficient sole reason to believe it. Instead, we feel a need for further factual information that will confirm the emotional information to finally be able to believe it. Bready further says “we are motivated to seek out facts or considerations which bear on the correctness of our emotional response.” For example, “Consider one’s experience of fear, upon hearing a noise downstairs as one is trying to get to sleep. Let us stipulate that circumstances are normal: our hearing is good, we have not been taking hallucinogenic drugs, etc. In this situation, we are typically motivated to seek out and discover additional reasons or evidence. In particular, we are motivated to seek out and discover considerations that have a bearing on whether our initial emotional “take” on the situation, namely that we are in danger, is accurate. We strain our ears to hear other anomalous noises, or rack our brains trying to think of possible nonthreatening causes for the noise.”

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Still Bready might argue that visual illusions are only exceptional cases, and in most other cases perceptual information is a sufficient reason to believe that perception is how the world actually is, whereas emotional information is most of time insufficient to believe the perception as it is. However, I think that is not true. Let’s return to the example quoted above. In that example, Bready’s description of the emotion that the person probably feels is inaccurate. It might be true that this person experiences fear when hearing a noise downstairs as he is trying to get to sleep. But that fear is not from the judgment that he am in danger but probably from the judgment that there might be a danger. Once he confirms that there really is, say, a burglar in the kitchen, then fear that the person now will experience will be pretty different from the fear the same person had before he checked out the situation. Our verbal categorization of emotions is not specific enough, and many subtle emotions cannot be captured by words alone. The fears the person has before and after he checks the situation in this example can be called fear, but they are different from each other in both quality and object.

Fear 1 (the fear that the person has when he first hears a noise downstairs): I fear that there might be a danger. Fear 2 (the fear the person has when he sees a burglar in the kitchen): I fear that there really is a danger.

Perhaps Fear 1 is not even fear but more like anxiety because the formal object of anxiety is Facing uncertain, existential threat. My point here is that it is not that the belief that I have in the latter situation is my only true and final judgment of value but rather that each belief that is related to each emotion I fell is equally an evaluative judgment.

Bready also writes as if only emotional information can be corrected by further evidences from perceptual information. However, there are many reversal cases; perceptual information, perceptual information or reasoning information can be corrected by emotion, as well. Sometimes emotions let us know what our perceptual experience, understandings, or our memory do not let us know. To illustrate, I will introduce an episode that I experienced when I went to a pizza place, I felt a weird kind of fear coming from the owner of the pizza place. There was no reason for me to feel fear from him; he was very nice and kind in treating me and other customers. So I thought at first that my feeling was wrong. Then about 30 minutes later, I realized that he resembled the actor who played the role of a murder in a movie I had watched earlier. In this case, my emotion caught sine evaluative information instantly before my thoughts reached it.

3. Concluding Remarks

So far, I have attempted to defend the view that emotions purport to track mind-independent properties (the formal objects of emotion) and hence truth-apt; emotions are true if and only if it properly track the properties. e.g. the formal object of fear is danger and thus my fear is true when there actually is a danger.

However, the mind-independent properties tracked
by emotions are not human-independent properties because they are relational properties; emotions aim to track the relationship between the subject of emotion and her environment in regards to her well-being. Thus, it is not that the properties exists completely independently from the subject of emotion. In other words, emotional properties do not exist like trees or desks exist. Trees are completely independent from the subject of perception. They are there regardless of human existence.

I am on board with Ronald de Sousa’s view in arguing this; De Sousa argues that the aim of emotions pertains to their formal objects and hence the success condition of an emotion is whether the target or propositional object of the emotion fits well with the emotion’s formal object.

“The property F trivially attributed to the object of the emotion in question is its FO (formal object). The emotion is appropriate or “true” in the specific circumstance if and only if the object itself actually has property F.”

The difference between I and de Sousa’s discussion is that I pay attention to the fact that the formal objects of emotions are mind-independent and hence, emotions have objective references outside of use like beliefs. De Sousa emphasizes that emotions are true in their own ways; they have their own distinctive success conditions, which are different from beliefs. I, however, emphasize more on the part that emotions and beliefs share together; beliefs and emotions have the same direction of fit.

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Imagery of the heart and the brain

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Abstract

According to the theme of session, I am focusing on the seats of emotion and imagination in human body, and their images. The heart had long been considered as the primary seat of emotion [Kabayama, 2008, pp. 9-63] and even imagination, but recent science had them shift to the brain in various ways [Hobson, 2007 pp. 18-125], and the shift evidently accepted in general. However, the imagery of heart is still active as a sign through which people are to convey or express their emotions, feelings, spirits, minds in our everyday life, the birth place of mass culture. Based on the assumption that emotions still come from the heart and imagination comes from the brain, I attempt to explain the grounds of this assumption by collecting and presenting relevant images within mass culture.

1.HEART

1.1 Emotions and images of the heart

The heart is a unique internal organ, whose image can stand on its own in a popular symmetrical shape, symbolizing various emotions. The most representative emotion that the heart expresses to most people is love. For example, candy shops are replete with heart shapes in the days immediately preceding St. Valentine’s Day (Figure 1a,b). Of course, other organs have their own images which indicate their existence within the body. For instance, the image of a stomach on a package of medicine could represent the target of the medicine’s function. The main difference between the heart shape and those of other organs seems to be that the heart shape is used to appeal to other people’s emotions. These emotions can also extend beyond romantic relationships to issues of common welfare, such as in cases in which hearts are seen on commuter trains, appealing to compassion to elicit donations for surviving children from traffic accidents or asking that passengers on the train exhibit good manners towards others.

In fact, the romantic meaning of heart shapes may derive from the actual rapid heart-beats that people commonly experience when they fall in love. In addition, heart beats characterize major life events, such as a new birth or even death, when the heart beats for the last time. But from where did its popularly conceived shape originate? It seems probable that actual experiences of extirpating hearts in hunting, sacrificing, and killing sublimated the bloody organ into sophisticated symbols, imbuing them with various important meanings, such as the center of the mind, spirit and soul concerning love, charity, bravery, etc [Dunn, 2016, pp. 43-6; Koike, 2011, pp. 217-45]. Indeed, in their own way, all religions refer to the heart. However, Christianity is unique in that it took full advantage of heart imagery and presented it as truly sacred.

1.2 The development of devotion

In contrast to the devotion of the sacred face, which Pope Innocents III initiated in the thirteenth century [Ninagawa, 2011, pp. 14-5], that of the sacred heart was not approved as a devotional subject until 1856, when Pope Pius IX extended the feast of the Sacred Hearts

Figure 1. a. Advertisement of Love Love Mentai(red pepper cod roe) Potato Croquette, Heart shaped Croquette and Mentai are popular food called B-class gourmand. Two inviting cats are depicted waving their hands. b. Heart Shaped Cakes covered with Red colour Jelly. Photos take by the author on the day before St. Valentine’s Day in 2016 at a department, Kyoto, Japan.
to the Roman Catholic Church [Greef, 2009, p. 140]. Around this time, the devotion of the Sacred Hearts was also expanded to Japan through the activities of *La société des Missions Etrangères de Paris* (MEP), which was established in 1658-63 as a Catholic missionary organization [Van Grasdorff, 2008, pp. 736-70]. The first Catholic Church was built in Yokohama, Japan, after approximately 250 years of the persecution of Christians since 1620, and was planned to be dedicated to the Sacred Hearts in 1862 [Ninagawa, 2016, p. 163]. As the Japanese seldom used the heart shape before the Meiji era, that is, when contact with Western people and Christianity resumed in the nineteenth century, the recent widespread use of the heart shape in mass culture might be partially rooted in such missionary images. The development of the sacred hearts can also be found in China, as well as the iconic statue of the Christ Redeemer in Rio de Janeiro, Brazil.

1.3 The Christian history of heart imagery

Concerning the Christian history of heart imagery, hearts and minds, not only of the worshippers, but also of God, are repeatedly referred to in the Bible [Kirschbaum, 1968, col. 248]. The words relevant to heart appear in the New Testament (Mark 2: 6-8, Matt 5:8 etc.) as well as the Old Testament (2Kings 3: 12; Dan 2:30 etc.). In the Psalms, for instance, they appear over hundred times [Koike, 2011, pp. 237-40].

Although hearts were depicted in illuminations of the medieval manuscripts of the Chivalric Romance genre, tapestries, ivory relieves and wood prints, the visual traces of the shape with which we are familiar are mainly from the fifteenth century [Camille, 1998, pp. 95-119]. There are some exceptions such as “the offering of a heart” depicted in the *bas-de-page* of the *Alexander Romance* (Oxford Bodleian Library, ms Bodl. 264, fol. 59r) [fig. Camille, 1998, fig. 99] made in Bruges in 1344, and the tapestry (Paris, Louvre) [fig. Camille, 1998, fig. 80] made in France or the Southern Netherlands in c. 1400. However, the examples before 1400 seldom show our familiar heart type but some prolonged ball one, like seen in a “offering of a heart” image repeated in ivory relieves from c.1320 onwards [fig. Camille, 1998, fig. 97]. Besides such profane themes, Giotto di Bondone (c. 1267-1337) adopted the deformed fig type for “Love (Amor) with the clawed feet and the hearts tied around him in the “Allegory of chastity”, on the fresco wall of the Lower Church, San Francesco in Assisi made in c. 1320 [fig. giottodibondone. org, 2016]]. The heart mark seen among card games is derived also from the cleric realm against simple consideration that it is from profane [Kabayama, 2008, pp. 38-40]. Josef a Santa Barbara, a Carmelite from the St. Josef monastery, Antwerp published a sermon titled as *Spiritual Card Game using the Trump Card of Heart, or the Game of Love* in 1661, saying that we understood the bleeding five wounds of Christ through the five heart marks [Greef, 2009, p. 140].

From the thirteenth to the sixteenth centuries, although devotion to the heart of Jesus was propagated, practices remained private within individual circles, such as the Franciscans, the Dominicans, and the Carthusians as well as various confraternities of Sacred Lance, Sacred Blood and Sacred Wounds [Greef, 2009, pp. 140-52] [Kirschbaum, 1968, col. 249-52 ]. In the sixteenth century, the devotion passed into the domain of Christian asceticism, which derived from the Counter Reformation. The image of the Sacred Heart of Jesus was ubiquitous, due to individual devotional spares of a lot of local circles. The devotion was strongest with the Carthusians while the widespread Franciscan devotion to the Five Wounds, referring to the sacred wounds of St. Francisco, stimulated the devotion to the sacred heart. In addition, the Jesuits started to pay attention to the advantage of the sacred heart and placed the image on the title pages of their books and on the walls of their churches. Later in 1676, a painting by Pompeo Batoni (1708-1787), “Sacro cuore di Jesu” (“Sacred Heart of Jesus”) [fig. Wikimedia Commons] was installed on the altar space in the northern side chapel of Il Gesù in Rome, 1767 [O’Malley Bailey, 2005, p. 183].

In the seventeenth century, Jean Eudes (1601-1680) wrote an Office, established a feast of Sacred Hearts, and formalized the joint devotion to the Hearts of Jesus and Mary. In addition, beginning in 1673, Marguerite Marie Alacoque (1647-1690) received a series of visions concerning the Sacred Heart. The Sacred Heart in her visions had a cross on it, with flames shooting up from the top of the heart, and it was surrounded by a thorny crown. This story of her visions inspired widespread devotion to the Sacred Heart.

While the devotions increased, attempts were made to obtain official recognition of the Sacred Heart. Rome, however, regarded the heart merely as a muscle and a pump for blood circulation, and not as a worthy subject of devotion. This view was probably influenced by new scientific discoveries being made at the time regarding the function of the heart and the brain, such as the theory on the blood circulation of William Harvey (1578-1657). Interestingly, it is now known that certain emotions are generated in the brain that accelerate the secretion of a hormone which makes the heart beat. Nevertheless, the devotion to the Sacred Heart came from a grass-roots level and was very strong. Consequently, the festival of the Sacred Heart was finally approved by the Pope Pius IX (1792-1878), as mentioned above in 1856, for the
universal Church, after the difficult times that it experienced during the French Revolution and the age of the triumph of science.

1.4 Early imagery of the heart also included the allusion to brain

When the heart shape appeared among devotional imagery in the fifteenth century, it was explicitly connected with the devotion to the Five Wounds. Although this devotion was generated in the circle of Franciscans, it soon expanded to other circles. For example, on the cover of a diptych made by the Master of the Magdalene Legend (active in Brussels and Mechelen, ca. 1475-1530) for the Carthusian abbot Willem van Bibaut (ca. 1484-1535), a fragmented Five Wounds is emphasized by encompassing circular rays of light (Figure 2).

In addition, the body of Jesus is absent and a swollen heart appears by itself instead, with two wounded hands and feet floating in the air. Moreover, a thorny crown hangs at the intersecting point of a cross, which may suggest the brain of Jesus, with thorns piercing through his skull. A skull is also seen lying on the ground, explicitly symbolizing the Golgotha, which could also suggest the brain.

Another example, a woodcut of The Madonna della Misericordia in a Rosary, preserved in the National Library in Bamberg [fig. Van Os, 1994, fig. 52], shows five radiating wounds mounted inside of a wreath or rosary that surrounds the Madonna Misericordia. This arrangement could remind us of a fragmented body overlain by a medieval image of the world in the Ebstorf Mappa Mundi (1235) [fig. Institute für Kultur und Ästhetik Digitaler Medien, 2016] with the face of Jesus replaced by the heart in the Bamberg woodcut. Such imagery, of course, is not ubiquitous. However, the devotion to the face with a thorny crown seems have been replaced little by little by that of the heart.

A skull is one of the most popular images and symbols of Death and Vanitas in European portraits and still-life paintings in the early part of the seventeenth century, especially the 1630’s. However, the image of a brain itself is quite rare among art works, with only a few exceptions, such as Rembrandt’s anatomical painting [fig. Amsterdam Museum, 2016]. On the other hand, the heart revealed to Marguerite Marie Alacoque in her visions was surrounded by a thorny crown [fig. Jonas, 2000, fig.2]. We are so familiar with such imagery that we can tend to miss a possibly implied meaning, in which the heart subsumes the brain, which was originally surrounded by a thorny crown. In a sense, it presents an assertion that runs counter to the findings of science, that is, it is the brain which subsumes and controls the entire body, including the heart.

Figure 2. Cover of a Diptych (Inner left: The Virgin and Child, Inner right: A portrait of Willem van Bibaut) made by Master of the Magdalene Legend, 31x21cm (support), private collection Amsterdam. [Inner figs. Royal Institute for Cultural Heritage, Belgium, 2016]

2. BRAIN

2.1 Imagery alluding to the brain

As mentioned above, even if we accept that the brain completely controls the emotions, the heart remains the most popular image for symbolizing such emotions as love, bravery, charity, etc., within mass culture. This is probably because the Christian imagery of the Sacred Hearts was so strong and entrenched in popular devotion. Another plausible contributing explanation may be that the complicated, and in a sense grotesque, common image of the brain lacks the simplicity and aesthetic attractiveness necessary to appeal to most people.

A Japanese word Shinnou (心脳, brain-mind), which was recently contrived for the discussions in psychology or computer sciences, testifies that their issues like feelings, minds and spirits are still connected with the heart imagery, even if they have no relation with the physical heart. It is because the hieroglyphic 心 is derived from the shape of physical heart and always keeping a connection with the physical heart itself.

Traditionally, the brain was alluded to in images of a thorny crown or a skull. For example, a thorny crown
depicted in a painting by Hieronymus Bosch preserved in the National Gallery, London [fig. The National Gallery, London, 2016] accompanies another thorny item, a neck belt of a mocking and attacking person shown in the upper-right position. This kind of thorny belt is generally used for a guard dog. In addition, thorniness as a motif, apart from any allusion to the brain, was commonly observed among the clothing of young people in the punk-rock movement from the 1970’s onwards (Figure 3).

On the other hand, the skull, which has traditionally been associated with vanity or death, seems to epitomize the intellect and the avant-garde within sophisticated fashions, such as those by Alexander Macqueen (1969-2010) (Figure 4). These examples constitute counterparts of the heart image, generating opposing emotions, such as aggressiveness, isolation, intellectualism, and trendiness.

2.2 Inactive body, and active brain and imagination

The main functions of the brain, such as thinking, reasoning, or practicing logic have traditionally been represented by images of an inactive body, such as the personification of melancholy depicted in Albrecht Dürer (1471-1528)'s well-known woodcut [fig. Bibliothek, Baden-Württemberg], the thinking person seen in August Rodin (1840-1917)'s famous sculpture, which was originally installed on the Gate of Hell [fig. The National Gallery of Art], or the sleeping person in "The Sleep of Reason Produces Monsters (c. 1797)" by Francisco Goya (1746-1828) [fig. The Metropolitan Museum of Art]. Different from the previously mentioned examples that allude to the brain, these artworks refer to how the brain functions to create images, that is, its capacity for imagination. In both Dürer’s and Rodin’s works, the inactiveness of the body is indicated by the pose with the arms supporting the chin or the head. Precisely what the protagonist is thinking about remains unclear. Dürer’s figure seems to be intellectually aware of the deep secret of the universe, which is indicated by the physical items used for calculating, weighing, or creating. In the case of Rodin’s work, the man in the sculpture is separated from the image of hell, instead representing thinking or imagining, in general. Goya’s sleeping person is often considered to signify dreaming or experiencing nightmares, which would resonate with the Freudian sub-consciousness, or the Surrealist automatism.

On the other hand, concerning active bodies, the brain seems to concentrate on controlling body movements, rather than thinking or imagining. Therefore, traditionally, the pose of melancholy or thinking with inactive body has been considered as an indicator of intellectual creation, or imagination, which is derived from the brain [Klibansky, Panofsky, Saxl, 1964]. Besides such dichotomy, for practiced movements seen in athletics, the brain generates model movements from the imagination or memories which it has previously experienced.

2.3 Imagery of the brain

Traditionally, the shape of the brain seldom stands by itself in mass culture including the fine art. However, recent advances in neurotechnology have been utilized in various images in films and arts. For example, the popular Terminator film series shows the Terminator perceiving the world around it in purely mathematical and geometrical terms [Genisys], which reminds us of the items surrounding the Dürer’s Melancholy referring to the action of brain. On the other hand, these images could also remind us of Jason Padgett, an American Savant in mathematics and with synesthesia. Mr. Padgett’s
brain was injured in a robbery, and this injury gave rise to his special talents. Such a condition is categorized in the so-called Savant syndrome, in which a person with a mental disability, such as an autism spectrum disorder, demonstrates profound abilities in creativity or imagination that far exceed what would traditionally be considered as normal. In addition, Mr. Padgett has synesthesia, which is a neurological phenomenon in which stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway [Mind]. These neurological phenomena have recently become themes of certain popular television programs, such as Ataru, in Japan [ATARU]. A project named the “Brain Initiative: Brain Research through Advancing Innovative Neurotechnologies” was recently initiated by U.S. President Barrack Obama, and will channel massive financial resources into relevant projects over the next 10 years [Interactive]. This project was widely publicized through television news programs, and generated great interest from various fields. In fact, much previously considered “mystical” phenomena might be elucidated in neurological terms in the near future through this project.

Advancements in neurological research seem to have attracted attention to the image of the brain. For example, a diagram art made by Shusaku Arakawa (1936-2010) [fig. Gifu Collection of Modern Arts, 2009] shows two kinds of brains, a colored one on the upper-left side and a monochrome one on the upper-right side. The colored one could remind us of a colored figure in a medical textbook, connecting each color area with its corresponding function or controlling factor. The monochrome one, however, seems to be close to the natural color, referred to as “gray matter” or “white matter.” However, the drops falling from the figures prevent us from considering them as parts of a precise scientific figure. They appear instead to constitute an art image. Actually, the drops could remind of drops of blood or the kinds of drops found in the works of Jackson Pollock (1912-1956). The diagram shows many vertical lines, bounded by two horizontal strings, which are circling in different directions. In addition, from the center of the bounded lines, connecting lines spread out in all directions. These lines allude to the connections in the overall neurological system. However, the title of “Color Sample No. 2” probably indicates that the system is still a sample, that is, it constitutes a hypothesis. The letters written by hand with a pencil also emphasize this property. In this work and others, it can be seen that shape of the brain is not yet as distinctively established as the heart in mass culture.

This kind of skepticism had earlier been expressed in not a little art works such as Joan Miro (1893-1983)’s Ballerina (1925) [fig. Museum Sammlung Rosengart Luzern] is indicated by a ball-shaped head, modelled half in illuminated white and half in shadowed black, which is linked by a thin line to an outstanding red heart. The relation between head and heart seems to be compared to that of the moon and the sun. The head moves around the heart, like the moon rounding the sun.

The status of brain is obscure even in our contemporary art. A French artist, Gilles Barbier (1965-) showed his unique artworks in the repeated exhibition “Echo system”, which was recently held at the National Museum of Modern and Contemporary Art, Korea (MMCA) in April 13, 2016 – July 31, 2016, the term was overlapping our conference.

In a couple of images on the wall of the exhibition room, he figured himself as a lying old man, or a corpus, whose internal organs depicted in his Nouveau Realistic style were jumped out accompanied by some verses. What is worth mentioning in my context is that the heart is positioned above all others and a lot of blood vessels connected it with each organ [fig. Kim, 2016]. The heart looks like reigning all organs of the body and emotions, which is implicitly conveyed through the verses written by hand in French near each organ. In another painting brains are hung with ribbon from a bar, or somewhere, lining up with other things such as worms or tin items.

These artists are definitely skeptical and trying to protest against the brain dictatorship, which could be replaced by information technologies.

3. CONCLUSIONS

In this paper, I have discussed the assumption that emotions come from the heart and the imagination comes from the brain within mass culture. Even if we acknowledge that the brain controls the entire body physically and mentally, the traditional imagery of the heart is integrally connected with emotions.

Herewith, I especially focused on the image of the Sacred Heart from the religious sphere, which seems to have supplanted the Sacred Face in the course of the second half of the fifteenth and sixteenth centuries. In some examples, the heart of Jesus appears by itself, and there is no body on a cross. However, the crown of thorns and the skull seen on the Golgotha could allude to His brain. The Sacred Heart surrounded by thorns subsumes an indirect connotation of the brain, and is ubiquitous in mass culture. On the other hand, besides the religious allusions, the brain is indicated with the inactive body, referring to such functions as thinking, worrying, or dreaming. Even so, the shape of the brain seldom stands by itself in traditional art.

Recently, advances in neurotechnology and discover-
ies of neurological phenomena have been utilized in various images in films and television programs, which indirectly also refer to the image of the brain. The brain is gradually being presented and explored more as a distinct entity. In art and mass culture, it is increasingly being shown as implicitly connected with the imagination, and as possessing the ability to create imagery without prerequisite knowledge or experience. However, the heart does not completely lose the seat for emotions, but keep a critical center against the brain’s dictatorship.

* I inserted only the figures which are seldom seen in any website, and those out of copyrights rules. Other figures which I indicates as [fig. xxx ] will be easily accessed through the URL indicated in the references, or in the reference books.

4. REFERENCES


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On the inspiration thought in Chinese traditional aesthetics

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Abstract

Chinese traditional aesthetics of inspiration thinking can be roughly divided into two kinds: the type of intuitive perception triggered inspiration and the type of Intuition understanding spontaneous inspiration. Both are intuitive experience, not involved in reasoning, pay great attention to the “wonderful” and the writer’s spiritual thinking. Chinese style inspiration thinking and Buddhist enlightenment, have many similarities: In the way of thinking, they are innovative thinking, breakthrough the thinking set, can only understand but cannot be expressed in words; In the creation of the state of mind, they are empty static state, without distraction; In the spiritual experience, they are intuitive wisdom, beyond utilitarian, all-inclusive, heart and things together; In the thinking achievements, they are unique, extraordinary and full of wit and humour; In the external opportunities, they are moved by sight, accidentally across between the subject and object; In terms of the subject, they all require long-term creative training and get excellent works by chance with a highly skill.

Inspiration is a remarkable topic in the field of aesthetics. Through the ages, aestheticians put forward many insights, accumulating plentiful research achievements. However, because of the differences between Chinese and Western culture, western aesthetics pays attention on logic, understanding and reason, profound and comprehensive. Different from it, Chinese aesthetics advocates more about nature, feeling, intuition and experiencing. Thus, the aspiration of Chinese aesthetics is usually presented in a way of empirical experience and narration. Though Chinese aesthetics is lack of the clear and insightful description in western aesthetics, it has its own characteristics of rich implications and vitality. Its attentions on the individual aesthetic experiences, sentiment of life in the universe and appreciation for natural charm clearly focus on the clarity in the depth of human’s heart, are full of infinite creative thinking.

At the same time, they wander from unity and disunity with the dialectical thinking flame. The thesis reflects Chinese classical aesthetics inspiration theory on the basis of western aesthetics “the other mirror”. It explores inspiration’s potential gestation, accidental generation, the approach of acquiring and trapping inspiration in the view of psychological aesthetics. It is a simple attempting to reveal the mystery of inspiration thinking and get through artistic creation concepts of both China and the West in all the times.

1. The potential gestation of inspiration: unexpected cherishing by chance and voluminous “knowledge accumulation and treasure storage”

Though Chinese classical aesthetics does not directly put forward the concept of “inspiration”, it has a lot of theoretical discourse about the inspiration thinking, for example, “Xing”, “Ganxing” or “Xinghui” are prominently emphasized as the synonyms of inspiration. As Xie Zhen’s Si Ming Poetry wrote: for poetry, joys and sorrows are from Xing, if there is no Xing, all words will be in vain. In Lu Ji’s Wen Fu, there is a sentence: “the creation of state is not controlled by himself but the natural mind and he can’t decide whether the inspiration should go or not”. Ancient Chinese often emphasized a sudden and unpredictable inspiration which is not controlled by mind. As Guan Xiu said in Yan Shi, you can hardly find Xing, but sometimes it let itself come out. Some writers even don’t believe or do not recognize that the masterpiece which is written out by his or her inspiration is not his or her ideas but the god’s work or help. According to Zhong Rong’s XieHuilian in ShiPin, in which he quoted The Xie’s families Words, in which Xie Lingyun told that “the spring grass grow on the side of pond” was not written by himself but the god, and as LuYou’s Article said, article is generated from nature and it just be written by chance...

Just as Chinese aestheticians, western aestheticians
also have a theory which is created through a special power from inspiration, as Claudel said, poem is just for the soul, not heart. I am here but I am not stubborn. When the writing brush is worn out, you will see the truth which is as same as the Dao’s viewpoint which is “when you feel lonely you will have an emotion, then get a realm”. They are in the same place between poem and mystery, and poem is original from realm not heart, French priest Henri Bremond said, “just as what religion and mystery, and poem is original from realm not heart, I am here but I am not stubborn. When the writing brush is worn out, you will see the realm.”

Inspiration which is viewed as God’s will possessed by God is colored with a kind of mysterious color by these acquaintances is the secret and mysterious poetry simultaneously.

On the surface, in the view of Western and Chinese classical aesthetics the inspiration is deified. However, in fact, they are different from each other. Poetry god is regarded as the origin of inspiration in Western classical aesthetics and it is the poetry god who possesses the writer and makes the artist getting into an obsessed creation state that a writer absolutely lost himself. As Plato thought, whether a great poem can create a poet or not, the key point is that if the writer can get the inspiration which is transported by poetry god, the inspiration theory of “as God’s help” is obviously covered with a coat which is tailored by the idealism and mystical experience of religion. Compared with Western classical aesthetics, although Chinese classical aesthetics regards the coming inspiration as “poetry god’s help”, it pays more attention on the hidden inevitability behind contingency of inspiration, namely “cherishing by chance”. Chinese traditional aesthetics puts more attention on the efforts which are produced by subject itself in usual life and also keeps a watchful eye on the amassing experience and has an indomitable urge for thought object.

In the view of Chinese classical aestheticians, inspiration comes from the creation subject’s own artistic conditions: knowledge accumulation, artistic experience and life practice are the basic conditions of gestating inspiration; long-term mental effort and persistent pursuit of artistic objects are the dynamic conditions; energy, enthusiasm and vitality are the physiological conditions; the subject’s relax and clear mental state are the psychological conditions of stimulating inspiration.

Second, long-term mental effort and persistent pursuit of artistic objects are the dynamic conditions to initiate inspiration. Chinese ancients realized that erratic inspiration especially showed appreciation for the people who has a painstaking effort with the spirit of “For you I am pining myself away without regret”. It is a hard work of accumulation and recondite gestation in daily lives that enlighten the creative subject in a sudden and urge the inspiration to be burst in a twinkling. Just as Yan Yu who said in his Cang Lang Shi Hua, “inspiration brewed in heart, it will be unaffectedly understood as time passes”; In Zhao Mei Zhan Yan, Fang Dongshu pointed that “when you persist in thinking for a long time, you will make your head be full of thoughts and then have a wonderful inspiration.” Inspiration is always experiencing a pop-up process when art is brewed from quantitative change to qualitative change. The more a writer pursues the thought subject, the more information the writer will accumulate in his head. Thus the mental field will have a qualitative leap. Therefore, Guan Zi considered that thinking, thinking, rethinking and then ghosts and gods would attach on your mind, but it is not the ghost or god’s effort, but the vital essence which is the most important thing for the thinker. The creative subject’s desire and persistent efforts are the dynamic foundation of generating inspiration which speed up the acquisition of inspiration. So the ancients always emphasize that without the hardship that you have to wear out your iron shoes, there is no delight of inspiration that you get it without effort.

Next, inspiration requires good physiological and psychological conditions. Liu Xie had wrote in his Wen Xin Diao Long: Following the development of emotional state, natural and harmonious, reconciling the train of thoughts and smoothen emotions; if one studies excessively, he will feel tired and exhausted, this is the general principle of temper. Only brimming with energy and spirit, mind and emotions will be harmonious and healthy, and thoughts will be creative and fluent; otherwise, people will be tired in spirit and energy and then have no idea and gain nothing. At the same time, Liu Xie also thought that writer’s quiet psychological condition is also important: polishing the thinking lies in the visualian peace, purifying one’s soul and body and washing one’s mind in a clean and pure word. Only in a free and relax condition can the mood focus on the object, and exclude the interference of the utilitarian heart and external things to enter a aesthetic mental state, free and divine, bringing the flow of ideas and having a ultimate state of inspiration. Therefore, in order to provide the best physical qualifications and psychological space, creative subject should have a free and relax mentality to maintain essence and energy.

2. The approach of acquiring inspiration: Tacit understanding and soul comprehension

Different from the “God inspired God-man dual op-
position theory” of western aesthetics, Chinese classical aesthetics starts from the conception of philosophy ontology that is the union of nature and man. It always emphasizes the apperception comprehension of the essence of universe and nature. And it acquires inspiration actively from the interaction between the heart and object.

If subconscious information storage is the internal force or internal cause of inspiration, then the prototype enlightenment is the external force or external cause of inspiration. According to the research achievements of modern psychology, inspiration is a kind of cheerful encounter by chance between the subject and object. The forceful stimulation of outside accidental factors forms the brain's nerve center into being intense excitement, which will activate different precipitates in the subconscious mind and combine them to the excitement, to produce high-energy activity effects, to trigger cranial nerve’s voltage changes and chemical changes. In this way, inspiration is stimulated. At this moment, the right cerebral hemisphere which is responsible for imaginative thinking will force the left cerebral hemisphere which controls abstract thinking to give way and out of control. This is the condition that soul and object correlated, subject and object unified. Wang Guowei described the condition as: Not knowing what is subject, what is object.

Ancient Chinese starts from this regularity of inspiration to understand the lucky encounter of aesthetic subject and object. In their opinion, the stimulation of inspiration is the process of interaction between the heart and object. This interaction’s trapping has two forms: tacit understanding and soul comprehension. The former is direct perception and the latter is intuitive understanding. Their coexistence and complementation constitute the inspiration thinking pattern of Chinese classical aesthetics.

First of all, the accidental stimulation of reality is an important motivation of stimulating inspiration. Chinese classical aesthetics considers natural species as the powerful factors that arouse inspiration thinking. When aesthetic subject’s psychological pattern accord with nature’s inner mechanism to some extent, it is likely to come into being a sudden flash of inspiration, a condition that more affective and creative than ever before. Just as Ge Lifang had said in the Rhythm of poets’ note:” comprehending objects with passions, then there will be Xing”. At the moment of perceptual tacit understanding, by the artistic intuitive ability, creation subjects can instantly understand the aesthetic connotation that accidental object contains. And they can also dive into the life essence of aesthetic objects. They integrate their emotions into the life of objects, making a fusion of feelings and sceneries; subliming creativity and vitality; delighting emotions and promoting physical and mental pleasure. As the aesthetic experience motivated in instant intuition, the inspiration will be presented in a clear way of thinking. Such a process is just like Yuan Shouding’s description in the fifth volume Discussion On The Article of his Zhan Bi Cong Tan, when seeing the view, one will have a coincident feeling and have a wonderful circumstance, as well as the description that preparing everything as need, and waiting a good occasion for emotion in a right way, the action will never out your mind” in Liu Xie’s Wen Xin Diao Long.

In this pattern of “tacit understanding”, content conception is an important medium opportunity that connects the communication between nature and human and stimulates inspiration. And this content conception is not confined to sceneries. It can be a person, a kind of natural phenomena, an accident, a story, an anecdote and so on. As the accelerant of inspiration, this incidental person, matter and object are frequently fresh and vivid. It is easy to stimulate intuitive comprehension instead of obscure or difficult. At the same time, the information that the stimulant delivers must have a sort of isomorphic correspondence with the aesthetic experience and aesthetic situation that the creation subject accumulates subconsciously. The relationship may complement some element that the new aesthetics presentation group lacks; or it inspires writers to compose new presentation imagination and then to find new aesthetic connotations. Just as Song Lian, a famous literatus in Ming dynasty, had said in YeYiZhong’s collected works: when feeling things, there are something in heart, then opening a way for a burst of inspiration. Of course, not all the objective factors can motivate inspiration. This requires creation subjects to have good artistic qualities and intuitive abilities. They are also able to have peculiar sensibility and be observant to surroundings. So that they can seize object’s prominent features and aesthetic connotations, and finish the leap from life presentation to art presentation. As Xie Zhen had said that poets need nature’s mystery, waiting a good occasion to feel the view and then burst out, although one search it with all energy, it is not easy to be found. Therefore, Chinese classical aesthetics pays more attention to “subtle enlightenment” and subject’s spiritual awareness. Usually, it uses some words like “nature’s mystery”, “God-given inspiration”, “sudden enlightenment” to describe inspiration thinking in art creations. For ordinary people, content conception seems common. However, it has profound meaning for these highly sensitive artists. In their eyes, the content conception is the key point of artistic conception and stimulation of inspiration.

Certainly, accidental stimulation is not the only ap-
Ai Qing said “The acquisition of inspiration is the most information hidden in the brain. And it is a conversion which don’t rely on reasoning. It is the stimulation of intuitive perception are the form of intuitional experience, gestation. Of course, both direct perception and intu- understanding by stimulating, there is another way to acquire inspiration called intuitive perception by initia- tion that is through meditation and following natural conscience. Creation subjects overlook the universe in meditation, feeling the natural rhythm of universe and life; experiencing the real existing memory presentation that accumulated in deep-psychology; vivifying the intensions, thoughts, emotions and impres- sions which potentially live deep in the mind. These elements cohere and integrate with each other to reach a sudden open and clear condition where human and nature united as one, instead of being a chaotic state.

As Xie Zhen’s wrote in Si Ming notes on poets, any writing which is written in a quiet room is very hard to created, but never predict that the poet will appear in a sudden. As the wonderful sentences are germinated in heart, the writing brush is also tasted in mouth, no one is left alone to accord with the situation of Xing. And Zhang Yanyuan also wrote in The notes on famous painting of all generations, one should keep the spirit in mind and concentrate his attention to it, as well as Xie Hui, a person in the Ming dynasty, had wrote in The collected works’s preface of Fou’s sing: keep silent and think to keep spirits to be contacted with interests. All these poetic prose demonstrate a kind of contemplation, tacit comprehension and an insight into the slightest details of the universe.

We can see that in the view of Chinese classical aesthet- ics, there are many approaches of acquiring inspi- ration, such as touched by the sceneries, intuitive understand- ing, stimulated by triggering medium, or potential gestation. Of course, both direct perception and intuitive perception are the form of intuitional experience, which don’t rely on reasoning. It is the stimulation of information hidden in the brain. And it is a conversion from subconscious to consciousness. Just as the poet Ai Qing said “The acquisition of inspiration is the most cheerful encounter between the poet’s subjective and objective world.” This encounter is a kind of intuitional experience that looks for movement from stillness. It needs to eliminate other psychological distractions, stimulate neural regions in depressive conditions, and activate some relevant memory presentations that in the deep subconscious mind. Because of this, Chinese classical aestheticians emphasize that the acquisition of inspiration depends on the aesthetic subject to get rid of outside distractions and limitations of sense. They need a kind of pure, empty and quiet mentality condi- tion that cannot be disturbed to fully comprehend life consciousness. As Liu Xie’s Wen Xin Diao Long - Think- ing where he said polishing the thinking lies in the vision. and body and washing one’s mind in a clean and pure word. In a pure and empty aesthetic mental state, cranial nerve eliminates distractions and works at great tension around some question. All kinds of information materials in the mind are turned over, arranged and processed. As long as the time is ripe for, they would break through the coverage of subconscious, bring consciousness to the surface. Therefore, different from western aesthetics which em- phasizes subject’s ecstasy; Chinese aesthetics pay more attention to cultivate subject’s aesthetic mood state. This empty and quiet state unifies nature and human, purify- ing the mind and arousing people’s interest. Jiao Ran in Tang dynasty had described this kind of state in a poetry that sometimes when encountering a fresh burst of inspi-ration, there would be a lot of creative creations as if by divine intervention.

3. The stimulation and trapping of inspiration: “ingenious nature without fabrication” and “chasing and catching in a hurry”

Though inspiration is very important to the success of creation, it is not an easy or usual option. When talking about aesthetics, Chinese classical aestheticians always emphasize that it is out of human’s control. As Yang Wan had wrote in his The three days before midwinter: “one is easy to be drunk, but a piece of poet is got by chance”, the preface of autobiography of Xiao Zixian in the Book of Liang’s history had wrote that “Every time, when I want to write something, I am especially lack of the idea of my essay, and it all need to appear by itself instead of using power”; Lu Ji wrote in his Wen Fu: inspiration is based on my mind but its appearance is not controlled by myself. Ancient Chinese find out it is useless to spend time seeking poetry. At the same time, they search ef- fective approaches to acquire inspiration by dialectical thoughts. Based on their creation experience, they made real and graphic revelation of the process of stimulating inspiration.

Chinese aestheticians firstly attach great importance to people’s physiological and mental mechanism. They suggest using the brain in a proper and balanced way. Liu Xie give some advice to writer in his Wen Xin Diao Long-thinking, “in writing, please be sure that your heart is clear and bright, and pay more attention on adjusting and dredging to make you have a good temperament. If you are upset, please don’t keep on writing, go out and make your mind open. It is that when you have a good mood, you can write something, or you never should
write anything. Using a free way to relax yourself, a live and jovial mood to dispel tiredness.”

In his opinion, overtime thinking makes the brain overtired and dries up literary thoughts. And if writers violate physiological mechanism to create, at this time, it will only disorder the mind. So it is important to adjust and guide human’s physiological and mental mechanism in order to clear and gentle the inner heart, then start to create better works. If feeling distracted and thoughts blocked, the creation subject should stop intensive activities and relieve fatigue in a pleased way, so that the inspiration can be stimulated. This is the reason that Xiao Zixian said: “ingenious nature without fabrica-
tion.”

Now it seems that the classical aesthetics’ view of ingenious nature without fabrication accord with the modern psychology’s research achievements. Modern psychology thinks that brain’s excitement and inhibition adjusted to the best state, is the physiological basis of ins-
piration production. If the brain has been working for a long time in a highly excited state, it will lead to extreme mental fatigue and inhibit the activity of the cerebral cortex. At this time, if the creation subject gives up focusing on meditation to have a rest. This will distract the subject’s attention and inhibit the original excitement center temporarily. But brain cells’ activities don’t stop completely, and the original surrounding cortex cells turn into excited state. The subconscious mind around the excited center will be stimulated. At that time, the activity of nerve cells increases greatly and a large num-
ber of potential stored information is inspired. Then it will get rid of the conventional way of thinking and develop freely and quickly, and break the fixed neural connections under usual inertial thinking mode. In the mean time, various presentations are disrupted and reassembled. The rigid thinking mode is destroyed and the irregular connections and self-awareness are constructed again. At this moment, once the particularly active subconscious activities are impacted by some factors, they will rise to the ideological level just like the sudden volcanic eruption, and stimulate the burst of inspiration. Xie Lingyun, a famous poet had described his good verse in his dream as “spring grass grows on the side of pond”, “the verse is inspired by God”. It was obtained under the situation “thinking of poetry all day” while the inspiration appearing when he went to bed.

Therefore, if the writer feels thoughts blocked, there is no need to spend time making some reluctant creations. They might as well try to use the “digress reflection”, just as the saying goes it is a better choice to appreciate flowers and listen to birds singing when there is no cre-
ational inspiration.” In Guan Zhi Bian, Qian Zhongshu displayed the process and motivating mechanism of inspiration in a vivid and lively way: At the moment of stimulating inspiration, generally the writer has given up long-time contemplation to other things, because further exploration is just a vain attempt except for increasing tension and anxiety. So they’d better start all over again, distract their attentions, change the environment and audio-visual field, and enlarge new information space. During the period of “digress reflection”, which seems useless and sell the dummy, though conscious activities have been interrupted, thinking activities don’t stop but converting to the level of subconscious mind. A number of information materials enter the sub-
conscious field quickly with the track of former thinking, reacted in the information database. An outcome of this is that the ideological gate opens, with sudden en-
lightenment and flow of inspiration. From this, “digress reflection” is another way to break off the fixed thinking pattern. It seems accidental; in fact, it has other inten-
tions of directionality. The subject’s internal feelings and logical laws provide guidance for the writer’s thinking. In this way can bring the breakthrough of unusual thinking mode.

The burst of inspiration is accidental and fleeting. Su Shi, a great ancient poet, had described the contingency and evanescence of inspiration as, “the moment a hare is flushed out, the falcon swoops down”, “subtle verse with fluent expression and quick-thinking”, “chase the wind and clutch at shadows”. That is to say the inspiration will disappear quickly if not obtained in time. The images in sudden insight are of instability, uncertainty and obscurity. They are partly hidden and partly visible and need the consideration, selection and extraction to become clear and lively. Just as Shao Yong, a philos-
oph of Song, had said in his Leisurely and comfortable time: “In my spare time, cultivating my spirit by writing make me feel happy, when I have not written anything. I can feel everything around me and forget myself, and the sentences naturally appear in my mind, then the poet is got by chance, there are some mysterious place where I can’t grasp, but just a little inspiration will make me be clear and bright. Thus, creation subject needs to properly mobilize and organize all the information materials by consciousness, and make them materialized in text form. By doing this, the clustered images under the depths of subconscious are organized and arranged in order and presented one by one. They may find the main idea, or complete the artistic images, inspire the plot and conception, or stimulate emotions, or collect some good phrases, and so on.

Of course, the control of consciousness should be moderate and cannot be too anxious, otherwise, going too far is as bad as not going far enough. At this point, the inspiration sparks in the bud are fuzzy and fragile.
With the collision of consciousness and subconscious, the neuronal connections just established are still fragile. The brain is easily disturbed by distractions, transferring the excitement of cerebral cortex and killing the breakthrough ideas. Maybe it will cut off just established temporary contact between neurons, or cause the ossification and linearization of the contact, or influence each other, causing the disorders of mind and interrupting inspiration. Therefore, it is necessary to capture the inspiration in time and start the creation quickly as soon as inspiration comes. But don’t hurry to deliberate and refine details, otherwise, it is easy to block the channel where unconscious activities transfer to consciousness, making inspiration fled in a moment. Of course, the materialization of inspiration requires effective techniques and skills. In the hard process of writing practice, writers not only develop a sensitive thinking and intuition perception, but also become familiar with effective skills of materialization so that they are able to catch and present the sympathetic feelings vividly when inspiration explodes in a moment.

In a word, in the field of Chinese classical aesthetics, inspiration is an unexpected creative sudden insight after the progressive thinking broke off. There exists some inevitable factors behind the contingency: long-time stored knowledge experience provides optional premise for inspiration; long-time research guides the inspiration a right direction to achieve breakthrough; strong emotion requirements and indomitable urge for art objects provide supporting force; abundant energy, acute intuitive perception, accurate strain capacity, and the effective regulation of the brain’s excitement and inhibition are the physiological factors; the stimulation of outer information is the external cause of inspiration; a state of relaxed and clear mind is the psychological condition that conceives inspiration; skillful writing skills and literal skills provide necessary materialized foundation for chasing the valuable flash of inspiration timely.

It is worth mentioning that Chinese classical aesthetics’ inspiration thinking has the same subtlety with the Buddhism’s insight theory: In the way of thinking, it breaks the unexplainable conventionality; on the state of mind, it pays attention to intense meditation and concentration; as for spiritual experience, it is intuitive comprehension that goes beyond utility and correlates soul and object; on the achievements of thinking, it is unique quaintness that known by heart and out of the ordinary; during the process of obtaining mood, it catches unexpected insight after a period of contemplation; as for the external opportunities, it is the unexpected encounter between subjects and objects where the sceneries evoke subject’s feelings; about the subjective conditions, it is an unexpected cherishing by chance after voluminous knowledge accumulation and treasure storage.

Chinese classical aestheticians start from their own creation experience, on the base of the simple theory of interaction between the heart and the object, they make a real, tactful explanation and revelation to the thinking characters, artistic functions, acquiring methods, mental mechanism, gestation and catching of inspiration. This revelation doesn’t attach importance to the structure of logic, critical thought and system. It pays more attention to the life experience, intuitional understanding and description of inspiration. It values the creator’s life experience and knowledge accumulation and subject’s spiritual awareness. And it attaches importance to the cultivation of the subject’s inherent spirit, creation sentiment and aesthetic mental state. It values spiritual accordance and interaction between aesthetic subjects and objects. And it also encourages acquiring inspiration actively from the interaction between the heart and object for the moment. Though this theory of inspiration is not the same incisive as the western aesthetics, it has its own flexible explanation space and it reflects Chinese classical aestheticians’ precise cognition to the psychological characteristics of art creation. It has commensurability with western inspiration theory. Both can be implemented without coming into conflict. As a result, taking the theory of modern aesthetics and psychology as reference, digging deep into the Chinese classical aesthetics’ radiance of theory, and finding out the common principle of aesthetics between Chinese literature and western art, is undoubtedly an important academic sector that is worth researching and concerning under the context of global culture.

REFERENCES

A theory of aesthetic experience in the human environment

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Abstract

Environmental and everyday aesthetics are significant projects that comprehensively clarify the work of our sensibility by rethinking events in everyday life. This is in contrast to traditional theories of aesthetic experience whose aim is based on the model of “artwork.” To pursue this aim, philosophers often focus on the concept of disinterestedness. The claim that aesthetic experience is a special experience separated from our everyday life, that is, the claim that aesthetic experience rests on disinterested attitudes, is frequently reconsidered and denied in the context of environmental and everyday aesthetics. However, we still have to clarify how our aesthetic interests and everyday interests are connected.

In this study, I consider the features of aesthetic experience in human environments—the environments we live in—in terms of the crossover between aesthetic experience and everyday practice. For this purpose I focus on the two types of relation between humans and environments. I classify them as resident and transient and indicate the connection between aesthetic experience and everyday practice in each case.

1. THE INVOLVEMENT OF PRACTICE IN AESTHETIC FRAMING

I consider the connection between aesthetic experience and everyday practice in terms of the concept “aesthetic framing developed by Nishimura Kiyokazu.” Aesthetic framing is “a social, cultural and conventional behavior that organizes aesthetically the perception of non-aesthetic properties under an appropriate frame based on a particular concept.” This framing is not physical, like the frame of a painting. Rather, our behavior (often unconscious) defines the objects of our aesthetic experience under the influence of a particular culture. Furthermore, we learn through our own experiences in the specific community.

Aesthetic framing organizes our aesthetic interest and defines our aesthetic response to the objects of aesthetic experience. Nishimura refers to Frank Sibley’s argument that “our aesthetic experience is a kind of everyday experience, not needing some special faculty and sensitivity,” adding that “aesthetic interest depends on other various interests.” Sibley mainly focuses on the definitions of aesthetic terms, but Nishimura uses Sibley’s ideas to discuss aesthetic experience. Aesthetic experience is not special, but it is a type of everyday experience. Aesthetic interest, which guides aesthetic experience, that is, aesthetic framing, is influenced by various interests that guide everyday experiences. Thus, we can understand the relation between everyday experience and aesthetic experience seamlessly. Nishimura uses aesthetic framing to explain how we start to “the discernment and focus on specific non-aesthetic ‘sensory’ features from our five senses.” He thinks that aesthetic framing is at work not only in the aesthetic experience of environments, but also in artworks. I do not intend to deny this, but there is a definitive difference between environments and artworks referred to by Nishimura—such as Duchamp’s Fountain or Klein’s Monochrome bleu—. Usually, when we aesthetically appreciate an environment, we think about an aesthetic value of a region, such as Seoul, northern Seoul or the Cheonggyecheon basin. However, for the sake of our limited perception, we cannot experience a whole region at once. We may focus on the part of it according to our interests or patterns of behavior. This is quite different from how we perceive artworks.

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1In this paper, human environments includes both rural areas and cities.
2Nishimura refers to aesthetic qualities as a key concept in his argument. I quote his argument insofar as it is necessary for my argument.
3Nishimura [2011], p. 58.
4Ibid., pp. 61-63.
5Ibid., p. 52.
6Ibid. (Sibley [1959], p. 449 note 18.)
7Nishimura, p. 53.
8There are some exceptions, such as participatory art or community art. I think it is useful for rethinking the critical framework of these genres of art to analyze the aesthetic framing and aesthetic experience in environments.
In addition, when we argue not about the natural environment but about the human environment, the influence of everyday practices on our aesthetic framings are more important. However, the word “everyday is problematic.” In this paper I use “everyday to refer to the relationship between us and our environment. Then, how we aesthetically experience an environment differs depending on one’s daily environment. For example, in Seoul, I am a transient. On the other hand, for students here at Seoul University, this is an everyday environment. Therefore, if everyday practices are related to aesthetic framings, then our aesthetic experiences are determined by our status in an environment.

F. E. Sparshott classifies the relationships between us and other things into six groups. He focuses on the relationship of “self to setting and of “a traveler to the scene of his travel. Even if we are in the same environment physically, our perspectives differ depending on whether we are a transient or resident.

Our aesthetic experience is physically and phenomenologically defined by aesthetic framing, which is influenced by everyday practices. For example, which sense is central to our experience or which part of the town we focus on are decided by our everyday interests. Our aesthetic framing in human environments varies according to our status in them because this status is formed through our everyday practices. In this way I analyze issues related to aesthetic experiences in accordance with Sparshott’s distinction between transient and resident.

2. AESTHETIC EXPERIENCES OF RESIDENTS AND TRANSIENTS

2.1 Residents’ Aesthetic Experiences

As a resident in the specific environment we necessarily have a relation with that everyday environment. Therefore, it is easy to indicate that everyday practices are related to aesthetic experiences through aesthetic framing in that environment. Now I will show three cases of the relation between aesthetic experience and everyday practice.

1. From everyday practice to aesthetic experience

As residents we experience our human environment constantly.

Indeed, our whole life is the sum of experiences in that environment. Our experiences of the environment have multiple layers in space and time. Of course, not all our experiences are aesthetic. Only some of them are organized by aesthetic framing. For example, if people are happy on a sunny day and go for a walk or perform gardening when it does not rain during the long rainy season, this is a kind of aesthetic experience because the rainy season gives the sunny day a special meaning. In this case, the sunny day is an object of aesthetic experience because people have been feeling inconvenienced or depressed during the rain. In short, the aesthetic framing of the sunny day is formed by our everyday experiences. Residents can have this kind of aesthetic experience due to the long rainy days in that environment. In this sense, it depends on multiple layers of time. Moreover, this kind of aesthetic experience has another feature; it can continue all day. Residents’ aesthetic experiences, in this way, are integrated ones.

2. The blend of aesthetic experience and everyday practice

Aesthetic experiences in human environments are related to action. Especially, it is an important feature for residents’ aesthetic experiences. In traditional theories of aesthetic experiences, in many cases, the appreciation model prevails. This is useful to explain aesthetic experiences of artworks to some extent but not of environments. In our aesthetic experiences in human environments, we are among the objects of appreciation. This engagement in environments evokes actions. We can classify the relationships between aesthetic experiences in human environments and our actions in two ways.

First, we focus on aesthetic experiences related to everyday work. Emily Brady states that in agricultural landscapes, aesthetic sensitivity is part of a situated experience in agricultural and other activities. To explain this, Brady refers to the concept of “professional sensitivity” in Justin Winkler’s work. Winkler states that professional sensitivity “...is about a capacity of sensory experience that is present in everyday perception, as well as in professional contexts of performance.” Its essential feature “is the highly selective perception of the least differences. It creates a high level of sensuous discrimination, containing the instantaneous identification and the symbolic representation either in practice or in words.”

He claims that our skill and sensitivity are mixed in an environment where living and working spaces are

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9 In the history of aesthetics, “everyday often means “against art. We can compare aesthetic interests and everyday interests as a matter of art-versus-everyday.
11 See Sparshott, p. 15.
12 Cf. Berleant [1997].
15 Winkler [2005].
16 Ibid.
integrated. Developing professional sensitivity itself, in this argument, is developing sensitivity in a specific direction. This is different from transients because they aestheticize rural landscapes as picturesque or pastoral. People who work directly with human environments have this type of aesthetic experience. Nonetheless we can have similar sensitivity in some everyday activities which transform our environments. In this case our everyday experience itself becomes aesthetic experience through cultivating our senses. I think professional sensitivity is a variation of aesthetic framing. According to Nishimura, aesthetic framing is a mode of appreciation. Professional sensitivity is one which includes creation as well as appreciation. It is formed by our active work and also influences our future work. Professional sensitivity works in aesthetic experience and can transform into aesthetic experience. In this sense professional sensitivity is a kind of aesthetic framing which blends everyday practice and aesthetic experience.

From aesthetic experience to everyday practice

We need to consider cases in which aesthetic experience influences everyday practice. This is the second type of relationships between aesthetic experience and actions. Yuriko Saito indicates such cases with reference to wind farms. She uses the concept of “topophilia” that was developed by Yi Fu Tuan to explain how local residents are against the construction of wind farms. Saito summarizes this by saying that “our attitude toward and resultant appreciation of a place cannot be dissociated from the personal, as well as cultural and social, relationship we have with it.” According to her, our direct engagements with changing landscapes are often invoked by affections and attachments to the resultant landscapes. These types of emotions arise if we relate to the environment for a long time. Therefore, they are connected to familiarity with an environment. However, one may wonder whether feeling familiar is a type of aesthetic experience because it is not usually in the foreground. I cannot answer this question immediately, but I maintain that it can be a salient experience by indicating the connection to everyday practices. For example, consider a situation in which you pass by the park near your house every day. Imagine that someone decides to demolish this park. You may feel antipathy toward this decision. Your unconscious familiarity comes to the forefront of your mind when the park is about to disappear. You may cooperate with people who feel the same way in a movement against the demolition. This is a process in which aesthetic experience influences real practice. Your familiarity is now in the forefront of your mind, but it has been established over a long time.

Topophilia is a result of aesthetic framing. This type of aesthetic framing is formed through our repeated experience of the environment. In this sense, it is similar to type ①. But this time it has a stronger connection with the specific environment. Therefore the resultant topophilia has the power to act on the environment. It tells us that aesthetic experience is not distanced from our everyday practice.

2.2 Transients’ aesthetic experiences

Next, I consider the connection between transients’ aesthetic experiences and their everyday practice. I think there are various types of transients. But for now I focus on travelers’ aesthetic experience.

In environmental aesthetics, travelers’ aesthetic experiences are often understood as visual experiences. However, travelers’ aesthetic experiences are also constituted by other senses. John Urry and Jonas Larsen’s book The Tourist Gaze argues that the act of tourism is constituted by various senses, though it is organized around vision. A performance of vision involves tastescape, smellscape, touchscape and soundscape in which other senses are salient. More importantly, Urry and Larsen state that observation in tourism is conditioned by individuals’ experiences and memories and framed by some rules and styles. Moreover, this frame is related to images and texts about places. In sum, what people observe changes over time and according to the classes, ages, and genders of tourists. Urry and Larsen explains this as follows: “Such ‘frames’ are critical resources, techniques, cultural lenses that potentially enable tourists to see the physical forms and material spaces before their eyes as ‘interesting, good or beautiful.’” This is similar to Nishimura’s aesthetic framing. Our gaze enables us to see simple physical spaces as interesting or beautiful. In this manner, defining tourist a-
titudes as a quest for mere visual pleasure is not a matter of critical analysis. Tsugami Eisuke states that a tourist’s aesthetic experience is “...a culmination of aesthetic organization that recaptures aesthetically everything you see.” He states that by gaining knowledge of the places they visit, tourists have a deeper aesthetic experience than residents. A tourist’s attitude, based on knowledge, is also a type of framing. I think that we can analyze transients’ aesthetic experiences better by recognizing this multiplicity of aesthetic framing. Then tourists’ aesthetic experience is also connected to their everyday practice because aesthetic framing is influenced from our everyday life.

However, it is inadequate to claim that tourists’ experiences are connected to their everyday practice. We often go on a trip to forget our everyday life. If so, is the feature of aesthetic framing in tourism not related to our everyday interest?

I provide two answers to this question, one negative and the other positive. First, in the negative sense, what is focused on in tourists’ aesthetic framing is defined by everyday life. According to Urry and Larsen, what makes a particular tourist gaze depends upon what it is contrasted with; what the forms of non-tourist experience happen to be. The gaze therefore presupposes a system of social activities and signs which locate the particular tourist practices...through the contrasts implied with non-tourist social practices, particularly those based within home and paid work.

The second answer, the positive one, is related to aesthetic experiences in tourism that are connected to the tourist’s whole life. We often discover some new locations in our town after returning from a trip. Tsugami refers to this as a situation in which “experiences in tourism shed light on our everyday things.”

Both answers suggest the influence of everyday practice on aesthetic experience and the possible influence of aesthetic experience on everyday practice. Of course, the situation in which experiences in tourism shed light on everyday things is more precisely the influence of aesthetic experience as a matter not related to transients but to residents. However, this feedback on the everyday can rearrange the aesthetic framing of residents and create a new type of aesthetic experience and change everyday practices. It is a roundabout way from aesthetic experiences as a transient to those of everyday practice, but we should focus on this process because it is a part of a dynamic scheme related to the role of our sensitivity, not restricted to art, tourism, and the everyday practice.

3. Conclusion: Future Issues

In this paper, I have considered the relationships between aesthetic experience and everyday practice in human environments according to the concept of aesthetic framing. Moreover, by analyzing typical aesthetic experiences of residents and transients, I have clarified the way in which differences in our subjectivities generate various aesthetic experiences.

In the future, the processes whereby residents and transients communicate with each other and change their aesthetic framing need to be described comprehensively. I aim to develop a theory about our communication of aesthetic dimensions in human environments and our ways of conserving or reconstructing specific environments. This will clarify the mechanisms by which our aesthetic experiences develop into aesthetic judgments and ways in which we communicate them in society.

4. References


Agricultural Zen: a study of ecological aesthetics in the environment of Zen temples

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Abstract

Temple Gardens is one of the main categories of Chinese classical gardens, is the spiritual core of Chinese Zen Buddhism, Zen temple gardens also meet Chinese Buddhist spiritual core features. Chinese Buddhist monks in the Jin Dynasty has begun to agricultural production activities, along with the rise of Zen, founder Dade have created "agricultural Zen both" wind were created Zen pastoral farming mood: on the one hand seeking quiet natural forest environment in the natural environment, appropriate reclamation, ecological cultivation of rice, fruits and vegetables. On the other hand pay attention to Zen "by the Zen into the heart" of the practice philosophy, meditation and farming combined, to "clear your mind", "repair the heart", "peace of mind" the Buddhist realm. For example: four ancestral temple Zen master in Hubei Huang mei four masters DaoXin Shuang feng shan created by monks over a thousand people, up to thousands of acres of farmland, the collective settlement preach, through community life, Zen weekend in farming model monastery. Temples and forests, terraces, lakes mutualism, monks and villages, residents, animals live in harmony with natural ecological balance, to meet the necessities of life, but also to maintain biodiversity. Zen and the true nature of life in the depths of the fit.

1. AGRICULTURAL ZEN

After the concept was founded in farming Zen two ancestral and ancestral period, spread to Sizu ancestors, since the monks gathered more than five hundred of the scale, SiZu dao Xin began farming beside the temple, monks able to independence, not then just wait for or depend on the faithful to beg alms to support the emperor, “valuing both agriculture and Zen” Buddhist monastic life so in the world to carry out.

Flourishing Zen agriculture made a tremendous impact on Zen temples and Chinese Buddhism. What is more, it brought up the cultural tradition of valuing both agriculture and Zen.

2. TEMPLE GARDEN FEATURES

Zen philosophy from the rise to mature, and flourish temple gardens, roughly synchronized. As can be seen from the temple gardens situation the Tang and Song to the Qing, the Zen temples and gardens with Buddhism in China it is the product of: the spiritual core of Chinese Zen Buddhism, temple gardens is the ideal place for adhering to the spirit of the Chinese.

Abbey site often choose natural beauty of the environment, which is the most representative characteristics of Chinese temple gardens : between nature and take care of each other forest temple architectural space, forming a spatial pattern to the construction of the temple axis tandem landscape.

Abbey Gardens location, but also reflects the Chinese people over the landscape mode, the dual meet religious needs and seclusion of the monastery garden is always revealing natural beauty in a solemn basis.

3. EXPLANATORY CASE STUDY

After four ancestral temple founded in Takenori seven years (AD 624) were destroyed; in 1995 this hwan elders rebuild, it took five years to build,Sizu Temple Kiyonaga life Zen temple, has been successfully held the tenth Zen summer camp life, through various activities (Zen summer camp, Chan Seven, Zen cultural visit, short-term monk, volunteer services, etc.), so that more young lay, the faithful through the “life of Zen” skillful experience Zen Buddhism.

3.1 Planning Ideas

Planting four ancestral temple in the southeast region where the terraced rice, wheat, vegetables and other crops, pollution level reached more than quality, ecological agriculture ecological farm + model eco-tourism
resort, extend the tourism industry chain, tourists and faithful adaptation green consumer demand; and the formation of pastoral land art landscape, highlighting four ancestral temple “Zen agriculture both” external visual impact topics. Construction area of 5,000 square meters.

### 3.1.1 Eco-friendly concept
Planning and design fully comply with the natural geographical landscape, natural landscapes and vegetation protection good planning area, which shows the natural and simple spatial pattern, maintain the integrity of natural ecosystems. Emphasis on environmental pollution control, clean and optimize tourism environment. Huang Mei Chuancheng Zen culture everywhere embodies the spiritual and eco-friendly concept of environmental protection, its planning and strive to achieve harmony between man and nature.

### 3.1.2 The concept of cultural heritage
In accordance with the Conservation and Historic Preservation relevant laws and regulations to protect the authenticity of the historic architectural sites, in-depth to explore the cultural connotation and historical resources, emphasizing the continuity of historical context, the Zen cultural elements throughout the design of each item, so that the millennium heritage Huangmei Zen again revitalized.

### 3.1.3 Visitor Experience Concept
Experience is a man of deep, high-intensity, or unspeakable moments of life intuition, insight and Zen concept highly fit. Huangmei Zen cultural tourism Zen culture distinctive color it has important functions of physical and mental training, to ensure that tourism products to tourists as the center, the planning should focus on visitors to participate, rich tourist experience.

### 3.1.4 Public participation concept
Huangmei Zen cultural tourism zone in the construction process, adhere Master Jing Hui’s “public recognition, public participation, public achievements, the public share” principle, give full play to the community to participate in the construction Zen cultural tourism area of strength and enthusiasm, coordinate the handling of good government, business, temple, believers, tourists, local residents and other stakeholders in relation to build Buddhist culture brand, to build healthy and prosperous Buddhist cultural industry.

### 3.2 Sizu Temple
Zen culture is profound, both reflected in many life-

### 3.2.1 Project location and scope
The project is located four ancestral temple, including the Western Hills (Shuangfengshan) Yamashita four ancestral temple buildings, Yun Ling Bridge four holes where the axis of the ancestral law and bilateral, regional and aloe Temple (lower house) area. It relates to the range of an area of about 7.91 square kilometers.

### 3.2.2 Topic Targeting
Sizu Temple, the theme as “both agricultural Zen, Kiyonaga life.”

### 3.2.3 Positioning
Sizu Temple, function as a cultural Kiyonaga Zen, Zen painting experience, the medical science Zen, Zen Retreat features such as food, quiet experience life Zen culture.

### 3.2.4 project ideas
Sizu Temple, Buddhist culture experience includes four ancestral temple of Fung Kiyonaga experience Ming jian Zen Master paintings sentiment, Dao xin Big Medicine Medical Zen Zen tradition, Zen Huang mei Xi shan food resting four main line. And promote the heritage of meditation (Zen summer camp, Chan Seven, Zen cultural visit, short-term monk, volunteer services, etc.), Zen painting (copy creation, Zen teacher), Zen Medical (Herbs science, medicine collar types), Zen food (green plant, vegetarian health, etc.) Buddhist cultural elements. Forming a body external support creative projects including Ci yun Ge, jasper stream, Ling Bridge Run, adjacent Lu ta, source green products, herbs Court, Liu Qing Yue and other four have been completed and the ancestral temple, ancestral temple for the four core area; assist projects have been completed including aloe Um, Lu Banting, Guan yin Village and other attractions are being built and projects to enhance the Shwedagon Pagoda attractions, Shuang feng shan expansion area.

Four ancestral temple Ming jian Zen master is a famous contemporary artist, built a temple of Zen temples and gardens style studio - Ci yun Ge, construction area of about 2000 square meters. Now there are a few lay here to learn to study painting Painting Master Ming
On this basis, expand Ci yun Ge courtyard painting workshop space, more inner courtyard planting pine, cypress, bamboo, ginkgo, sycamore, maple, red maple, Acer palmatum, nandina and other tree upright, unique species to create a combination of indoor and outdoor space temples landscape, to further expand Ming jian Master Zen painting influence. Ci yun Ge Yun Ling on the axis of the bridge, and the four ancestral temple of “clouds cypress” distant sea, composed painting interior space Zen painting experience. Meanwhile, Ling Yun bridge of carved stone, brick border Lu ta Tang Dynasty Zen painting experience on the outdoor space. Zen painting experience constitute a dynamic indoor space by the Foreign Secretary of the form.

There are 20 at the Cliff group on four ancestral temple is located southwest of the Spirit of bridge-run rock to break the Tang Dynasty calligrapher Liu public power system “Jasper stream” as the representative. Planning to create a “Come empty mountain birds, people and habitat clouds, gurgling springs wash my heart, deep lake fish play” artistic space, surrounding the original Cliff planting pine, cypress, bamboo evergreen green surrounded by barriers, and “jasper stream day” space echoes.

Ling Bridge Run is a single stone, the top of the four ancestral temple located southwest of the leading stone cliff, a mountain on the amount of broken stone fish outlet Angeles. Dan qiao Nan North portrait, long gallery-style Hin, located at both ends of streaky gate. “People’s Republic of China Cultural Relics Protection Law” of the spirit of moisture bridge implement effective protection measures, the bridge Gallery Xuan wooden structure pest control corrosion protection According; to reinforce the protection of its stone bridge, the bridge at the same time, be the number of idle recreation control; plant and the deck edge of the cliff to strengthen the protection and replanting.

Adjoin Lu ta siZu dao Xin master stupa, constructed of wood pavilion-style pagoda, located on the west side of the 500m four ancestral temple Xi ling Kong, perched Chong shan group Lu an four holes ancestral law. According to “People’s Republic of China Cultural Relics Protection Law” to adjoin Lu Ta body to implement effective protection measures, planning 3m bamboo fence set up to protect the tower from the ring circumference, both ends of the entrance tower viewing platform; strengthen grass planting shrubs around the tower create four ancestral temple and adjacent to the King Lu ta environment.

Silence on both sides of the area planted Spirit Run Bridge four hole axis of the ancestral law, Dendrobium, aspartate, Radix, Scrophulariaceae, Viola and other herbs, the formation of ecological medicine garden scenery, and set up the pharmacy, the development of medicinal tourism products, Inheritance four ancestral temple big Medicine Zen “Zen Medicine peer” theme, carry forward the Chinese culture and sports of the Zen doctors saving lives.

Temple Gate in aloe southwest hillside Qing Yue Liu, construction area of about 10,000 square meters, scatter layout, step through the corridors and the trails connected to cover hidden in the bamboo and aloe leaves, and aloe Temple architectural space echoes. With the surrounding planting locust, maple, Chinese tallow tree, sycamore, camphor, osmanthus, præcoex, azalea, gardenia leaflets, Verbena, Bana, onions orchids, plants, creating a tranquil, quiet landscape effect. Qing Yue Liu main function is to eat green food Zen, with star accommodation.

4. IN CONCLUSION

Chinese Buddhist monks in the Jin Dynasty has begun to agricultural production activities, along with the rise of Zen, founder Dade have created “agricultural Zen both” wind were created Zen pastoral farming mood: on the one hand seeking quiet natural forest environment in the natural environment, appropriate reclamation, ecological cultivation of rice, fruits and vegetables. On the other hand pay attention to Zen “by the Zen into the heart” of the practice philosophy, meditation and farming combined, to “clear your mind”, “repair the heart”, “peace of mind” the Buddhist realm. For example: four ancestral temple Zen master in Hubei Huang mei four masters DaoXin Shuangfengshan created by monks over a thousand people, up to thousands of acres of farmland, the collective settlement preach, through community life, Zen weekend in farming model monastery.

Temples and forests, terraces, lakes mutualism, monks and villages, residents, animals live in harmony with natural ecological balance, to meet the necessities of life, but also to maintain biodiversity. Zen and the true nature of life in the depths of the fit.

5. IN CONCLUSION

Traditional Chinese conceptions of environmental beauty

Chen, Wangheng (Wuhan University, China)

Abstract

Traditional Chinese culture affects and give birth to our conceptions of environmental beauty. The origins, forms, and spiritual dimensions of environmental and aesthetic concerns that can be traced back to three thousand years ago in China. This paper analyses the concept of environmental beauty in the light of traditional Chinese thought along three lines: (1) the idea of landscape; (2) a sense of home; (3) living in happiness. Landscape is the benti of environmental beauty; the essential feature of environmental beauty is “a sense of home”.

If we understood environment as the home of human beings, it is vital to live in happiness.

Keywords: a sense of home, landscape, living in happiness, environmental beauty, aesthetics.

Landscape—the benti of Environmental Beauty

The idea of “landscape” has a long history in the Western world. There is evidence of landscape-awareness as early as the Bible, for example in the Song of Solomon (2:1-15), which praises the wonders of the rich and fertile plains of Sharon. It is, however, in the 16th century that Middle Dutch used the word Lantscap (land-ship) for the first time to indicate a picture of natural scenery. The modern usage of the word (e.g., Landschaft in German and paysage in French) generally refers to scenes that can be natural or even urban.

In truth, the idea of landscape should be defined within the sphere of aesthetics. The landscape is to aesthetics what the image is to art; the landscape embodies environmental beauty. The Chinese word for landscape uses two characters: jing (景, scenery), which applies to material elements perceived as object; and guan (觀, observing), which refers to the perceptual elements at work in the subject. In the aesthetic appreciation of landscapes, both object and subject become unified through mutual determination. In traditional Chinese philosophy, environmental beauty in landscapes is a reunification of objective scenery and subjective perception.

As paradoxical as it may seem, the landscape is both the mode of existence of environmental beauty as well as its “noumenon” – the “in-itself” unknowable by the senses. Chinese philosophy uses the word benti (本體), which is made of two characters: ben (木, inherent nature, essence) and ti (體, body). Taken separately, these two characters have very different meanings. Ben refers to the source or inherent and unchanging nature of the object, whereas ti is its external manifestation or mode of existence. In fact, ben and ti are closely integrated with each other and thus cannot be thought independently. The landscape is the benti of environmental beauty, both its inherent nature and form. Similarly, the ancient Chinese thought that Tao was the benti of the whole universe.

In fact, the benti of beauty closely relates to the concept of qingxiang (情象), which is the unity of emotion/feeling (qing 情) and physical image/manifestation (xiang 象). Such emotions/feelings are the inherent nature (ben) of beauty; their reification/objectification is called qingxiang, which makes the existence of beauty possible. Qingxiang exemplifies the unification of ben and ti, objectivity and subjectivity. To different types of beauty correspond different benti and therefore also various forms of qingxiang. Environmental beauty is of course a particular instance of beauty and as such takes shape in the subject’s creative emotion/feeling towards the environment. This is what we call the landscape (jingguan). This is not to say that environment and landscape are similar concepts. Both relate closely to human nature, but when the former refers to human existence and living, the later concerns creative emotions and feelings. Hence, the very conception of environment has a more scientific connotation to it, whereas the idea of landscape belongs to the sphere of aesthetics.

The aesthetic interpretation of the subject involved in landscape formation also depends on other factors,
amongst which five play a significant role: art, morality, spiritual awareness through contemplation, emotions/feelings, and thought-systems from various social spheres such as economy and politics. Here I would like focus on morality.

Morality can play an important role in the aesthetic interpretation of the landscape, and therefore the very conception of landscape. To appreciate natural landscapes from a moral perspective has a long tradition in China. Bide (比德) is one of the main principles of the aesthetic appreciation of natural beauty. Bide evokes the comparison or association between natural objects and human virtue. This principle has had a profound impact on the shaping of Chinese aesthetic culture following the Pre-Qin

Period (i.e., from 221 CE on). Some of Confucius’ famous sayings from The Analects give an idea of the meaning of bide: not only the aforementioned “The wise find pleasure in water, the virtuous find pleasure in hills,” but also “when the year becomes cold, then we know how the pine and the cypress are the last to lose their leaves.” The principle of bide has always been central to the concept formation of the landscape. For example, the landscape of a delicately arranged dwelling hidden amongst pine trees and bamboo groves can instantly reveal the owner’s refined taste and unworldly personality in pursuit of spiritual freedom.

A Sense of Home- The Essential Feature of Environmental Beauty

The environment is the place where people live and work; its beauty inevitably depends on how suitable such a place is for human beings, whether physically, psychologically, culturally, or in terms of activities. The essential feature of environmental beauty is to give “a sense of home.” Environmental beauty has different dimensions: ecology, nurture, and human suitability. Ecological concerns seek harmonious integration between human beings and nature, based on scientific evidence; nurture concerns the humane sphere and its diverse cultural features; and human suitability refers to both spiritual and physical impacts the environment can have.

First, the natural environment is vital for human existence. As a product of nature the physical life of human beings depends on a complex combination of natural elements such as air, water and nutrients. Second, the social environment is also significant. Human beings are social beings as they often live in community. If the natural environment gives life to human beings, the social environment gives human existence its social meaning. Both environments are vital for human life. In fact, human life must be understood both in the physical and spiritual sense. In spite of being embedded in the natural world, the physical life has a distinctive social dimension. Without social cooperation, natural resources are useless for human subsistence. The human mind elevates human beings above animals and plants. Meanwhile, the creative productivity of the human brain stems from its contact with nature and society. This is a clear indication of how human life, whether physical or spiritual, derives from and is affected by the environment, whether natural or social. The environment is thus at the root of human life.

Secondly, Human beings equally depend on the environment to develop. The environment not only gives birth to life, but is also the primary impetus behind human evolution. In order to survive, the human species needs to continuously adapt itself to environmental changes. Evolutionary history shows that species such as dinosaurs suffer extinction when they do not adapt to changing conditions. The environment obeys the immutable law of constant changes that forces human beings to struggle for survival and growth. The productive unfolding of the history of human kind is the result of such a positive endeavor.

Human intelligence, a fundamental driving force for survival and development, also arises from the environment. The natural sciences, a foundational field of knowledge, aim to explain the rules that govern the natural world. Similarly, the social sciences attempt to work out the objective laws and rules of society. Both are “cognitive wisdoms” that contribute to the development of human understanding; both are closely bound with the environment, whether natural or social. This fundamental relationship between human beings and the environment is reflected in the following traditional Chinese concept: “ren(人, human being) yu (与, and) tian (天, heaven) di (地, earth) can (与, anticipation).” In other words, human beings can assist the transforming and nourishing powers of Heaven and Earth. Thus, not only human beings indulge themselves in the environment, but they also influence the course of environmental changes, just like Heaven and Earth.

A sense of home understood as attachment between human beings and the environment is an essential feature of environmental beauty. Such a sense of attachment to a place is in effect a deeply rooted human instinct. Philosopher and geographer Yi-Fu Tuan calls it “topophilia,” similar to the kind of affection that binds together children and parents, or husbands and wives. It is a human feeling akin to the emotional dependence seen in families, hence the choice of the expression “sense of home.”

In traditional Chinese thought, Heaven cannot be
conceived independently from Earth. The same applies to the natural environment and human beings; both should be in harmony with each other. As already mentioned, this idea is expressed in the familiar concept of tianren heyi (天人合一) from ancient Chinese philosophy and cosmology– a unity of life found in our experience of the environmental beauty of nature. In the course of history, the meaning of the character tian (天) has changed several times but, here, the word refers specifically to “nature” (literally: sky/ heaven), and by extension the “environment.” Indeed, the latter has often been understood as the material world surrounding human beings, but such is not the case from a traditional Chinese philosophical and aesthetic point of view. If the environment and human beings are conceived dualistically as separate and even antinomic entities, they also have to be thought as unity simply because human beings live in the environment. Both unavoidably influence each other, and both reside in each other’s sphere. This sense of unity – a fundamental motif in traditional Chinese philosophy – in the expression jiaogan hexie (交感和諧), namely, a state of harmony and mutual dependence. The experience of the unity of life by virtue of environmental beauty is thus not only ecological, that is, about nature; there is also a cultural and therefore human dimension involved. That is, overall, what the sense of home means.

Living in Happiness

If we understand the environment as the home of human beings, it is certainly important to live a comfortable life, but it is even more vital to live in happiness. The following paragraphs reflect on what it means to live in happiness as the environment affects the spiritual and emotional aspects of human life, its quality as well as cultural tastes.

The Chinese word for “living in happiness” is leju (樂居) and entails spiritual life as well as the possibility of experiencing beauty. Leju is made of two characters: le (樂, enjoyment, happiness) and ju (居, dwelling, or living/working in the broad sense).

The word for “liveability” is yiju (宜居), which includes the character yi (宜) meaning “suitability.” Literally, yiju means “suitability for living.” As a form of quality of life, leju depends on the liveability (yiju) of the place. Both natural and human-related conditions determine that liveability. Both the natural environment and humanly constructed factors such as society, politics, law, morality, religion and so on, have a significant influence on human development. Without proper environmental liveability, living in happiness would not be possible. In other words, leju stems from yiju.

Environmental beauty cannot be realized without environmental protection, which generally consists of maintaining an ecological balance and preventing pollution. Both are vital to guaranty liveability.

The environment must first be good for health: clean air, drinking water, liveable climate, and reasonable levels of noise are all essential factors. Safety is another key factor in the environment, whether it concerns people or properties. Issues of safety can either derive from the reality of facts, or else from more subjective feelings, such as being afraid of darkness or loneliness. A third factor after health and safety is transportation. Fourth, personal interests equally play a role in environmental liveability. Finally, configuring adequate spaces is key for the liveability of the place.

As already mentioned, living in happiness (leju 樂居) depends very much on the degree of liveability (yiju 宜居). The hospitality of the environment, whether natural or built, relates to concrete issues, interests, or practicalities. On the other hand, living in happiness in such or such an environment involved more spiritual or psychological factors.

To achieve the right level of leju, several conditions can be drawn: first, the beauty of the landscape together with aesthetic pleasure integrating all the senses is paramount; second, culture and history; the unique character of a city; the emotional demands and cultural needs of dwellers should be addressed.

All in all, what does constitute a good environment? Surely, “living in happiness” must come above material, practical, and physical issues of liveability.

From a sociological and anthropological point of view, the best environment for human beings is one that can indeed sustain human life: “living in happiness” is therefore not a relevant concern. Such is not the case from the perspective of environmental aesthetics. Physical needs are only part of the picture; when it comes to the environment, human beings also have spiritual demands. For the environment to be hospitable the level of pollution, amongst others, must be kept under control; but to have a soul and character, the environment needs history and culture. Cultural deserts never appeal to dwellers. To advocate the idea of “living in happiness” guaranteed by environmental beauty can prevent environmental pollution, the loss of homeland and related culture and history, as well as other predicaments. That is what urban planning and architectural construction should be primarily attentive to.

Conclusions

All in all, Traditional Chinese culture offers new horizons to environmental aesthetics. The conception
of *tian ren he yi* and *ren yu tiandi can* as well as others affect our aesthetic views to environment. Thus, we understood environmental beauty as a sense of home. So we reside in the environment and we should construct our environment as landscape (an aesthetic view) in order to live in happiness.
The role and responsibilities of industrial designers from the perspective of environmental aesthetics

Deng, Jun (Wuhan University, China)

Abstract

The primary goal of industrial design in an industrial society is to create economic value. The responsibilities of industrial designers are to ensure industrial products are “innovative”, “reasonable”, “feasible”, and “people-oriented”. In a postindustrial society, in addition, industrial designers must take charge of the environment to ensure industrial products are “ecological”. Environmental aesthetics, which studies the relationship between human and nature, provides a new perspective in industrial design that creates important innovative activities for the human beings. Based on this as a starting point, the concepts of “simple life is beauty”, “low-carbon living is civilized”, paying attention to social costs”, and “focus on sustainable development” are presented in the present study, which will be conducive to industrial designers in creating industrial products that are highly coordinated to the environment while meeting the needs in the society and hence, become an advocate and practitioner in ecological civilization.

Keywords: Environmental aesthetics, industrial design, ecological civilization

1. Origin and development of industrial designers

“Design” came from the term “disegno” in art critics during Renaissance, referring to the reasonable arrangement of various visual elements and the principles followed in arranging the various elements. Although the term, deign, is widely known, the great development and the progress it made in social, economic, and cultural promotion did not start until after the Industrial Revolution. Industrial mass production promoted the development and formation of modern enterprises, and also facilitated an unprecedented close linkage between design and modern production models, and human lifestyle. This is indeed where the profession of industrial designer originated from. Industrial design can generally be divided into three stages from the perspective of development context; the responsibilities and roles of industrial designers are different in each development stage.

The Industrial Revolution is a revolution marked by “mechanization” and “large quantity”; with the use of mechanical production, traditionally manual production was gradually replaced by mechanical production that made standardized and large scale production possible. At the beginning of industrial revolution, in order to ensure products were fit for mechanical production, adjustments were needed to regulate job types and procedures to coordinate limitations and interests among the different phases of fulfilling requirements, manufacturing, distribution and use. This is not only the background of origin in modern industrial design but was also the time when design made a great impact. Therefore, during this period, the industrial designers were of diverse professional backgrounds, ranging from architects, businessmen, teachers, and politicians. Their roles were defined as “coordinators in production relationships”, with responsibilities in enhancing production efficiency while maximizing effectiveness.

As industrialization of societies developed and market economy arrived, researches and developments, productions and marketing of products have gradually improved. New products are introduced to the market at a record speed available in a wide variety for selection flooding the consumer market. Consumers have been used to see the abundance in options. At the same time, business management has transitioned from primarily relying on traditional management that focused on personal experiences to scientific management. A series of scientific management theories have been proposed. Coordination’s of internal business affairs in regards to product innovations have been already included into business management and

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1The study was supported by “Humanities and social sciences research project of Ministry of Education”. Project number:15YJCZH025
guidance’s have also been issued. The function of design in coordinating production relationships in the early stage of industrial revolution was gradually weakened and has transformed into a tool for product differentiation in product innovations of enterprises. Simultaneously, by virtue of their abilities, designers were able to grasp from the shape, color, material, structure, décor and presentation of products and gave the products new qualities. The role of designers were defined as the “supplier of form” with the responsibilities of providing competitive advantage in product differentiation while stimulating consumption.

Entering the 21st century, demand for products in terms of both form and content has changed in the society. Informationalization of societies has led to product diversification. With the Internet being the media for information acquisition and dissemination, entertainment and consumption, and interpersonal contacts, definition of products has further been expanded and transformed into a combination of tangible and non-tangible nature from merely being tangible in the past. Consumers do not only look into the function and quality of a product but are more concerned about the interactive user sensation with the device in use. Industrial design is also experiencing a metamorphosis of transforming from tangible to intangible design, from product design to service design, and from owning to sharing of products, in response to the consumption pattern of “product-based with service as the core”. At this stage, the role of industrial designers has already transformed from “supplier of form” to a “service provider”, with the responsibilities to provide users with better experiences through applying of products and services.

2. Traditional responsibilities of industrial designers

According to the book of “Social Contract” written by Rousseau, “Man is born free, and everywhere he is in chains.” Poet Goethe exclaimed that when vigorous and creative ideas were impacted and confined by compliance to strict metrical patterns, creations thus created were like “dancing in shackles”. Industrial designers, being the primary entity in business product innovation, are bound by business models, enterprise strategies, and design purpose; and also need to take into account the various impact factors of production, manufacturing, transport, and sales. Therefore, industrial designers are “dancers in shackles”, serving the demand for commercial product innovations under an “industrially civilized” environment. By ensuring products are “innovative”, “reasonable”, “feasible”, and “people-oriented”, success in product innovation will be guaranteed.

(1) Ensure “innovativeness”

The essence of design is “to closely link up innovations, technologies, businesses, research, and consumers and engage them in an innovative activity”3. Therefore, the primary responsibility of a designer is “to innovate”. There are three level of connotation in innovation: The primary level is “to update”, that is, to improve and optimize from the original basis. The middle level is “to create new”, that is, to create something that has never existed before, similar to an invention. The highest level is “to overturn”, that is, to totally change the existing rules and paradigm; and create a completely new system. Regardless of which level, innovation achieves optimization and perfection of the real world; innovation is the soul and mission of design.

(2) Ensure “reasonableness”

The second responsibility of a designer is to ensure “reasonableness” in the design. Reasonableness reflects the logic of a causal relationship. Design takes planning and problem solving to provide a new value and a competitive advantage that are built upon the basis of logical reasoning. Logics generally refer to laws, including thinking law and objective law. For example, putting the brake lights in the front of the car or using purple color for the brake light will confuse others and are against people’s thinking law or objective law. Therefore, design must be bound by logics/lawful behavior and be reasonable, which are also the basis for design.

(3) Ensure “feasibility”

The third responsibility of a designer is to ensure “feasibility”. Reasonableness is the pre-requisite for being feasible; however, reasonable design does not guarantee feasibility. As a creative activity (and mostly serving a commercial purpose), the pursuit in design cycle, results, and effectiveness is extremely strong in design, which distinguishes itself from other academic research or artistic creation. Under a highly competitive market environment, a prolonged design cycle, high technology threshold, high production costs, and prolonged promotion period are all considered unacceptable to businesses. When performing a reasonable but not feasible

3 man is born free, and everywhere he is in chains—Jean-Jacques Rousseau <<The Social Contract>>

3The definition of industrial design by WDO (World Design Organization) is: “(Industrial) design that aims at guiding innovation, promoting business successes, and providing better quality of life, is a design activity that applies strategic problem-solving in products, systems, services, and experiences.” 2015.10
design activity, results are often disastrous.

(4) Ensure “people-oriented”

The fourth responsibility of a designer is to ensure the design is “people-oriented”. The concepts of people-oriented and user-centered design have long been popular and have given birth to many frequently used terminologies in the field of design, such as “user study”, “user experience/UE”, and some more refined ones such as “cultural exploration”, “diary study”, “in-depth interview”, participatory design, “prototype”, storyboards, “feasibility testing”, and “iteration”. At the same time, people’s aesthetic taste also directly impacts the design of modeling activities. Design serves people and meets people’s reasonable physiological and psychological needs.

3. The redefined role and responsibilities of industrial designers

As early as in 1960s, Victor Papanek already proposed in his book named Design for the Real World that design should seriously consider the use of limited resources on earth and serve to protect the environment on earth. However, under the macro environment that the commercial value of design was stressed at that time (for example, the “Planned Commodity Abolishment”), Papanek’s viewpoint had stirred a strong response from the stakeholders. Until in 1970s when “energy crisis” broke out, Papanek’s “limited resources theory” finally got the spotlight. Even today, “green design”, “sustainable design”, and “low-carbon design” have yet become mainstream design, which reflects that when commercial interests are considered, the ecological environment is still secondary. However, the continuous deterioration of the ecological environment is a fact that cannot be avoided. In this case, design should take the oath of a new role that is value-oriented.

The pursuit of profit maximization applying extensive production and processing is a common means employed in industrial societies. The excessive consumption of natural resources made the ecological environment pay a huge price, which has forced people to reflect on the relationship between the development of human society, and resources and environment on earth to urgently search for a positive and sustainable interactive relationship; hence, the concept of “ecological civilization” was borne. As a new fundamental survival mode in humans, the concept of ecological civilization advocates people to follow economic reasonableness as well as ecological reasonableness, not to pursue maximization of self-interests but to incorporate oneself into the ecosystem to consider if reasonable ecological reasons can be generated as behavior standards. The great meaning in the construction of ecological civilization is to make it the most representative and crucial topic in the postindustrial era.

Under the background of this era, designers should bear the new historical responsibility to ensure design is “ecological”. Here, “ecological” is not the term in ecology that refers to the various relationships and interactions between each organic matter and its environment. As we advocate the establishment of “ecological civilization”, an ideal civilized state, in the context of reflection and critical ecological crisis, “ecological” means a “harmonious ethical coexistence relationship” between humans and the natural environment that bears a strong value-orientation.

4. Revelation of environmental aesthetics - the imminent need in changing the concepts of life and design

As a theoretical response to the global environmental degradation and ecological crisis, environmental aesthetics pays great attention to environmental problems. From the viewpoint of trend of thought in societies, environmental aesthetics, that was created in the 60s since when global environmental movement has been increasingly strengthened, can be regarded as part of the environmental movement. Take “Silent Spring” that was published by Rachel Carson in 1962 as a symbol, environmental movement had undertaken in various ways, such as sociopolitical, economic, cultural ideology, and way of life, criticizing the serious harm caused by industrialization, such as serious pollution and damages created to the environment in particular, and reflecting on the trampling and consequences environmental crisis has brought to human civilization. Professor Chen-Wangheng is China’s first scholar who studied environmental aesthetics employing systematic research. He has proposed the following: “Ecological civilization” is a philosophical basis for environmental aesthetics. “Life” is the theme of environmental aesthetics. In his view, environment is not the target for aesthet-

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4Launched in 1960s in the United States, it was a decision strategy used to satisfy business needs with prominent performance in the auto industry in particular. The purpose was to actively force products (function, style, and quality) to become ineffective within a short period of time in a planned manner, causing psychological aging in consumers thereby promoting continuous update and purchase of new products.


ic appreciation but "the space where humans exist, the place where they live, and the mental state they are attached to". Environment is the "basis of life" and "support for development" that are of two dimensions in meaning, namely, material and spiritual. Moreover, Professor Chen has also put great emphasis on the environmental impact of the concept of life. He claims the following: "Humans, production (in order to live), and environment are the three elements in creating a society. Humans exchange energy with the environment through production, which begins with design and is determined by design. Design not only provides production ideas but also production plans. Therefore, meeting the needs of human life is the most important concept in design.

Concept of life is the personal awareness and understanding of the content and form of life people apply in their daily life. Concept of design closely revolves around the concept of life in people to create adaptive tangible products and services. As a result, concept of life is the goal and concept of design is the means. Changes in the concept of life will bring great impact to the concept of design. By the same token, excellent design concept will enhance a healthy concept of life; positive changes in the concepts of life and design are conducive to the harmonious development of humans and the natural environment.

(1) Propose "simple life is beauty"

People need to reflect on the concept of life under the industrial society system framework, that is, "being wealthy is beauty", which means that we need to overturn the existing lifestyle with the goal of pursuing material wealth and transform into owning less materials and consuming less resources to live a relatively simple life. This kind of transformation is established on people's abstinence in behavior and desires. From the design point of view, designers need to target at creating products that are "of the simplest structure, requiring the least materials to manufacture, in the most concise form, with the purest surface, and are the most convenient".

(2) Propose "low-carbon living is civilized"

Advocate consumers to establish green life, work, travel, entertainment, and consumption patterns to lower carbon emission and reduce the environmental loading pressure. Through design, consumption patterns that are "product-based with service as the core" can be established; people's "ownership" of products will be changed to "sharing" of products while paying even more attention to minimizing consumption of products during use and increasing the convenience and environmental friendliness during recycling.

(3) Propose "paying attention to social costs"

A global environmental concept is needed to establish involving enterprises and individuals in order to highlight environmental responsibilities while bringing up corporate creation behavior and individual consumption behavior to a healthy development level of social relations, that will call for attention to the social costs and reduce resistance to social development, thereby enhancing "green GDP".

(4) Propose "focus on sustainable development"

Industrial product design should emphasize a balanced consideration of the social environment, cultural environment and natural resources of the location in order to guide design and meet consumer demand while ensuring needs are continually met and promoting sustainable economic, social and cultural development.

5. Conclusions

Design is absolutely no "epiphany" or "mere imagination". Neither is design the "free" emotional expression of designers, decision-makers or users. Design undertakes innovative mission with strict logics while conforming to the objective law. Design must be reasonable and meet people's reasonable needs while highlighting its ecological responsibilities. Designers are indeed "dancing" with the constraints of the above "shackles"; the presence of such "shackles" has indeed made the "dancing" far exceeding general difficulty level, professionalism, and tension. Instead of saying "dancing in shackles" is a helpless sigh to the constraints, it is the charm of design indeed.

Environmental aesthetics, as a study of relationship between humans and the natural environment, provides a new perspective and theoretical guidance to the important creative activities in humans. Under such perspective, industrial designers must ensure products are "ecological". Under the conceptual guidance of "simple life is beauty", "low-carbon living is civilized", "paying attention to social costs", and "focus on sustainable development", designers need to create industrial products that will better meet the developmental needs in human societies and are highly harmonious to the environment. The role of industrial designers has consequently changed from being the supplier of products that seek economic profits to becoming an advocate and practitioner of "ecological civilization", which will definitely be conducive to creating a better world.
Abstract

Er-shi-si-shi-pin is a representative work in Chinese ancient poetic theory, written by Sikong-tu (837~908) in Tang dynasty. But if Sikong-tu had not named the book with poetry, maybe it is difficult for us to understand what Shi-pin exactly talks about, since its language is surprisingly extensive and pluralistic. We can say it about poetry appreciation, poetry creation, characters criticism, or about Taoism. If we lay aside the poetic theory, we can find it is the landscape description in Shi-pin is the most direct and impressive part. So being inspired by this, I will focus on the landscape imagery, and then analyzing the logical construction of landscape imagery, so as to enter the abundant and wondrous world of shi-pin.

1. The Logical Construction of Landscape Imagery in Er-Shi-Si-Shi-Pin

The narrative patterns of Shi-pin is empty frame structure, it related poetry, arts, life and Taoism, but the most fundamental and direct description is the natural landscape, I can say the 24 poems are the 24 natural landscape imagery. Many imageries are used in paintings, gardens and other areas.

Let’s take Twisting and Turning for example,
Climbing the Tai-hang Mountains,
Azure winding, hairpin curves:
Obscure, misted over, flowing jade;
From far, far away, the scent of flowers.
As action is to its own season,
As notes [of music]to the Tibetan flute
Seeming to have gone, it has already returned;
As if secluded, then no longer concealed.
Water’s patterns swirl endlessly;
Peng winds hover around and around.
The Way is not bound to vessel-shape
He joins it becoming round or square [according to circumstances]

The poem contains three layers of meaning. At first, the twisting and turning imagery exist in nature, such as the winding mountain road, the swirling water streams and twisting sound and fragrance. This winding landscape is exactly an extraction of the essential quality of nature.

Secondly, the twisting and turning imagery exist in poems and paintings. Poems and painting should also be roundabout and implicit. According to Liu Xie, the indirect beauty should be stressed in poem creation. He said: “Man must be upright, while a decent poem is circuitous.” As is stated above, the appreciation of Twisting and Turning can be also explained as the value of roundabout feature in literature.

Thirdly, Twisting and Turning imagery also exist in environment. People bring the Twisting and Turning imagery into artistic creation and material production, creating fine arts and pleasant environment. For instance, Mao Mountain, which was honored as “No.1 fairy land and the eighth paradise” in Taoism, gained another name called Qu Mountain for its rolling hills and swirling streams. The spaces between the mountains and rivers are the most typical and marvelous sceneries in Chinese Feng Shui, because people believed there gathered live and energy. Consequently, the twisting and turning environment has become people’s best choice for residences.

To summarize, the landscape images’ constructions in Shi-pin fully illustrate the logical relation between the source of nature and the creation of arts. Only the rules of the nature be gained can we creation the beauty works.

2. The Color Construction of Landscape Imagery in Er-Shi-Si-Shi-Pin

Color is an objective phenomenon in our daily life, but once it enters the realm of art creation and expression, color transforms from a physical and optical object into an image. Green is the most colors in Shi-pin.

The green world of spring in Shi-pin is full of bright
colors and passionate landscapes. This may be another reason for the book’s eternal charm. It is very impressive for rich colors, which is just the opposite with the empty and sparse environment in later literati paintings.

The words indicating green in Shi-pin are as follow:
“cyan green” (appears eight times), spring (appears seven times), green (appears three times), “emerald green” (appears once).

Cyan green has always been associated with landscape painting in Tang Dynasty, we can say Cyan green is Tang Dynasty’s color. It represented youth, health and vigorous lives.

The opposite imagery matched green are as follow: empty (appears six times), dim(7)white (appears five times), light (3), the words symbolized about philosophy of Taoism. This 2 groups of color imagery embodies the feature of Taoism, taoism exists in the circulation between being and nothing, colorful and colorless, light and dim, life and death, yin and yang.

3. The Spatial Construction of Landscape Imagery in Er-Shi-Si-Shi-Pin

The spatial construction refers to the framework of Er-shi-s-si-shi-pin. Shi-pin’s construction is not linear or unidirectional, but a flow-shaped framework. Every poet is a flower, the petals that surround the flower heart are just like the different levels of explanations which aim at the center argument. The relation between every poet is also alike. The twenty-four poems are petals and they all surround the core and within every poem, there’s also a core which serves as the mutual soul of each poem and all the twenty-four poems. This kind of construction shows how nature works and the very essence of Taoism.

According to this circular flower construction, shi-pin have been interpreted in different ways, unlike the linear construction, the circular construction leads to a special way of poem analysis. The readers can start with the first poem Vigorous or the last poem Flowing, or pick a random poem to begin without influencing reading effects. Just as the ancient people can appreciate the scroll from the beginning till the end, or do so in several parts. As a result, the reading order can also be reversible, like people in Song Dynasty can read the hand scroll from the right side to the left, and then read it again from left to right while closing it. The process of closing the scroll is a backward reading procedure which hinted by screens, rivers and mountains, trees or people between every episode. As a result, each part of scroll related closely. So is the same with the garden tour. The people traveling the garden can enter different spaces to experience time shifts and alter their mood with the changing landscapes. However, the paintings and the garden have no ending points, making a circular way of appreciation as the spatial and time circus formed in I-Ching. Shi-pin is like a multi-scenes painting, and a big garden that contains twenty-four small gardens.

As we can see, the method to appreciate poems, paintings and I-Ching are isomorphic. Likewise, Chinese philosophy of landscape, landscape poems and gardens, even Chinese ancient buildings, operas and novel and so on, share common features in terms of formal aesthetics. The units in Chinese ancient art works always subtly connect with each other, including the long scroll in Song Dynasty, Chinese traditional novels, the one-act and multi-act frameworks in operas, and the relations between small architectural groups inside traditional buildings, thus forming the unique formal construction aesthetics.

As is stated above, the formal constructions of art have common characteristics and express mutual aesthetic spirit despite different media. When various objects are united, the mutual “one” behind them makes the environment harmonious and beautiful. When unified as a harmonious integral, the environment, articles, art and people’s life styles can be constructed as a unified aesthetic interest. From the material level including clothing and tools to the system level like building and furnishing, and even to spiritual level including literature and calligraphy, the unified modelling has become a typical lifestyle of Chinese living civilization. Chinese ancient people knew well about the principle of nature, thus creating this kind of modelling and scenery capture...
method.

On the whole, the capture of scenes and the design of images are according to the principles of nature, thus, the civilization arising, and during the long time, there formed a unified and organic living pattern. Nowadays, multi-existence has been attached importance and people scrape different styles from all times together, while this kind of fusion lacks inner harmony and has made us live in the time of fusion.
Nature and environment as theoretical problems of aesthetics

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Abstract

At Lomonosov Moscow State University for almost ten years the author has delivered his course (one of his five courses on aesthetics) that is called “Aesthetic Meanings of Subject Environment”. In this course the basic idea is that what in Greek is called aesthesis is one of greatest results of evolution and this quality first of all appeared as capability to produce new things instead of selecting pieces of nature. So everything that is produced by a human person carries in its form more or less evident aesthetic messages that in human perception reveal themselves. These revelations when separated from the very things are turning aesthetic meanings and - in discourse - aesthetic interpretations. This paper is dedicated to the history, methodology and terminology of the environmental aesthetic discourse. In the resume some institutionalizational ideas are proposed.

1. ENVIRONMENTAL AESTHETICS’ PLACE IN CONTEMPORARY THOUGHT

The environmental point of view gives an opportunity to look at subjects produced by society not as opposite and even more - hostile - to nature but as human adaptive additions to it. There’s absolutely nothing new in this idea: art was long ago described as a human person added to nature(1) or even the second nature(2) but in the XX century human artificial additions turned so powerful and multiplied that “the first” nature - in many aspects - was dangerously damaged. This artificial damage turned so deep that since the early 1970s it appeared in the form of crisis on all frontiers between society and nature.

This crisis was called ecological and at first it was interpreted as evidence of necessity to keep, protect, preserve and if necessary - restore some systems and conditions of existence in living nature. This stage provoked new forms of international institutions as Green Peace, WWF and others. Also it inspired new forms of discourse in science, philosophy, art, design. As for aesthetics, it also took part in this multidisciplinary movement basing on its own principles and trying to be in dialogue with other disciplines on the borders of the aesthetic field(3).

First of all aestheticians had to understand what especially aesthetic they can say addressing to other disciplinary participants of the dialogue in ecological discourse. If we agree that “environmental aesthetics has developed as a sub-field of Western philosophical aesthetics only in the last forty years(4) we must also admit that this a “relatively new” sub-field of philosophical aesthetics(5). This relative recentness of environmental aesthetics appearance calls the profile - both aesthetic and environmental - community to analyze the reasons that made necessary the process of constitution and institutionalization of this sub-discipline.

It’s not just a historical problem of classification of aesthetic ideas or history of science. For aesthetics this historic view is interesting too and I am sure that after two nearest decades of future development environmental aesthetics will occupy special chapters in the monographs on history of aesthetics.

But now this classification must be done not from historical but from epistemological point of view. Because of exceptional importance(6) of the problem of environment for the global society it’s very significant for all kinds of knowledge to deliver their specific data to the general dialogue: it allows to prevent unproductive repetitions and to reach maximally possible wholeness of theoretical consciousness on this really universal challenge. In this light for international aesthetic community it seems essential to revise the epistemological origin of environmental aesthetics, to evaluate its relation to
other sub-fields of aesthetic studies, to identify and to classify the lines and the levels of the discourse within environmental aesthetics as sub-discipline.

First of all we must state that as a special discourse environmental aesthetics seems to come into being thanks to the disciplines more closely dealing with problems of ecological crisis. The natural sciences investigating the earth, plants, bio-systems were the first that alarmed the scholars in other fields of knowledge to environmental aspects of their subject-matters. The connecting point between environmental way of thinking (environmental paradigm) in natural and humanitarian sciences – as it looks to turn evident – was in the problems of system ties between “the first” and “the second” natures.

So it’s of very representative sense that the earliest area in humanitarian knowledge that accepted the environmental paradigm were the points on the invisible frontier of intellectual demarcation between the aesthetic field and the field of cultural studies. Cultural meaning of landscapes with exceptional importance became the checkpoints on this frontier in which cultural studies and aesthetics institutionalized the environmental paradigm for humanitarian investigations.

To realize how it happened and what was the concrete theoretical sense of this process I offer to pay attention to a very interesting concept “cultural ecology” that appeared in the works of an outstanding Russian theorist of culture Dmitriy Likhachev(7) in the late 1970s and the early 1980s. Cultural ecology was projected as a form of discourse on mutual co-existence of such mixed (natural and artificial) type of system as a landscape park.

Dmitry Likhachev elaborated this concept analyzing problems of the famous parks near St. Petersburg (Leningrad in Soviet times) where he lived. This concept could have been generalized and applied to all aspects of aesthetic experience involving phenomena on the borders between “the wild” and “the civilized” nature. Dmitry Likhachev was fully occupied with ideas of cultural preservation and for this reasons initiated the Foundation that now carries his name. So yet he was interested in aesthetics he didn’t develop his cultural ecology to conceptual aesthetic discourse.

But as often happens in theoretical knowledge similar ideas can be independently expressed in different countries and in different contextual situations. The problems that Dmitry Likhachev discussed basing on the situation with cultural environment in the late Soviet Union were not of local or regional character. And so it’s not occasional that analogical discourse was started in the other cultural territory and even within another discipline but with the same content and very closely alike concepts. Practically simultaneously in the United States contemplating ecological problems in the frame of previously constituted aesthetic field Arnold Berleant independently from Dmitriy Likhachev expressed his paradigms for urban ecology(8), than the idea of cultural aesthetic(9), and finally turned to revisions of aesthetic terminology in environmental context where the changing meaning of landscape became the main pattern for discussion(10). This way finally ecologically protective and aesthetically reflective lines of the humanitarian discourse on meanings of natural and artificial elements of human culture combined in one mainstream of environmental aesthetics. In appearance of this stream of knowledge on the map of the aesthetic field such author as Allen Carlson whose Stanford Encyclopedia article we’ve specially mentioned also played a very significant role(11).

Thanks to Arnold Berleant and Allen Carlson in collaboration the mainstream of environmental aesthetics was fully accepted in international aesthetic community(12) and it turned possible to settle quite clear specializations within this “relatively new” sub-field of aesthetics. Necessity to select and to develop critical information in specialized topics of environmental aesthetics provoked division of the environmental aesthetics into levels of theoretical thinking in the common environmental paradigm.

Here we can state very shortly that in this paradigm there are epistemological, hermeneutical and axiological studies of the fundamental aesthetic level(13). For instance, we can place in this group the majority of Arnold Bearleant’s works on landscape as well as the works of other very interesting authors(14). In this kind of studies references to history of aesthetics and all kinds of philosophically accepted epistemology constitute the main content. The works of EAS 1 type are dealing with processes of integration of environmental aspects in aesthetics into the general context of aesthetic theories and into the general views on ontology, gnoseology, and other forms of philosophical reflection.

EAS 1 type is dealing with terminology of the high level of abstraction, this fact makes possible to settle intellectual frames and to show intellectual perspectives of the environmental way of thinking in general. EAS 1 type works elaborate accumulating and intellectually navigating concepts(15) that unite the environmental discourse in all areas into the whole of public intellect that could be only adequate to the wholeness of nature and environment.

Another type of aesthetic studies in the environmental paradigm is represented with applied level functional and processual investigations of environmental aesthetic experience in different forms of human activity(16). EAS 2 type works in majority of cases are coming neither from philosophical aesthetics nor from other disciplines...
of philosophical discourse. Their authors as a rule have educational background and/or investigational experience either in applied sub-fields of aesthetics or in various sciences outside aesthetics that have portions of frontiers with the aesthetic field. EAS 2 type texts deal with terminology of empirical origination and of multidisciplinary character as, for instance, as “ecology of design”, “soundscape” and some others(17).

This type of aesthetic studies in the environmental paradigm delivers to environmental aesthetics qualities of horizontal integration and comprehensiveness, allows the aesthetic discourse to keep the productive dialogue with off-aesthetics participants also working on environmental problems. EAS 1 and EAS 2 types works seem to be exhausting multiplicity of aesthetical studies in the environmental paradigm.

2. AESTHETIC PROBLEMS OF ENVIRONMENT AS A SUBJECT-MATTER: A MAN RECOGNIZING NATURE WITH HUMAN ADDITIONS

The situation in contemporary environmental studies – both in EAS 1 and in EAS 2 types – looks as if among scholars there were no conceptual agreement on the concept of nature. This fact must be the cause of divisions of environmental aesthetics into parts, directions and “schools” (cognitive, non-cognitive and sub-directions within them) because it’s evident that among the phenomena of human environment “nature” seems to be the primary, basic and still larger part. In the light of forthcoming clarification of the concept of nature aesthetic problems of environment could be logically rethought.

First of all, it looks very strange that in a lot of writings, including very widely known, there are affirmations that historically environmental aesthetics started in the 18th century from the discourse on appreciation of nature within British philosophy. The thing is nature was not the only and separated theme of that discourse. We could take any of generally accepted philosophical definitions of nature to get sure in this circumstance.

For instance, let us take Alfred North Whitehead’s one: “Nature is that which we observe in perception through the senses. In this sense-perception we are aware of something which is not thought and which is self-contained for thought”(18). We specially took such a case of definition that is not very ancient or closely near modern so that it could be clear both to the 18th and to the 21st centuries. Moreover we took this case because it’s based not on so called “objective” features, characters and qualities of natural phenomena but on the relation of a human person to them.

If we compare 18th century British philosophical aesthetics with abovementioned definition of nature we can conclude that nature as “that we observe in perception through senses” is really one of important questions but it’s not of basic or special interest for this tradition(19). The basic is the route of data from senses to judgements that could rule human behaviour in the form of social standards among which taste is most representative among theoretical topics of British authors.

British philosophy was discourse of language, of the roots and origins of taste judgments in general – in relation to nature, art, literary styles, habits, fashions, hair dresses and all. This line was gnoseological and epistemological and it was this very line that from Edmund Burke’s hands Immanuel Kant gratefully took and combined with Alexander Baumgarten’s new discipline on the continent.

Kant, for whom Baumgarten’s Aesthetics seemed to be the favorite book, executed the work of theoretical consolidation of this new discipline. After Kant’s critical development of both continental and British thought the plan of the future aesthetic field was ready. His theoretical disposition of this field strongly influenced on the forthcoming aesthetic studies including aspects in which nature could be involved in them. Tracing this historical route we must realize: nature was not the final point of Kant’s thinking: for him the final point was the inner order of human minds with aims that it could propose.

It’s very demonstrative and characteristic that his third Critique having been started from aesthetics is finished with teleology. The third Critique (that in Kant’s system unites the previous two ones) investigates how aesthesis can principally unite cognitive experience. Its first part is addressed to the problem of institutionalization of values and its second part in the light of discovered nature of values is dedicated to the problem of institutionalization of aims leading to affirmation that the only self-determined (autonomic) aim of this world is a human person.

Here the system of Critiques comes into the whole. We see that Kant’s criticism as continuation and resolution of British line of philosophizing on judgments was not dedicated to nature and environment as key topics. The best illustration to this is Kant’s Analytics of the Sublime in the third Critique where both in the case of mathematically sublime and in the case of dynamically sublime examples - that are concerned with appreciation of nature – natural circumstances are only starting provocations of the aesthetic reaction that finishes with contemplation of the moral law within the own soul of the subject that faces them and this law reveals itself to the subject as the only actually sublime in this world.

But if not in the British philosophy of the 18th century,
where is really the starting point of the environmental aesthetic discourse? It looks logical for identification of this point to turn to those cases of philosophizing where natural forms started to be conceptually thought as models for creative activity. Historical retrospection shows that this type of thinking firstly appeared in the earliest cases of ancient theory of mimesis especially in fragments of Democritus. Remaining fragments of his texts reveal that Democritus interpreted architecture as imitation of the process of birds’ activity when they are preparing their nests.

This analogy, very often mentioned in expositions of Democritus’ views on nature and art (techne), is not as easy as it could seem from the first glance. Democritus doesn’t mean imitation of the external features of natural activity. He means human needs as the cause of architecture as techne and searching for adequate technologies to fulfill these needs. We easily find that among Greek constructions there were such needs that determined them to build their great cathedrals (in which birds felt no need) not only houses for living (which could be interpreted as human “nests”).

Democritus very well saw the difference between the purposes of different types of constructions and it’s only fragmentation of his comprehensive texts what could lead us to some other way of interpretation of his views on art, nature and environment. Contextual reconstruction of his texts in the light of the data taken from different lines of knowledge shows that Democritus’ understanding of various functions of art was detailed and very deep(20). So in this earliest case of the mimesis theory(21) of art we see that nature is a source of materials and technological ideas for art as the only cause of human environment and this is the most evident authentically human addition to nature but not the only one.

In general we must say that human art produces all kinds of additions that are necessary for human kind of existence including pragmatic (utilitarian), purely expressive (non-utilitarian) and mixed ones. All these additions appear specific qualities of the forms of living, forms of thinking and forms of art(22) characteristic for definite historical times and cultural territories. It seems very logical that these specifically human additions to nature when identified in environment are what cause their aesthetic appreciation and in the cases when the nature is “wild” it’s appreciated because of mental human additions to it as shown in Kant’s analysis of the sublime.

3. RESUME

As conclusion of this short historical and epistemo-

logical analysis we want to offer to the international aesthetic community four propositions for discussion:

1. Aesthetic values of human environment are not of biological (or naturally ecological) but of cultural (or culturally ecological) origin and there must be general convention on this point within environmental aesthetics as a sub-field of the aesthetic field.

2. Aesthetic values of environment of different localizations are different in cultural attitude and there must be special conventions on each of them within environmental aesthetic community.

3. Because of exceptional importance of the aesthetic values of environment accepted (institutionalized) in the general and special conventions by international aesthetic community these conventions must be synchronically to their elaboration delivered to UNESCO and other specialized international organizations.

4. For co-ordination of this international work some special structure within IAA(23) must be settled at this Congress for everyday moderation of development of the general and local conventions on aesthetic values of environment.

5. REFERENCES


3. Arnold Berleant’s well known concept for identification of aesthetics’ epistemological frame: Berleant, A. TheAestheticField.A Phenomenology of AestheticExperience. Springfield, Ill.: Charles C. Thomas, 1970. We’ll see that thinking on the concept of the aesthetic field later finally turned Arnold Berleant to the environmental discourse and the idea of cultural aesthetics as a special aesthetical sub-discipline in which he was one of the pioneers.

entries/ environmental-aesthetics/.

5. Ibid. The italics are mine. – S.D.

6. This is an evaluating expression used in a principle document explaining the reasons and the conditions (so called “Fifty Years-Rule”) of historic preservation of definite landscapes. We find this expression very conceptual for fixing actuality of theoretical consensus in environmental affairs. See a special art article on this theme: Sprinkle, J.H., Jr. “Of Exceptional Importance”: The Origins of the “Fifty-Year Rule” in Historic Preservation // The Public Historian. Vol. 29. No. 2 (Spring 2007). P. 81-103.


13. We’ll call this type “Environmental Aesthetic Studies 1” (EAS 1).


15. Besides “cultural ecology” and “cultural aesthetics” we must use as a brilliant example of “habitat” offered in the works of Jay Appleton that we named in the previous reference.

16. We’ll call this type “Environmental Aesthetic Studies 2” (EAS 2).


22. These concepts were used by J.Huizinga for identifying meanings of the late Middle Ages culture including various positions of environment. Huizinga’s thoughts are very accurately based not only for historical use but also for methodological use in cultural studies, results of which must be involved in aesthetics in different aspects, and in environmental aes-

23. In my presentation at the Round Table 12 at this Congress I describe the prototype of such international co-ordination acting virtually on the Internet. I must refer to that place: “Recently Tom Baugh, a very energetic ecologist from the U.S (Hidden Springs, springmountain1@att.net, http://hiddensprings.blogspot.com), settled on Yahoo the Environmental Aesthetic Studies international group (https://groups.yahoo.com/neo/groups/environmental-aesthetics/info) where there are representatives from almost all continents, from a lot of countries and representing different types of cultural gestalts and different scientific background (77 members, including Arnold Berleant whom I mentioned above). In the Group there are a few sections in which different themes of aesthetical studies in environment are moderated by different persons; for instance, I was kindly asked by Tom Bough to moderate discussion in the section concerned with history of aesthetic discourse on nature and environment”.
Architecture as sublime landscape

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Abstract

The term “landscape architecture” was first used in the title of a book, On the Landscape Architecture of the Great Painters of Italy, published by Gilbert Laing Meason in 1828. It dealt with the way that buildings were sited within landscapes painted by old masters to produce beautiful compositions. Cited in An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture by John Claudius Loudon, this idea and term spread widely. Both Meason and Loudon were influenced by An Essay on the Picturesque, As Compared with the Sublime and the Beautiful (1794) by Uvedale Price and An Analytical Inquiry into the Principles of Taste (1805) by Richard Payne Knight which followed A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful (1757) by Edmund Burke.

If we can call some architectural works of the early nineteenth century which were influenced by these writings and thoughts “Architecture in Picturesque Landscape,” we can find a few examples of “Architecture as Picturesque Landscape” in the mid and late nineteenth century on the both sides of the Atlantic. The Smithsonian Institution in Washington D.C. is among examples in North America. Some nineteenth-century drawings of the institution show us towers and wings in different shapes both in the middle distance and background. The building itself makes a picturesque landscape without any actual background.

Even in the twentieth century when most architects got rid of historical styles and ornament, “Architecture as Picturesque Landscape” was tried by various architects who became familiar with modern and contemporary art using collage, assemblage, or mixed media instead of traditional oil painting. Above all, we are now witnessing unprecedented “Architecture as Sublime Landscape” that may create a new urban landscape of the twenty-first century, while giving various contemporary research topics to not only architects and designers but also art and aesthetics specialists.

ARCHITECTURE IN PICTURESQUE LANDSCAPE

Gilbert Laing Meason (1769–1832) was the first author to use the term “landscape architecture” in the title of his book, On the Landscape Architecture of the Great Painters of Italy, published in London in 1828. Although he was neither an architect nor a painter, rather a Scottish gentleman, his book dealt with the way that buildings were sited within landscapes painted by old masters to produce beautiful compositions from which many architects may be able to learn.

Although sold poorly, cited in An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture by John Claudius Loudon (1783–1843), this idea and term spread widely across the Atlantic. Both Meason and Loudon were readers of An Essay on the Picturesque, As Compared with the Sublime and the Beautiful (1794) by Uvedale Price (1747-1829) and An Analytical Inquiry into the Principles of Taste (1805) by Richard Payne Knight (1750-1824) which followed A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful (1757) by Edmund Burke (1729-1797). In this book, Meason acknowledged Richard Payne Knight as follows:

It is due to the talents and taste of Mr. Payne Knight to acknowledge, that this work has originated from the following observation of his in the “Analytical Inquiry into the Principles of Taste.” “The best style of architecture for irregular and picturesque houses, which can now be adopted, is that mixed style, which characterizes the buildings of Claude and the Poussins: for as it is taken from models, which were built piece-meal, during many successive ages; and by several different nations, it is distinguished by no particular manner of execution, or class of ornaments; but admits of all promiscuously, from a plain wall or buttress, of the roughest masonry, to the most highly wrought Corinthian capital: and, in a style professedly miscellaneous, such contrasts may be employed to heighten the relish of beauty, without disturbing the enjoyment of it by any ap-
Meason also paid attention to the landscape paintings by Claude Lorrain, Nicolas, and Gaspard Poussin, but he continued as follows:

Mr. Knight had not, perhaps, looked into the background of the historical works of the great painters, for that mixed style of architecture he observed in the great masters of landscape; but from Raphaël, Domenichino, Titian, Julio Romano, and Michael Angelo, we have extracted some picturesque examples worthy of the attention of our architects. (Meason, 1828, pp. 72-73)

While Knight was interested in mixed style which characterized the building painted by Claude and the Poussins in their paintings, Meason paid attention to the relationship between these buildings and their background or surrounding landscapes in the works of various painters. His book included more than fifty drawings that depicted various buildings and surrounding landscapes in the works of almost thirty painters who were active in Italy mainly in the sixteenth and seventeenth centuries.

However, the drawings in Meason’s book included only the nearby environment surrounding these buildings. He seems to have been also interested in the mixed-style building itself. He perhaps learnt from Downton Castle built by Richard Payne Knight in the 1770s. Knight must have been an important source of inspiration for Meason not only in theory but in practice.

Meason did not refer to Edmund Burke or William Gilpin, but referred to Uvedale Price’s book, *The Essay on the Picturesque, As Compared with the Sublime and the Beautiful*. However, Meason was certainly more interested in the Picturesque than the Sublime. Uvedale Price and Richard Payne Knight remained as important thinkers for major authors of landscape architecture on the both sides of the Atlantic in the nineteenth century.

Despite his original idea of “landscape architecture” and landscape images taken from various paintings by Italian painters, only a very few copies of Meason’s book were printed. However, cited in *An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture* by a popular writer of architecture and gardening books, John Claudius Loudon (1783-1843), this idea and term spread widely across the Atlantic, passed down through Andrew Jackson Downing (1815-1852) to Frederick Law Olmsted (1822-1903) who is considered to be the father of American landscape architecture.

Loudon wrote in his *Encyclopaedia* that their vignettes were taken, with some alterations and additions, from the work of G. L. Meason (Loudon, 1834, p. 781). These vignettes in the *Encyclopaedia* included slightly wider circles around these buildings carried in Meason’s book, with some additional trees and shrubs or rearrangement in planting (Fig. 1). Various drawings from Meason’s book included in Loudon’s *Encyclopaedia* thus show us “Architecture in Picturesque Landscape.” Loudon wrote as follows, regarding examples from Raffaello and Michelangelo, directly citing from Meason’s book:

Fig. 1417 is from Raphael. “This fine edifice deserves the attention of an Architect. The outline against the sky is very picturesque, and the introduction of the column gives an agreeable pyramidal figure... ” (Loudon, 1834, p. 778)

Fig. 1420 is from Michael Angelo. “This edifice is taken from the picture of the Rape of Ganymede. It has a very picturesque appearance...” (Loudon, 1833, p. 779)

If we compare a vignette taken from a drawing by Claude Lorrain in Meason’s book and the same one in Loudon’s *Encyclopaedia*, we notice that Loudon slightly widened the view and rearranged planting (Loudon, 1834, p. 779).

**ARCHITECTURE AS PICTURESQUE LANDSCAPE**

Andrew Jackson Downing was in a sense an American J. C. Loudon. Downing’s first book, *A Treatise on the
Theory and Practice of Landscape Gardening adapted to North America; with a view to the improvement of Country Residences, was a kind of American version of Loudon’s Treatise on Farming, Improving, and Managing Country Residences published in London in 1806. This was, together with Loudon’s Encyclopaedia of Cottage, Farm, Villa Architecture and Furniture, also a model for Downing’s next book, Cottage Residence.

Downing’s first book published in 1841 was republished in 1844 and 1849. His second book, Cottage Residences, published in 1842 also became popular, republished in 1847 and 1852. Downing’s influence spread far beyond landscape gardening and small residences to urban planning and public architecture. Although Downing emphasized the importance of the picturesque and the environmental settings of houses, he also had an ideal shape of houses, illustrated in his Cottage Residences as “irregular symmetry” that was in clear contrast to classical and regular “symmetry” house.


Although there are a few trees in its perspective drawing seen from the southeast, the Smithsonian Institution itself forms not only middle-distance building but foreground as well as background by Norman style towers slightly dim in distance. Some 19th-century drawings of the institution designed by James Renwick, Jr. (1818-1895) show us towers and wings in different shapes both in the middle distance and background. The building itself makes a picturesque landscape without any actual background (Fig. 2).

This is one of the first examples of “Architecture as Picturesque Landscape“ among famous public buildings. Irregular but symmetrical “Architecture as Picturesque Landscape“ was not limited to the US. We can find a similar contemporary example in Canada. The University College of the University of Toronto designed by Frederick William Cumberland and built in 1856-59 might have been also influenced by the Oxford Museum designed by Deane and Woodward, and built in 1855-60.

Although these buildings were new important ones when constructed in the mid-nineteenth century, and remain as historically significant ones even in the twenty-first century, major characteristics of their design were in a sense neglected in the twentieth century.

However, the importance of picturesqueness itself was reevaluated by a major historian of modern architecture, Nikolaus Pevsner (1902-1983), in the middle of the twentieth century. In 1954, Pevsner wrote as follows in his article for the Architectural Review, entitled “C20 Picturesque: An Answer to Basil Taylor’s Broadcast.”

The “real determinants” of planning are exactly the forces which have brought to the front the valid argument in favour of the Picturesque in the twentieth century. […] If one looks at the works of the pioneers of twentieth-century architecture, say as early as about 1925, Gropius’s Bauhaus at Dessau or better still Le Corbusier’s Stuttgart houses of 1927 and his Centrosoyus project of 1929, what are their aesthetic qualities? […] And do they not show that, albeit unconsciously, the modern revolution of the early twentieth century and the Picturesque revolution of a hundred years before had all their fundamentals in common?” (Pevsner, 1957, pp. 228-229)

Pevsner’s interest in the picturesque and his trial to adopt its principles to the planning of modern cities and suburbs in England are newly recognized and documented in Visual Planning and the Picturesque, Nikolaus Pevsner edited by Mathew Aitchison and published in Los Angeles in 2010.

Although Pevsner did various studies on English landscape gardening and wrote a series of articles on the picturesque tradition, he seems to have also evaluated “Architecture as Picturesque Landscape” in addition to “Architecture in Picturesque Landscape.” It is clear if we see Le Corbusier’s Centrosoyus project for Moscow where he did not include any trees and shrubs.

As the recent historical book, Visual Planning and the Picturesque, suggests, the picturesque tradition might have lost its significance after Pevsner, if we limit its meaning to traditional landscape painting and early

Figure 2. ARCHITECTURE AS PICTURESQUE LANDSCAPE James Renwick, Jr., The Smithsonian Institution, Washington D.C., 1846-55 (From Robert Dale Owen, Hints on Public Architecture, 1849)
modern landscape picture. If we widen the meaning of the picturesque to include modern and contemporary art, however, we can find various picturesque buildings even in the late twentieth-century.

For instance, we can see “Architecture as Picturesque Landscape” in many works of a Japanese architect, Hiroshi Hara (1936- ). Visited various historical communities and villages all over the world, he published on them many times. Unlike Meason or Loudon, he was interested in townscape rather than landscape. Hara found architectural and aesthetic qualities in the rows of houses or the structures of villages themselves, even if there was scarcely any tree or shrub. Although found more importance in form than function as Pevsner did, Hara’s artistic idea is closer to “collage” “bricolage” or “mixed media” of Contemporary Art than to Modern Art that modernized traditional art and moved to more abstract art.

While the Yamato International built in Tokyo in 1986 shows his interest in the picturesqueness of traditional townscape, JR Kyoto Station completed in 1997 shows his search for that of contemporary “bricolage” cityscape. The north and south facades show its various facilities from outside in its collaged surfaces.

JR Kyoto station is one of the country’s largest buildings, incorporating a shopping mall, hotel, theater, and department store under one 15-storey roof that covers a large valley to which various café and restaurants are facing. Unlike the Smithsonian Institution or the Oxford University Museum, its picturesqueness is that of the twentieth century instead of landscape painting of the nineteenth century. Unlike the Bauhaus Dessau, its picturesqueness is that of the late twentieth century instead of abstract art of the early twentieth century.

However, it is also interesting to find a similarity of the huge interior space of JR Kyoto Station to the small one in his own residence, Hara House, built in a suburb of Tokyo in 1974. This contains a townscape inside the house where we can find the architect’s continuing interest in historical villages and towns.

ARCHITECTURE AS SUBLIME LANDSCAPE

An Iraqi-born British architect Zaha Hadid (1950-2016) also introduced landscape into her work. It was neither “Architecture in Picturesque Landscape” nor “Architecture as Picturesque Landscape”, but “architecture with pieces of landscape.” She first tried to introduce more than one landscape into the Phaeno Science Centre built during 2000-2005 in Wolfsburg, Germany. It is explained as follows:

... Phaeno realizes our continuing vision of creating ‘complex, dynamic and fluid spaces’ – from the gently undulating artificial hills and valleys created below the main elevated structure, to the crater-like museum floor, naturally lit spaces and accessible funnels within (http://www.zaha-hadid.com/architecture/phaeno-scienc-e-centre/).

The Phaeno Science Centre actually contains Europe’s largest lightning machine and the large crater-like floor.

In another design competition for the Nuragic and Contemporary Art Museum in Cagliari, Italy, in 2006, Zaha Hadid Architects presented a design creating a new manmade landscape like a huge coralline concretion as a whole. A photo prepared by her office showing a part of its exterior wall assimilating to the ground at the bottom and soaring up to the sky at the top reminded us Turner’s painting “Snow Storm” (1812) in which not only soldiers but Hannibal on a silhouetted elephant in the distance were painted extremely small under a vortex of light and dark hiding the sun.

Hadid’s work evolved from architecture incorporating pieces of landscape to “architecture as a landscape.” Ultimately, it is not a “picturesque” but a “sublime” landscape. Although the Nuragic and Contemporary Art Museum of Cagliari, Italy, may not be realized, a similar grand structure was actually built in Seoul. It is the Dongdaemun Design Plaza inaugurated in March 2014.

As we can see in the model for the unbuilt museum in Cagliari and the completed Dongdaemun Design Plaza, many works of Zaha Hadid Architects are very innovative. Both the bold structure and three-dimensionally curved surfaces of these innovative forms became technically possible thanks to the rapid development of...
computer technology in recent years (Fig. 3).

Some may think that the Dongdaemun Design Plaza is picturesque with lots of green and trees. However, unlike Meason’s or Loudon’s ideal, the building is not surrounded by nature, but nature is surrounded by huge man-made structure. Even in the night, the Dongdaemun Design Plaza is illuminated with thousands of beautiful flowers. These flowers are the LED roses. The Dongdaemun Design Plaza may appear to the general public to be a beautiful plaza day and night. But for Zaha Hadid, the sublime was even more important than the beautiful. The sublime lies hidden beneath its surface beautifully covered by illumination and shining green turf.

Another winning competition design made by Zaha Hadid Architects in 2009 reminds us another “sublime” landscape painting by Turner “The Fall of an Avalanche in the Grisons” (1810). It is for the Antwerp Port Authority. According to her office, the Port House combines a new beam-shaped structure and a former fire brigade building into a new headquarters building for the Port Authority. A huge elongated glazed structure in a boat shape above the historical house may symbolize Antwerp’s shipping and diamond trades. However, the huge glazed structure above looks almost crushing the historical house below, as the huge boulder carried by an avalanche was crushing a small shanty in Turner’s painting.

Many people may at first feel that the boulder or a large rock above the small shanty is too huge or unnatural in Turner’s painting. But, if there is no huge boulder in this painting, its sublimity may diminish. If we compare this painting with a similar work by Philip James De Loutherbourg, “An Avalanche in the Alps” (1803), we may understand it. In De Loutherbourg’s work, there is no such a huge falling rock carried by the avalanche. He tried to express the terror of nature’s power by the terrified people in foreground soon to be overwhelmed by the avalanche crashing down towards them from the right.

Turner did not include any human figure or human drama in this painting. Instead, he expressed the terror or the sublime of nature by painting only a crashing-down avalanche, a huge boulder, and a small shanty. While we feel that we see a tragic scene on stage in front of De Loutherbourg’s work, we may feel as if we are directly facing sublime nature in front of Turner’s work. Whereas Meason and his followers tried to learn from Italian old masters’ paintings in order to produce architecture in picturesque landscape, Zaha Hadid might have been learning from a nineteenth-century British painter Turner who shifted from the picturesque to the sublime in the middle of his career (Fujita, 2001, pp. 57-59)

CONCLUSION

Zaha Hadid was first known as an unbuilt architect who produced many drawings like Russian Constructivism and Suprematism. However, she became more figurative or representational than abstract as represented by some of her designs for furniture such as “Crater” table made in 2007 and “Liquid Glacial” dining & coffee table made in 2012.

Behind her “Architecture as Figurative or Representational Art,” there was her strong idea of “Architecture as Landscape” and her half-hidden ideal of “Architecture as Sublime Landscape,” an effective approach that led to winning many international design competitions.

One of her last works, the Port House of Antwerp will be completed in late 2016. Under a blue sky, the upper structure of the building may cheerfully symbolize Antwerp’s major trades, shipping and diamond industries. Under dark thunderclouds, it may also appear as the last and most representative work of “Architecture as Sublime Landscape” by the late Zaha Hadid who left many kinds of research topics behind, not only for architects and designers, but for art and aesthetics specialists.

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Kitsch products on the rise

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Abstract

The purpose of this paper is to identify what manifestations in human society is associated with kitsch. Empirical observations in today’s world lead to the conclusion that kitsch items, actions and concepts are on the rise.

Kitsch simulates reality and appeals to feelings, it turns ever-lasting value into cheap and transitory banality. Kitsch is forged value, sold at a cheap price with an incredibly good marketing, for momentary satisfaction. Kitsch relies on symbolism and penetrates social layers due to its low price and persistence. However, people with cultivated taste rarely become kitsch admirers. While we never get bored of real value, we soon get bored with kitsch around us. Real value does not fade but becomes more valuable in time, and vintage. Due to its low quality, kitsch does not resist time.

We cannot fight kitsch by forbidding it. Accepting kitsch is a result of personal education and purchase power. As poverty becomes everyday reality, kitsch becomes an appreciated alternative for more and more people.

However, in order not to confuse society, to prevent dissemination of false values, bad aesthetical practices and bad taste, and to preserve the standards in art and culture, the difference between value and kitsch should be always explained and emphasized. The educational systems are the main institutions with a role in preventing forged aesthetics. They have the legitimacy and the responsibility in explaining aesthetical standards and educating good taste. Countering kitsch becomes the school’s task, by revisiting the methods to shape ideals and tastes.

As study material, we have used a number of observations collected from various countries about manifestations of kitsch, in order to emphasize that some items and practices are kitsch because they are low-quality in terms of material and spiritual goal, and touched by hypocrisy, snobbishness and mercantilism.

Key words: kitsch, mercantilism, culture, civilization, marketing

Research method

1) Our research material is represented by empirical observations collected from several fields of human activity, from several countries, about manifestations of kitsch in several fields of human activity: art, home and garden decorations, personalized gifts, religion, expression of feelings, written expression etc. We have collected perceptions of various socio-professional categories defining kitsch. Everything suggests that kitsch is on the rise in our life.

2) We have selected the last 5-6 years because we have noticed a significant rise in our own country, Romania.

3) We start from the assumption that we are moved by things and environments. Objects and atmosphere are instruments of making us happy, they have an impact on us, creating moods, and consequently mindsets and attitudes.

4) Our point of view is one of educators and academicians who combine their teaching experience with research. Our daily contact with students and society makes us understand that educating good taste is vital for society. Kitsch makes people happy on a short term while good taste has long-term and more positive effects upon one’s state of mind, fulfilment and satisfaction.

5) The purpose of our research has been to identify in everyday life what suggests kitsch, and to what extent kitsch is present in our life. We have identified what is kitsch for various societies and socio-professional categories. In our interpretation of the results, we have used deduction and induction to formulate conclusions. Our study is just a part of broader comparative studies that can be done per field of activity and across countries.

Theoretical background

Etymologically, kitsch comes from German language (verb kitschen) and it means “to smear”, or “to make dirty with mud”; or “to put together sloppily.”
Generally, kitsch is “a term used to designate low taste, pseudo-art; industrial scale reproductions or copies of artistic works, multiplied for commercial purpose; low quality object (book, painting etc).” Apparently, it was used for the first time in connection with bad art and bad artistic taste in the 19th century.

Various authors suggest that kitsch has been increasing its presence since the 19th century and it is both an economic or a psychological problem. Milan Kundera, one of the biggest kitsch theoreticians, claims that kitsch has literally overwhelmed the West, and in place of reality, kitsch has supplanted it with “the beautifying lie.” Moreover, according to Kundera, kitsch is part of the manipulative political life seeking to rouse feelings and dominate through creation of false images: “Kitsch is the aesthetic ideal of all politicians and all political parties and movements… In the realm of totalitarian kitsch, all answers are given in advance and preclude any questions. It follows, then that the true opponent of totalitarian kitsch is the person who asks questions.”

Hermann Broch also suggests that kitsch is low quality rather in moral terms because it has a low purpose: “The maker of kitsch does not create inferior art, he is not an incompetent or a bungler, he cannot be evaluated by aesthetic standards; rather, he is ethically depraved, a criminal willing radical evil. (…) kitsch will always be evil, not just kitsch in art, but kitsch in every value-system.”

Empirical observations

We have selected several instances from various fields of human activities and different countries around the globe, where people speak of kitsch and define it as lower value.

We have noticed 2 aspects: A) Two attitudes are obvious: while clearly identifying kitsch as inferior, 1) some people accept it and encourage it as a form of easy affordable entertainment, 2) other people reject it and suggest it is unethical and vulgar and susceptible to generate low moral standards. B) People who identify kitsch and have critical views are especially those initiated in art, humanities, researchers and media professionals. They act as whistle-blowers of aesthetical and moral norms.

Here are some instances of everyday life where kitsch may appear without us realizing it.

In The Telegraph of Calcutta, an article entitled “Kitsch in our everyday life” published in 2009 emphasizes that kitsch is part of the Indians’ life, visible in the decoration styles in people’s houses, such as the “made-in-China souvenirs exhibited in the living rooms”, and in the low-quality tv programs, especially reality shows, that have become “an explosion of Technicolor kitsch that violates every conceivable principle of aesthetics.”

On 30 January 2013, in The Times of India, in the article entitled “Kitsch art, chic or cliché”, Shivangi Sandeep Dhawan says that “the unique, classy, ridiculously flamboyant Indian kitsch art is catching pace and is one of the most wanted art today in India.” The author skilfully places in contrast 2 opinions: he first quotes an Indian designer who justifies kitsch as inevitable outcome and part of a progressing society, and then he quotes the opinion of a student in graphic art who seems to criticize kitsch. In between, the author artfully inserts an opinion suggesting that the definition of good taste should be always kept in mind when we accept kitsch: “The term kitsch refers to any art that is pretentious, inferior or in bad taste. It is also used for commercially produced items that are considered trite or crass. Kitsch has the unique ability to attract and repel us simultaneously. The lack of sophistication attracts us with a childlike fascination, while at the same time clashing with notions of good taste”.

So, the pro-kitsch opinion quoted belongs to designer Insiya Sarkar who makes pop and kitsch art items, including clothing, and sells them, so he has a mercantile

2Mette Hjort, Sue Lover, Emotion and the Art, Oxford University Press, 1997, p. 231
3Eli Rubin, Synthetic Socialism: Plastics and Dictatorship in the German Democratic Republic, the University of North Carolina Press, 2008, p. 55
4George Rochberg, The Aesthetics of Survival: A Composer’s View of the Twentieth Century, the University of Michigan Press, 1984, p 175
6Hermann Broch, Geist and Zeitgeist: The Spirit in Unspiritual Age (6 essays), Suhrkamp Verlag, 2002
vision: “Kitsch art started as pop art with various designs one would call cheap or ridiculous. It usually focuses on the culture or the society making it into a creative item”. On the other hand, the criticizing opinion, which seems to hint to education: “Zubin Gomes, a student in graphic designing, says: The advertisement industry is flourishing on these loud colourful graphics. Amul is a clear example of such graphic typos, animation and hand shadow. Not just this but kitsch note books, badges, fashionable bags, bookmarks, shoes and even furniture and products of home decor such as cushions, trays, mugs, glasses, curtains and so on. They are a direct translation of our colourful streets, the cinema, culture, actors and even music”.

In November 2015, in the article entitled *Sound of Music Remake Gets New Twist But Keeps the Kitsch* in Deutsche Welle, Jochen Kürten informed that the famous story of the Trapp family, depicted in *The Sound of Music*, the film made in America in 1959, was remade by the filmmaker Ben Verbong in 2015 and the author was wondering if it would enjoy the same success because the kitsch was preserved and it may not work anymore in 2015 like it worked in the 50s when people had different tastes and were looking for cheap entertainment after the war. In his opinion, the sweet, Romantic-style of the 50s would no longer fit and impress nowadays: “The emotional core of the film remains similar to the original - a remix of kitsch sentimental drama. This remake will probably not be as successful as the original version. In the 1950s, moviegoers in Germany were yearning for entertainment after the war. This new movie (...) apparently aims to conquer an international audience - but it can hardly fulfill the modern expectations it has developed over the last 60 years.” Without bringing solid justification, and totally forgetting about the Indian, Turkish, Latin American and others soap-operas that are successfully running in Central and Eastern Europe, the article suggests, therefore, that people have a more demanding taste in cinema today.

In February 2012, in *The Nation*, John Heilpern had also expressed criticism upon *Downton Abbey* series calling it “Escapist Kitsch posing in Masterpiece Theatre”. “Americans swoon over *Downton Abbey* as a superior soap opera - as any old masterpiece theatre is invariably claimed to be a masterpiece” and Julian Fellows, the creator and write, is an “old duck obsessed with the nuances of class and social etiquette” who is not “quite upper class”. Heilpern admits however that *Downton Abbey* is in its 3rd season already and indeed, it is currently running successfully in many countries.

On a blog dedicated to writers and publishers and entitled “How to Avoid Kitsch in Your Content”, Jessica Ann Media gives advice, in May 2014, about to purify one’s contents published on the Internet by avoiding cluttered information and by elevating the spirit of the information provided: “Kitsch-free content can do three things: 1. Cause you to think (not just react) to the weirdness of the web. 2. Curate the process of positive change. 3. Help humanity evolve.” She suggests, therefore, that poor, useless information and bad layouts on Internet means kitsch because of lack of aesthetical norms in form and contents.

www.kveller.com, an online shop for the Jewish community, was selling in November 2015 “kitschy Hanukkah gifts” because “no one likes the same old boring things” and “if you are looking to add some spunk to your loved ones’ life, we created this Hanukkah guide for kitschy Jewish stuff”, said the enticing message. A chalk board for 7 USD, socks for 6 USD, Hanukkah varsity...
sweaters for 70 USD, but also elephant menorah, bowls, pet bow-ties, and key rings, silicone Hamsa teether or Star of David cufflinks etc. prices were actually higher than for the same items without Hanukka symbolism.

In July 2015, *The Irish Times* suggested in the article entitled *Tropical Kitsch, Jacobsen chairs and a T Rex for the Home* that the garden decoration trend was 2 or 3 plastic flamingos placed in the garden: “Tropical kitsch is the way to decorate your garden or outdoor space this summer. A pair of two brightly coloured pronged-legged flamingos, 40 cm by 36 cm by 8.5 cm, cost about €42.50 for the pair from UK-based The Contemporary Home”.

In the same spirit, in *Judische Museum Hohenems*<sup>iii</sup>, an exhibition was organized between 29 May 2005- 8 October 2005, entitled Jewish Kitsch and Other Secret Obsessions – Identity Shopping, God in Detail and Desire for Objects of Happiness. In the presentation, we are told that: “The world of Jewish Kitsch today is best explored on the Internet and in souvenir shops. Jewish objects promise identity in a Diaspora that did not cease to flourish after the rise of the State of Israel. Kitsch seems to be a promise of luck that maybe doesn’t come to us in this world, but at least can be represented. The kitsch of the Diaspora represents our bonds to a tradition that has become a secular, cultural one for many of us, but is still based on the religious laws and the history of a people”. We understand, therefore, that the mere display of items that remind of a common identity is vital for some communities because it preserves the sense of belonging: “What we see – on shelves and tables, in boards and show cases, on walls and doors – are the markers of identity, still life and a little paradise, kitschy and ironic, nostalgic or melancholic”.

In November 2012, in the article entitled “How To Live Without Irony” about today’s hipsters, published by *The New York Times*, Christy Wampole suggests that the irony characterizing today’s hipsters comes actually from lack of self-fulfilment. He claims that we tend to be ironic and insincere because “life has become a clutter of kitsch objects”. Kitsch is, therefore, connected to the creation of moods and attitudes and suggested to be a basic ingredient of today’s life that leads to unhappiness in the young generation: “If life has become merely a clutter of kitsch objects, an endless series of sarcastic jokes and pop references, a competition to see who can care the least (or, at minimum, a performance of such a competition), it seems we’ve made a collective misstep. Could this be the cause of our emptiness and existential malaise? Or a symptom?”<sup>iv</sup>

An article entitled “Kitsch Art: Love it or Loathe it?” and published in *The Guardian* in January 2013<sup>v</sup> encourages us to not to judge today’s values too harshly and to call substandard values kitsch, but to look for uplifting feelings in anything and to educate oneself to accept anything: “Art is beyond taste. Leave your preju-

<sup>iii</sup>http://www.jm-hohenems.at/en/exhibitions/past_exhibitions/jewish-kitsch
dices behind when you want to be uplifted”. The author, Jonathan Jones, dangerously claims that blaming kitsch is a matter of prejudice and “to try and define kitsch is to enter a hall of mirrors that reflects your own prejudice”. Moreover, he suggests that “Nowadays almost everything Greenberg xviii considered kitsch has been reclaimed”, such as: pop music, or the 1950s tv cooking programs. In an attempt to blur the difference between kitsch and real value, the author claims that the definition given by the dictionary does not hold any more: “kitsch as “art, objects or design considered to be in poor taste because of excessive garishness or sentimentality”, and he even has the courage to call kitsch Mona Lisa painting and Tchaikovsky’s music!

BBC’s Magazine published “A Point of View: The Strangely Enduring Power of Kitsch” xix in December 2014 which explains that although we are aware that kitsch is not value, there is a propensity in humans to return to kitsch in our times: “Modern art was born from a desire to destroy kitsch, but time and again it is drawn back to its lure, says Roger Scruton, a philosopher of Aesthetics”. Interestingly, the author places the reader in the position of the knower already familiarized with the difference between kitsch and value, and stresses that we accept kitsch because we want quick emotions: “We all recognize kitsch when we come across it. The Barbie doll, Walt Disney’s Bambi, Santa Claus in the supermarket, Bing Crosby singing White Christmas, pictures of poodles with ribbons in their hair. At Christmas we are surrounded by kitsch - worn out clichés, which have lost their innocence without achieving wisdom. But the faking is pleasant. It feels good to pretend, and when we all join in”.

The author explains that “Modernist severity is both difficult and unpopular, so artists began not to shun kitsch but to embrace it”. One example is “Allen Jones, whose art consists of female lookalikes contorted into furniture, dolls with their sexual parts made explicit by underwear, vulgar and childishly nasty visions of the human female, the whole as frothy with fake sentiment as any simpering fashion model. Again the result is such obvious kitsch that it cannot be kitsch. The artist must be telling us something about ourselves - about our desires and lusts - and forcing us to confront the fact that we like kitsch, In place of our imagined ideals in gilded frames, he offers real junk in quotation marks”.

Another vivid example of kitsch is religion in Romania. Religious items and practices in Romania have been touched by hypocrisy and mercantilism, and kitsch is strongly represented here, ranging from simulated practices by hypocrite and snobbish believers to the priests’ selling cheap, low-quality religious items for pecuniary purposes only and wearing extremely expensive, richly

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xviiiClement Greenberg, Avant-Garde and Kitsch, 1939
embellished professional outfits.

Religious celebrations of the city have become commercial occasions for the church to sell cheap, kitschy religious items. A real business partnership between the church and local authorities. In one day, you can have 500,000 pilgrims who spend on average 5 euro for kitschy religious items and candles, and at the end of a 2 or 3 day procession, the church makes about 2 million EURO. According to statistics, 21% of the Romanian population believe in charmed lucky tokens. In 2012, journalists claimed that between 10 – 15 October, in the town of Iasi, where people go on pilgrimage for the remains of Saint Paraskeva, the employees of the Metropolitan Church of Moldova and Bucovina collected and stored 50 barrels full of money from believers and from the rents paid by the sellers of kitschy religious items. It is true, some religious items are indeed valuable, such as silver icons that are worth 150 – 200 Euro each.

Conclusions

- Reproduction of artistic items at industrial scale is a characteristic of today’s globalized world. Markets are flooded with fake artefacts and this is exactly the ubiquitous presence of kitsch in our life. Producers of genuine values cannot protect themselves against forged copies.
- Kitsch relies only on symbolism and appeals to iconic images.
- Accepting kitsch is a matter of personal culture and purchase power. Questionable taste, lack of education and aesthetical norms, as well as precarious economic state make people prey to kitsch.
- It penetrates all social layers due to its price and persisting marketing. However, people with elevated taste rarely become kitsch admirers. While we never get bored of real value, we soon get bored with kitsch. While real value does not fade but becomes more valuable in time, in the best case scenario, and vintage, in the worst case scenario, kitsch disappears in time, due to its low quality that does not resist time. It gives short-time satisfaction and makes people forget that supreme human values do not depreciate in time.
- Two main factors seem to favour kitsch: Economic shortages and Educational shortages. People start blurring the difference between genuine and fake and we no longer know for sure if people are prey to efficient kitsch marketing, to economic shortages or to their own lack of education. Although it is allegedly sold at a cheap price, it misleads the customers through good marketing, penetrates all social layers due to its determination and it receives good money for what it offers. Reality proves that consumers are confused, they can hardly make the difference, and many of them accept low quality products due to the self-indulged illusion that they can afford and to the quick and illusory satisfaction kitsch provides.
- Kitsch producers claim they have a market and some consumers prefer kitsch. Consumers are confused. Many of them accept low quality products due to the self-indulged illusion that they can afford. Kitsch industry maintains therefore an illusory satisfaction. Kitsch items are shadows of genuine value, arisen from circumstances, cheap, seeking for easy acceptance.
- Critical analysis does not operate. That is why kitsch easily penetrates all human activities. It’s a cheap copy of public interest and value. As there are no regulatory institutions, kitsch cheats and makes profit. The bigger danger is that it undermines the concept of VALUE, it stimulates social degrading and depreciation of values and it legitimates a culture of compromise.
- We cannot fight kitsch by forbidding it. As knowledge facilitators and tutors, we realize from our experience and observations that the educational systems are the main institutions with a role in preventing forged aesthetics. This should be a task of schools and mass media. They have the legitimacy and the responsibility in explaining aesthetical standards and educating good taste. Countering kitsch becomes the school’s task, by revisiting the methods to shape ideals and tastes. To preserve the standards in art and culture, the difference between value and kitsch should be always explained and emphasized. Awareness-raising about the idea of kitsch and its manifestations may be a first step in preventing this phenomenon to spread beyond an acceptable threshold where the differentiation is no longer possible for untrained minds.

Milan Kundera claims that kitsch has literally overwhelmed the West, and in place of reality, kitsch has supplanted it with “the beautifying lie”\textsuperscript{xx}.

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Future definitions of everyday environments

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Abstract

The ongoing and accelerating process of rapid urbanisation defines how everyday environments are formed and understood in the future. As the density of the urban tissue on the planet is on the increase, also the experiential qualities of urban environments are evolving and diversifying at the same time. Understanding the profound effects of these processes is essential in order to understand how the aesthetic continues to manifest itself in the sphere of the everyday. Concentrating merely on built space in the traditional sense is not enough to assess the experiential quality of urban environments. Human space, instead, takes as a concept into consideration the totality of planned and unplanned spaces in urban environments from the human point of view. In an attempt to bring whole entities such as cities of different scale under aesthetic scrutiny, a more inclusive perspective is needed to assess how diverse parts of these entities – objects and activities, structures and infrastructures, people and other more or less complex living organisms and relations between them – function in direct contact with each other on a daily basis. By succeeding in this, environmental aesthetics can have a better access to the complex phenomena related to the urban everyday.

Keywords: Environmental Aesthetics, Everyday Aesthetics, Urban Environment, Urban Development

1. NEW URBAN AESTHETICS?

This paper seeks to offer some starting points for the aesthetic study of urban development, or urban aesthetics, as it should be named. As having been presented in a roundtable discussion titled “Extending Everyday Aesthetics”, the aim is to venture into a new direction, in which the theoretically solid background in everyday aesthetics could be of use.

The future tense implied by the general title functions as an inspiration to imagine how exactly urban everyday environments will look, feel, and open up for experience and discussion in the future. Everyday aesthetics as such is generally considered to be about restoring the scope of aesthetics. This restoration necessarily leads towards urban phenomena, which contribute to an increasingly large part of human activity, in some form or another.

As everyday aesthetics is a relatively new field, one has to take into consideration what has happened in other relevant fields concerning the everyday. When considering the notion of everyday environments, for example, the notion of everyday architecture is of assistance. Blurring the lines between different disciplines becomes a necessary step into the direction of understanding how the everyday is constituted in different situations.

Everyday space lies “in between such defined and physically definable realms as the home, the workplace, and the institution, [it] is the connective tissue that binds everyday lives together” (Crawford, 1999, p. 9). This everyday space is distinctly urban in the contemporary world. The rural, agrarian everyday looked, and still looks, noticeably different and somewhat different criteria should be added to it. Now, in post-industrial societies, the urban everyday is developing into new, previously uncharted directions.

As to those living the urban everyday, urban development may seem something externally imposed; an activity, which hides its intention, yet, unavoidably affects...
the everyday life taking form in the urban tissue of the city. Defining the everyday from the users’ point of view leads to defining the intentions in using urban space. Whether individual intention meets with the underlying design ethos, determines a great deal of the capability of an individual to aesthetically engage with the environment. In a way, one can say that leaving the design perspective to designers would omit great amounts of active forces behind urban development. Not all of the factors moulding the urban form of life are positive: some phenomena have a distinctly negative side to them. This necessarily affects the overall experiential quality as well.

The initial question being, what will the urban future look like, one has to define, in a sense, what its specific set of aesthetic questions will be. Instead of starting from the self-inflicted questions stemming from inside the field of aesthetics, basing these questions along the necessities presented by that what we can know of the future, seems a more valid choice. The aim in this paper is to bring the aesthetic discourse into the forefront of the discussion about urban future. Technology, societal change, and multifaceted phenomena, such as radical, unprecedented urbanization or accelerating environmental processes due to the effect of the anthropocene, are leading the urban evolution. Critical assessment of the directions taken is needed. Change in itself is also present in the intrinsically human urban processes.

Echoing Douglas Coupland, one is tempted to say that from the purely speculative, the aesthetic discourse has moved to the level where change is already present. Some skill is needed in proclaiming the function of the aesthetic here. What forms does the urban take because of all these different factors? First, it will be of assistance to take a look at the creative agency that an individual can actively pursue in relation with his or her everyday environment.

2. SHARING THE CITY

Urbanisation refers to the process of structural change in societies. “The why” of the urbanisation process include such multifaceted and tangled problems as migration, economic fluctuation, political uncertainty, and so on. Equality as such points already to “the how” of the process of urbanization, the manner in which urbanization will ultimately take place. Architecture is only one part of the material world that “builds up” into the everyday.

What are then the factors actively affecting the way the urban future will look like. How could those intentional forces that embed the aesthetic into our everyday environments be grouped and their contribution understood. Instead of starting from the questions stemming from within the field of aesthetics, I have been basing these themes along the necessities presented by that what we know of the current situation and what can thus be predicted of the future.

Urban aesthetics is and has to be largely about digging into the previously nonverbalised but commonly shared knowledge of the aesthetic values embedded in the different uses of the shared everyday environment. The aesthetic implications of using, creating, and developing the shared urban environments are plenty and varied.

Instagram photos of Tapiola were chosen to serve here as a starting point because they represent what the inhabitants or everyday commuters see in a place and what they consider experientially and aesthetically worth sharing. These photos have both an aesthetic and a social function: they depict some aspect of the relation these people have with a specific urban environment. New technologies enable sharing these glimpses of experiences better, and, in fact, they could be used more in studying urban aesthetic preferences, for example.

3. AESTHETIC DEVELOPMENT DIRECTIONS

Case studies that are grouped here under the title of aesthetic development directions depict the level and direction of intentionality in changing and forming the shared urban environment. The idea behind grouping these development directions according to shared features paves way to the preliminary version of the intentionality matrix presented in the next chapter. The ultimate aim is, that the aesthetic consequences of these acts can be better understood and evaluated in relation to each other.

3.1. Bottoms-Up

Rocinha, Rio de Janeiro’s largest favela overlooks the high-rises of São Conrado, which in its turn is one of the city’s most expensive neighbourhoods. Economic inequality affects aesthetic development in urban areas more in some societies than other. Rio is quite unique in its disposition, in the sense that there exists a clear line of segregation between the poor and the rich and also in that sense, that favelas are dispersed along the hill slopes and, against all odds, are thus uniquely positioned to face Rio’s scenic beauty below them.

The case of Rocinha and São Conrado shows that aesthetic flourishing is not always antithetical to economic poverty even in largely self-organized urban developments. However, this functions also as a reminder that aesthetic parity as such is also a factor that should be more looked into in urban aesthetics.
3.2. Smart City

Smart cities based on technology and networking functions in particular, have been on the radar for quite some time already. Planned by Foster & Partners in its entirety to be a sustainable eco-city, Masdar City in Abu Dhabi (United Arab Emirates) is a city probing towards the urban future. Is yet to be seen whether Masdar city will grow into a fully functioning city or whether it will become the newest addition on the list of the so-called ghost cities.

New ways to understand the formation of human settlements in the 21st century are needed. Sustainability has to be (and already to a large extent is) inscribed into aesthetic thinking and urban design processes. One has to give credit to the fact that this ideal is visible also in the smart city thinking, whether its results directly lead to success or not.

3.3. Collaborative Models

The case of Tempelhof airport in Berlin exemplifies well one currently growing trend in urban development. Collectively used green spaces are founded from the grassroots level, not just following the official planning decisions. Unused areas in the city are taken into use in imaginative ways, often evoking more collective activity among their users.

Stadtteilgarten Schillerkiez in Tempelhof area was founded as a collectively organized open allotment community garden in the area that formerly functioned as the airport’s runway. The airport was closed in 2008, and the area functions now as a public park. Because the soil in the airport area is polluted, the gardens are based on movable stacks, making the temporariness of the solution more concrete. The initiative to begin the collective use of the airport space has been copied to other cities as well.

3.4. Vertical Green

Tiered gardens of Park Royal on Pickering hotel in Singapore depict a more stylized, design-based version of the green strand in urban development. Designed by Singapore-based architecture studio WOHA, the hotel was opened in 2013. Represents organic design and is best known for its zero-energy sky gardens. Park Royal is described as an oasis in the midst of an expressively urban landscape.

The hotel was used as an example by WOHA in their multimedia exhibition on urban future in the 2016 Architecture Biennale in Venice. As one future direction of urban development, it shows how the vertical dimension, as in the form of vertical density represented here by vertical ecosystem, provides the cities with aesthetically rich multilevel sustainability.

4. INTENTIONALITY IN URBAN DEVELOPMENT

In order to present in a clear way, how intentional activities can be assessed in the context of urban environments, this matrix makes visible how different amounts of intention and different levels of initiative meet when creating any kind of new development inside the urban tissue. This schema will hopefully accelerate the process of assessing the overall aesthetic results these different layers of activity ultimately produce.

4.1. Official – Intentional

The official – intentional level comprises most often of architectural and spatial manifestations of some type of general ethos. This can be national, local, or otherwise commonly and widely recognised, even if not necessarily shared by everyone. Soviet Union, for example, had a very distinct aesthetic formula for its urban outcome. This does not mean creating new places from scratch but can also be a matter of enhancing and protecting or, on the other hand, demolishing and restricting policies.

In its most extreme form, this type of urban development leads often to retrograde architecture, eerie public monuments, or outdated models for using the shared urban space. This is partly because it may convey bluntly didactic purposes or other narrowly presented ideological contents. Assumptions about how the society should function instead of how it actually functions easily lead into this direction of unsustainably manipulating the urban tissue.

On the other hand, aesthetic blandness can be a result
of this direction. Cautious, empty design in the sense of  
being politically all too correct is also related to globally  
safe formulations that many non-places by definition  
follow (Augé, 1995).

4.2. Official – Unintentional

The official – unintentional axis includes the results  
of the type of thinking involved in the previous point.  
When whole parts of cities, built environments have lost  
their ability to support the core activities necessary to  
any living urban environment, they become obsolete.

Entire cities can be emptied of inhabitants because  
of relatively sudden, endemic changes in the economy.  
The most acute example of this is probably Detroit.

Ghost cities can be born from too fast-forward thinking  
towards the future as well, as newer ghost cities such as  
the case of Chinese Ordos Kangbashi in their own, puzz-  
lng way show.

It remains to be seen, whether new grand eco-city de-
signs such as Masdar City will belong to this category or  
whether they will grow to function in a sufficiently organ-
ic way as urban entities. City as a living and functioning  
organism can be created “out of nothing”, as the example  
of Brasilia shows, but the amount and composition of un-
intentional factors can easily prove to be unmanageable  
and lead ultimately to unintentional results.

Also on a smaller scale, the unintentional elements of  
development processes can slightly alter development  
processes in cities. A facet of surprise can also lead to-
wards a more experientially interesting environment,  
even though the original, official ethos of planning  
would have pointed towards totally different directions.

4.3. Unofficial – Intentional

The easiest way to approach the unofficial – inten-
tional level of this matrix is either through squatting or  
such recent movements as DIY urbanism, hacktivism,  
guerrilla gardening, and urban knitting, just to men-
tion a few. They are all diverse and participatory forms  
of transforming places into shared, common projects.  
These movements underlie the propensity of places to  
be changed, and that this change might be also gradual,  
spontaneous, and begin from the grassroots level.

The urban space as a shared space comes understood  
also through different forms of temporary use for build-
ings. Unauthorized squatting is at the historically ear-
est end of this spectrum. Newer models for collabora-
tion between different stakeholders have been emerging  
in cities between property owners, grassroots organiza-
tions and city officials.

4.4. Unofficial – Unintentional

The last but not the least important axis in this pre-
liminary matrix is that marked by the juxtaposition of  
unofficial and unintentional. This refers most clearly to  
the formation of different kinds of informal and unof-
cicial settlements such as shanty towns, slums, and ghet-
tos. Their origins, at the very least, can be considered to  
be unintentional, even though they might grow to form  
an integral part of the city’s ecosystem. It seems also  
clear, that in any kind of ideal world, people living in cit-
ies would have more decent and better-planned living  
conditions than what can be offered by this type of hap-
hazard development outside safety-regulation and even  
basic sanitation. However, subpar living conditions are  
reality for many urban dwellers, and their development  
is a crucial matter, of which aesthetic considerations are  
the least urgent proof.

It has to be emphasized, that this type of urban devel-
 opment also has an internal logic of its own. The case  
of Torre David in Caracas, Venezuela provides a good  
example of this. Described sometimes as a vertical slum,  
the previously abandoned building and its taking into  
use by people has been documented in a film by Urban-
Think Tank.¹ The film has as its motto “When the moder-
ern city does not adapt to the people, the people will  
 adapt to the city.” The process of taking over abandoned  
or unfinished built space and turning them it into in-
habitatable dwelling places is shown particularly well by  
the case of Torre David.

Some ecological crises, that largely affect urban func-
tions and the structures that support them, should also  
be included into the last category. Such large-scale ca-
tastrophes as Central Italy’s earthquakes in August 2016  
change permanently the experiential conditions of the  
urban constellations most gravely affected by them.

4.5. Using the Matrix

Within these different levels of intention, whether  
from official of unofficial source, a multitude of aesthet-
ic choices² is made. The realisation of these chains of  
choices leads to experientially differing aesthetic envi-
ronments, possibly even within the area of the same city.  
The conditions for any kind of aesthetic flourishment  
in urban setting are created within this type of map of  
choices. It is important to emphasize that aesthetic and  
overall experiential quality of urban environment go of-

¹Urban-Think Tank participated with the case of Torre David in the  
exhibition The City of Homeless held in Arko Art Center, Seoul, Korea  
8.7.–7.8.2016.
²Many thanks to Kevin Melchionne for sharing the sketch of his forth- 
coming paper on aesthetic choice.
ten hand in hand, but are, however, not to be considered fully identical.

Assessing the aesthetic quality of urban environments can take as its starting point, how those environments have evolved and are evolving currently. The intentional activity behind each decision moulding the environments thus leads to some experiential results. Actions leading to the densification of existing city structures can be preliminary assessed by this distinction by intention and the direction of initiative, whether from the grassroots level or from more official city policy. Different types of development directions suit some types of cities better than others, but the level of intentionality helps also in assessing these directions.

5. THINKING TOWARDS AESTHETICALLY SUSTAINABLE URBAN FUTURE

It has to be emphasized that the basis for so-called urban aesthetics tentatively developed here, cannot rely on any definitive way of predicting the future. Futures studies can be of some assistance in understanding the evolution of the logic of the cities, but otherwise fixing the gaze to any specific utopia will ultimately lead to dismissing some part of the already existing strand of development that characterizes urban life.

Active agency and participation in the processes of developing and creating one's own everyday environment can lead to better aesthetic engagement on individual level. However, more research has to be done in order to show this correlation.

Understanding current urban development trends and the relation between them helps in understanding the formation process of new trends in the first place. Understanding the relation between the past and the present is essential in understanding change as such.

Tracing the urban experiential development plays also a role in facilitating a more general, overall democratization process: participation in cities is shifting from exclusive to inclusive. This is reflected in how experiences are formed and interpreted. Mixing-up in cities\(^3\) has proved to be a solid formula for developing multifaceted sustainability in urban everyday environments.

One result is, that general philosophical questions, such as what is universal and what is singular in the experience, become acute again in this new context of shaping the cities.

6. REFERENCES


\(^3\)Idea promoted by MVRDV’s Jacob van Rijs, for example.
On the contemporary significance of "secure life" thought in Confucianism

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Abstract

“secure life” thought is proposed by Professor Chen WangHeng in his paper “the contemporary mission of further discussion on environmental aesthetics”, which contains three layers of meaning: safety, health and comfort. “secure life” needs an excellent environment to achieve the physical safety and mental comfort.

In twenty-first Century, many problems such as population explosion, environmental pollution, food security, terrorism pose a serious threats to the safety and life of people. With the excessive consumption of natural resources and environmental pollution, the relationship between man and nature is getting more and more nervous. The terrorism and the national war make the social order disorder, which is not conducive to social harmony. the “secure life” thought reflects in the Confucianism, such as “do farm work in the right season” by Xunzi, advocates the harmony of man and nature; “Every man should confine himself to his own duties” by Confucius, claims to maintain the social rank and order, to achieve the harmony between man and society. “secure life” thought has the inspiration to the natural and social.

1. Background

Since the 20th century, with the rapid development of the world economy, the environment of human life was seriously damaged, Human beings have realized that environmental protection is becoming more and more important, and the aesthetics of environment has been developed in nineteen sixty. In china, Professor Chen Wangheng divided environmental aesthetics into five levels in his paper “Contemporary mission on environmental aesthetics”. suitable life, secure life, beneficial life, harmonious life and happy life. suitable life emphasize on the harmony between man and nature. secure life focus on the enjoyment of life.

2. The interpretation of the secure life thought.

secure life is not only the basic demands of the natural environment, but also the basic demands of the social environment.it consists of three levels: security, good health and happiness. Security is the foundation, which is related to the safety of life. Good health is based on the security, human life is not only safe, but also healthy. Happiness is highest level of the “secure life”. Because of the excellent environment, people not only have a healthy body, but also in high spirit.

Confucianism is the mainstream thought of Chinese traditional culture, the representatives are Confucius, Meng Zi, Xunzi and so on. It is taken as the benevolence, etiquette as the core, the pursuit of the benevolence is moral standard, the purpose is claims love around people and realize the harmony. The pursuit of the etiquette is a kind of order, which advocates that everyone should have their own position, and all their functions and duties, the rules of etiquette can maintain the social order, and ease the contradiction between the various social strata. Confucian thought is an order of peace, and harmony is the core of the theory of the peace of the Confucianism. It includes harmony between man and nature, social harmony and so on.

Confucianism has many ideas to reflect the thought of “secure life”, and I will explain it from two aspect. one is the relationship between man and nature, and one is the relationship between man and society.

2.1 the relationship between man and nature

2.1.1 Follow the laws of nature

The ancient Chinese people have a feeling of worship to nature. In the primitive period, human fear of nature,they believe that nature is sacred, and can’t be offended. People obtain living materials in nature by...
fishing, hunting and gathering. They obey nature, build houses along rivers.

In agriculture civilization times, due to the economic development, human’s practical experience and intelligence, physical strength are continue to strengthen, The worship of nature has been reduced. People obtain living materials through making full use of natural conditions such as land and meteorological conditions to plant plants. In this period, A part of nature has been transformed, but the transformation is limited, people still need to follow the four seasons and the natural laws to work.

For example, Xunzi said 1. Nature has its own rules, its exist is not because of yao ( 尧 ) and Its demise is not because of jie(桀). Efforts to develop agricultural production and cost savings, people will not be poor. Maintenance is good and the action is appropriate, people will not be sick.

2. Nature has its own season, the earth has its own material resources.

3. There is a constant rule of nature, and there is a constant rule of earth.

He believes that nature has its own rules, is not dominated by the will, conform to this rule, he can survive, contrary to it, he will be eliminated. So the sage only considers how to comply with nature, but not to consider how to change the law of nature.

4. It is better to grasp the laws of nature and make use of it than to obey it. Comply with the seasonal changes and use it is better than hope for good weather and natural harvest.

It reflects Xunzi’s viewpoint of understanding the laws of nature and use it (制 天 命 而 用 之). Grasp the laws of nature and don’t violate it, thus nature can be better for human services. Don’t violate the planting time, thus the income is guaranteed, which can be meet people’s basic life.

2.2 The relationship between man and society

Etiquette is an important part of Confucianism, as a kind of social norms, through role orientation and relationship positioning. Etiquette is used to achieve the purpose of maintaining social order. Etiquette is an external code of conduct that regulates the relationship between the individual and the society.

This part will be described from three aspects: Individual level, Family level and National level.

2.2.1 Individual level

Confucian self-cultivation is a conscious activity, which attaches importance to reforming and improving the human nature. Confucius believes that respect, discretion, courage, and direct are the beauty of virtue. courtesy is the concentrated expression of the behavior virtue. Therefore, one must first learn etiquette and implement the “benevolence” of the spirit. Because courtesy is born by kindheartedness and justice and kindheartedness and justice determines the courtesy. Mencius proposed self-cultivation view. He thinks that benevolence, righteousness, propriety, wisdom, as the core content of self-cultivation. There is not only benefit between man and man, but also righteousness too. While Xunzi is focusing on the development of Confucius’s thought of “etiquette”, as the moral content, it emphasizes the significance of environment on personal cultivation.

For example, The book of rites. said: When a person living alone, he must be strict with himself and be careful of his actions.

The Analects of Confucius said: Zilu doesn’t know how to be a gentleman. Confucius said: “only self cultivation can face all serious and cautious.” “Is that enough?” Zilu asked. Confucius said: “self cultivation can make the people around to settle down.” “Is that enough?” Zilu asked again. Confucius said: “self cultivation can make all the people settle down.” Self-cultivation is very important, whose aim to improve the moral character and change their behavior habits. The Confucian self-cultivation is an activity that self regulating, reforming and perfecting humanity.

2.2.2 Family level

The purpose of the etiquette at the family level is to make the family members can work together, live together in harmony. Which includes the father and son,
brothers, spouse three kinds of relations. Confucius believes that the filial piety is the most important thing between father and son. For example, The Analects of Confucius said: The most important thing between father and son is filial piety. If parents are right, children should listen to their teachings. If the parents are wrong, the child can speak. They can’t complain to their parents. Mencius said: a."the road is very close, but one has to go very far to find it;It’s easy to do one thing, but someone like to do it difficultly. In fact, as long as everyone is close to their loved ones, respect their elders, the world can be peaceful." b. “The concrete embodiment of benevolence is supporting parents. The concrete embodiment of righteousness is obeying brothers. The concrete embodiment of wisdom is understanding the truth of two aspects and stick to them.”

The etiquette between the brothers is not only the brothers, but also the etiquette of the brothers and sisters. The order between brothers include sold and young, high and low order, If the elder brother loves young brother, young brother respect the elder brother, the family will be harmonious.

2.2.3 National level

Confucius stresses the significance of governing with etiquette, he believes that the king should use the etiquette to treat minister and common people. And minister need to be comply with the etiquette. They all have their own responsibilities and obligations. Correctly dealing with the relationship between the king and the minister, thus country will be stable, the economy will be able to develop.

a pre-Qin philosopher said: “The king is like a ship, people are like water, king is like a ship, people are like water.” This sentence is a good reflection of the relationship between the monarch and the subjects. For king, he needs to cherish the people based on the people’s interests. Using courtesy and talented people to govern the country, rewarding hardworking people, thus people can live and work in peace and happiness, the state can develop stable. For people, they need to respect the king, concern about politics and the situations of the state. Do not violate the laws of nature and farming on time, so that life can be rich, the country can be prosperous and strong.

3. Contemporary Enlightenment

Nature is the place where people live, it is the home of mankind. If we respect nature like ancient peoples, save resources and maintain a good relationship with nature, So the improvement of the quality of the environment will be conducive to people’s health.

People and animals in an ecosystem and there is a close link. Ecology is a whole, if one of the ring is destroyed, then the human living environment will be destroyed. In a sense, human love for animals is also a kind of love for himself.

From aspect of social, Confucianism has a great influence on Chinese traditional social political life, and the contemporary Chinese social reality needs the reconstruction of Confucianism. Contemporary harmonious society is a society of democracy, rule of law, fairness and justice, honesty and love, full of vitality, stability and order, harmony between man and nature. The implementation of the Confucian ritual, is conducive to building a socialist harmonious society We can learn from the advice that confucianism fou the states, deal with international relations correctly, reduce international disputes, respect other countries people, and build the world together.

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Urban images: street-art, graffiti, and vandalism – in the context of Arnold Berleant’s aesthetics of environment

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Abstract

In the context of contemporary discussion about graffiti and street-art, I claim that it is worth to analyze the field of aesthetics to determine where graffiti and street-art fits. To graffiti and street-art I add also vandalism, meaning here the scratching and scribbling of signs and forms oriented towards the destruction of the object, and together I refer to them as ‘urban images’. I argue that these forms of visual intervention in the urban organism can be well characterized within the perspective of environmental aesthetics as it is currently developed by Arnold Berleant.

Although Berleant does not refer directly to the phenomena of graffiti, street-art, or vandalism, his conceptual framework is appropriate for reflection on these forms of self-expression; as the philosopher points out, every environmental space is the space of action and so demands participation, thereby becoming social space.

Environmental aesthetics departs from visual fixation in reference to urban spaces and underlines the multisensory character of experience, which engages us corporeally and which does not give only visual pleasure. Therefore it allows to refer to urban images as such and simultaneously to differ between street-art, graffiti and vandalism.

Berleant’s metaphors for the city also help us to understand the character of different kinds of pictures and messages on the walls: city as a garden, as a forest, as a machine, as an asphalt jungle, and as a wilderness. Street-art clearly supports a metaphor of a city as a garden, based on the cooperation of cultivated nature with their cultural surrounding; whereas graffiti and the visual impact of vandalism support a metaphor of a city as a wilderness. This potent difference allows for critique of the existing space, influencing forms of action taken up within it, underlining the somewhat tribal character of activities in an urban environment, and defines the tensions, struggles and difficulties present in its experience.

1. INTRODUCTION

Currently we are witnessing increasing debate about graffiti and street art, relating to its character. The most popular subjects are: 1) its potentially artistic specifics and deliberation about how to differentiate graffiti from murals (which we can define as pertaining to the field of art), as well as what to do with unwanted visual expressions on urban walls; 2) its social potential and meaning in highly privatized cities, where social and political struggles of the excluded take place on the walls; 3) if street art can be presented in museums and galleries.

I believe that in the context of this current debate, it is important to analyse first the field of investigation and characterise different forms of visual interference in the urban fabric from the perspective of aesthetics of environment. These different forms of visual interference in the urban fabric I call broadly urban images and claim that this term should also include vandalism (scratched and smeared characters and shapes, aimed at the destruction of objects.) Such a broadly outlined research field requires justification. Urban images – including aesthetic and legally sanctioned murals, graffiti on walls, trains, rooftops, etc., as well as characters, words, obscenities, and declarations of love (drawn, chiseled and painted on staircases, gates, toilets, garbage cans, near bunkers and other places like that) – are determined by the urban surrounding, by the city, and understood as a public space in terms of visual and sensual atmosphere. They are performed at the surface of the city, on its skin; in most cases they do not peer into houses, shops, workplaces, nor entertainment venues. However, as these images are determined by the city, the city is determined by these images as well: they co-create our way of experiencing the city, certain urban neighbourhoods, or specific alleys.

The need to identify differences between various categories of urban images is not a subject of deliberate discussion. Only some difference is often considered,
Although - I claim - without profound insight. The difference between graffiti and street art is arguably due to the eagerness of graffiti writers to differentiate their works from murals, which arise legally and do not require taking up the risk that accompanies graffiti writers nearly all the time; also due to the social desire to beautify urban surroundings by means of street art and bans on graffiti. However, I conjecture that we should consider capturing the noticeable difference between murals, graffiti, and acts of vandalism, exceeding the level of social analysis and superficial aesthetics, and referring to different ways of experiencing the urban space. For this purpose I propose models of experiencing the city as discussed by contemporary American philosopher Arnold Berleant. I believe that his aesthetics of environment gives us proper perspective to capture the specificity of urban images as such, from the perspective of the artist as well as the recipient. It is also helpful in carrying out in-depth categorisation of various types of these images, a result of proposed models of aesthetic experience present in environmental aesthetics, that is: the contemplative (spectator’s), the active (psychological) and the participatory (contextual or field) models; Berleant’s metaphors of the city as a garden, a forest, a machine, an asphalt jungle, and as wilderness are also useful.

2. AESTHETICS OF ENVIRONMENT – INSPIRED BY PHENOMENOLOGY

Aesthetics of environment, developed recently by Arnold Berleant, derives from John Dewey’s American pragmatism and European phenomenology1 (mainly Maurice Merleau-Ponty’s work, although Berleant also mentions Husserl and Heidegger.)2 In this article I focus on phenomenological inspirations, leaving analysis of the pragmatist basis of aesthetics of environment for the future.

The phenomenological approach presented by Merleau-Ponty, who abandoned intentional consciousness in order to focus on the idea of embodied feeling – the sensual perception of phenomena (a reciprocal relationship) – is an important inspiration for Arnold Berleant. Merleau-Ponty analysed the perception of art mainly from the artist’s point of view. When writing about Cézanne, he pointed at the importance of the “lived” pre-scientific experience, as well as the importance of being present “in the world,” to determine the position of the artist.2 The artist is not positioned relative to the world or against it, but instead immersed in the world. Such immersion gives him opportunity to say that “the landscape thinks itself in me,” (se pense en moi), as Cézanne would put it.

According to Berleant, it is essential that Merleau-Ponty draws attention to our life and bodily experiences, practices, and gestures, which lead both to maintaining the status quo, and may also lead to change, transformation, and deformation of it.4 These changes can occur because, as Galen A. Johnson stated: “there is a system of exchanges between body and world such that eye and hand become the obverse side of things, the inside of an outside in which both are enveloped. This is not a logical reversibility of the biconditional, but an aesthetic reversibility.”5

To Berleant’s inspirations with phenomenology I would like to add another phenomenologist, whom Berleant himself does not mention, yet who is an important representative of the twentieth-century French phenomenology after Merleau-Ponty: Henri Maldiney, strongly opposing the two central themes presented by Husserl and Heidegger, i.e. the Husserlian concept of intentionality and the Heideggerian idea of project. Situating himself outside the pursuit of essential being (universal, objective, and transcendental) and focusing on forms of visual phenomena manifesting in reality and on ways of experiencing them, Maldiney reflects on art, especially on modernist painting (e.g. Kandinsky, Jawlensky, Malevich, Klee, Delaunay) and also on Bazaine, Nicolas de Stael, and Tal Coat. He uses a conceptual apparatus adequate to formulating the mode of existence of images in urban spaces and ways of experiencing them. We should pay attention to the way Maldiney presents form. For him, form is always in the process of formation.6 This is why he uses the term, used also by Paul Klee – Gestaltung, not Gestalt. From this approach emerges Maldiney’s interest in the concept of rhythm, and the statement that “Gestaltung and rhythm are connected.”7 This rhythm clearly has existential and somatic character.

The phenomenological approach first introduced by Merleau-Ponty and then taken up by his followers (as for example by Henri Maldiney) may also be related to phenomena outside art - and moreover – to the outside of modernist paintings, like paintings on urban walls, and may lead to proposals of environmental aesthetics. Essential to this perspective is the emphasis on reciprocity, on the artist’s bodily engagement with the material formed and the formative process, and the recognition of artwork as essentially associated with its context outside a museum or gallery. This attitude of contemporary phenomenology allows not only analysis of art, but also analysis of general aesthetic phenomena in the space of our everyday lives.

Notions of the forming form, of rhythm as the organic rhythm of life, as well as the distinction between “illustorative” and “existential” art5 present in Maldiney’s
works, allow reflection on the process of becoming; we can use this to examine the transformation and disappearance of urban images. These images are forming forms that (in most cases) do not have illustrative character, but are existentially determined by somatically committed receptivity, in which the visual stimuli are not the only ones that we receive. Although recently we see photographs of urban images more often on social network sites, forums, hip-hop video channels, etc., their basic nature is determined by the integral experience of people immersed in a particular urban environment. The transference of categories from philosophy and modernist art theory in the context of understanding urban images is justified, because the traditional boundaries of Western aesthetics have been opened for previously overlooked phenomena. Along with the turn to aesthesis there has appeared an opportunity to analyse aesthetically all phenomena that we experience aesthetically via senses, including the city. Furthermore, modernism in painting (which gave inspiration to Merleau-Ponty’s ideas of phenomenology as well as Maldiney) defined itself through medium, technique, innovation, focus on colourful form on the surface of the painting (flat canvas), and drew attention to the way we experience images.9 Urban images are also defined by technique (spray paint, markers, or sharp tools, for instance) and medium (a fragment of the city, the whole city as a canvas.) The importance of this basis, the adjustment of colours and forms to the material substratum, and also the time and circumstances of realisation, as well as forms of reception, can be related to the attitude of the modernists.10 I am not claiming urban images are a direct continuation of modernist art, as I suspend the question of art; I am saying, that urban images – just like modernist paintings – define themselves in terms of media, technology, and innovation.

Berleant recognizes that phenomenology accurately points at the relevance of visceral, integral engagement in reception of an artwork, which differs from passive, disinterested contemplation. For this reason he underlines the immersive nature of the environment, and says that we do not perceive it merely visually, as a separated object that we can know, but as an object in which we are and in which we act. This fits the broader philosophical outline of Berleant’s analysis of perception and aesthetic judgement, as he deeply criticizes Kant’s view of the well-educated, disinterested, contemplative, and rational transcendental subject. Berleant states that an aesthetic experience has more than mental character, also a sensory one that needs engagement of the whole body in the overall integral experience.11 Observing the development of his philosophical consideration, one has to notice how Berleant first trespasses traditional, especially Kantian, aesthetics. This he has realized in his book Re-thinking Aesthetics. Rogue Essays on Aesthetics and Arts,12 wherein he deeply criticized disinterested focus on cognitive contemplation by a well-educated receiver as presented in traditional philosophical aesthetics; he proposed aesthetic engagement as a key concept to understanding aesthetical, sensual experience. This is the foundation for the philosophically-based interdisciplinary research field of environmental aesthetics. It is the concrete proposal within the horizon of aesthetic engagement, and the positive and critical answer to theories based on aesthetical disinterestedness.

3. MODELS OF AESTHETIC EXPERIENCE IN PERCEPTION OF THE URBAN ENVIRONMENT

Berleant describes his phenomenological perspective on art within an active model of aesthetic experience, one of three models he recognizes: spectator/contemplative, active, and participatory/contextual. These models relate to how an individual receives his or her environment. Phenomenological perspective after Merleau-Ponty is not contemplative and rationally cognitive anymore, as Kant’s basis in disinterested contemplation by a transcendental subject. However, Berleant proposes a participatory third model. This model emphasises the interactive side of our existence, actions, and participation in the spaces of our lives in which we are physically engaged through our conscious bodies – perceiving and acting, defining ourselves and our surroundings through activities and their reciprocal transformative impact on our environment.13

Aesthetics of environment based on the participatory model is far removed from visual fixation in relation to urban space and emphasises the multisensory character of its experience. It engages us bodily, instead of providing just visual pleasure. In its framework, “the body as an organic, social, conscious organism is understood as a material node that is both the generator and the product of environmental forces.”14

This model of environmental perception, emphasising the sensually engaged body immersed in a particular environment, in this case the urban environment – since Berleant also examines this type of environment specific to modernity – allows fuller understanding about the specifics of creation and perception of images on city walls. The bodily participation is clear in the case of creating street-art images, graffiti, and acts of vandalism. However, it is also important for the audience of these images.

Whilst perceiving urban images we are immersed in the city, we are moving within its boundaries, smelling its scent (or stench), touching various objects that are
present in the city, and seeing images and forms on its walls. This is a form of perception, the presence of which Merleau-Ponty pointed out in Cezanne’s painting, describing it as “pure.” This form of theoretical reference is useful in analysing urban images; even though Berleant does not refer directly to the phenomena of graffiti, street art, or vandalism, his conceptual framework seems appropriate for reflecting them, because, as he indicated, every environmental space is a space of action, and therefore requires participation through which it becomes a social space.

Although Berleant generally adopts a participatory model of understanding our lived aesthetic experience in an urban environment, considering all three models allows us to examine a significant difference between murals, graffiti, and vandalism. Murals are usually visually attractive and often meaningful – they can be ascribed to the psychological or spectator model, as they are based on the viewer’s perception. They often celebrate tradition, referring to aesthetic conventions. The response to the image’s perception, as expressed by the viewer, is a cognitive approach based upon rational recognition and aesthetic, visual appreciation. Because the image is lawfully created, with the consent of authorities and housing communities, such an image’s composition and colours are intended to harmonise with scenery and bring – at least metaphorically – some message. Regardless of the type of content transmitted through this type of image (because we are dealing with different situations: some make the space more attractive thanks to fancy colours and forms, others open a critical social dimension) reception of these images is written into a model of visual perception interpreted psychologically and semiotically. The transformational power is realized in practices of beautifying, making facades of urban buildings more attractive in such a way that they will harmonise with the environment and bring aesthetic and visual satisfaction.

On the other hand, graffiti and vandalism are images, the experience of which should be analysed in terms of the participatory/contextual model of experiencing the (urban) environment. This model takes into account the continuity between an organism and its environment, and does not separate the subject (perceiving, understanding, and active) from the object (perceived, passive.) We are not just looking at the city, we feel it with all of our senses. Different parts of the city have their own scent, wall texture, and composition; the interplay creates an immersive atmosphere. Sensory stimuli evoke emotions – sometimes a sense of danger, sometimes a feeling of being at home, strength, joy, sorrow, and pain. Among these stimuli, an important role belongs to the feelings prompted by paintings, specifically graffiti and visual evidence of vandalism. These often bear almost no meaning and are just a signature, cry, or pure form. Here I refer primarily to popular images like tags or obscenities, love declarations, and pure forms – whether aesthetically refined or scrawled. When reflecting on the reception of these images within a specific environment, one must take into account the urban, social, and cultural context of that particular piece of urban space and the actively engaged, sensually receptive person within it. This approach is suitable to analysis performed from the point of view of image creators as well as from the point of view of their audience.

3.1 Contexts of Experiencing Graffiti

The context of experiencing graffiti by artists and audiences is characterised by its strong somatic and emotional perception. Graffiti, as an illegally created image, is punishable by laws varying in different countries (for example, in Russia, if the painter’s face is hidden under balaclava, he or she can be treated as a terrorist; the painting itself is treated as a misdemeanour punishable by a fine of several hundred rubles.) Defacement is intricately linked to the rush of adrenaline – the stress, anxiety, mobilisation, rapid and decisive action, and the awareness of possible consequences. At this point I think especially of all the street-bombers tagging places – leaving their aesthetically elaborated signatures on city walls, and to writers painting rooftops (as they call the walls just under the roofs of buildings) and underground trains. It is impossible to approach these images solely from the point of view of their superficial visual aesthetics, even though that also plays an important role. It is necessary to think about bodily engagement as possessing visual and emotional components, but also the creator’s intent to change certain space, certain urban environments, in a physical manner, the images’ connection to adrenaline flow, sweat, the smell of paint, and streets at night.

The phenomenon of graffiti is linked to the privatisation and commodification of public space – phenomena commonly felt and reflected upon in theory. Privatisation of buildings, entertainment venues, and social space, with the intention to generate income, is closely associated with individualism and progressive automation of society in which an individual entity is primarily thought of as a consumer. In the centres of large cities, buildings of glass and steel and other representative constructions are erected, usually covered with display windows and ads, making the space difficult to live in. Individuals that live there are usually affluent or middle-income, and consume food, entertainment, and culture there. However, many residents from surrounding
neighbourhoods and blocks of flats are excluded from this space. In this situation, tagging – like that started by Taki 183 (New Yorker of Greek origin named Demetrius, working as a bicycle messenger, who began leaving his signature in different places) – is a kind of (aesthetic) marking of the space, acting to reclaim public areas. This context is summoned in relation to the phenomena of graffiti and street-art, but generally in an imprecise way, redirecting attention toward the antiglobalisation considerations of Naomi Klein. We must accept that Klein’s works outline the appropriate background, but in order to truly understand graffiti, one should look at the context of what is happening in the specific social environment. In order to do so, one needs to take into account the possibilities, limitations, and ways of life of people living in housing projects and older, run-down neighbourhoods, their perceptual sensibility, and their aesthetics.

Aesthetical experience is an integral experience of the person’s whole body and mind, received via human senses. The importance of consideration on human aesthetic sensibility is underlined by Arnold Berleant in his book Sensibility and Sense. The Aesthetic Transformation of the Human World. He claims that the critical power of aesthetics turns it into an efficient tool for social analysis, and that it can have political implications when it is based on recognition of the human claim for perceptual common goods. Perceptual common goods are directly accessible by the mere fact that we live and breathe within the same architectonic, urbanistic. The desire for clean air and a comfortable, sane environment is democratic, capable of reorganising the system based on private interests completely ignoring the social consequences of their actions. This claim can be visually expressed by graffiti, although (following Berleant’s considerations) that is a form of aesthetic negativity, illustrating the moral problem of people feeling excluded from their environment, now privatized and commercially controlled. We can agree that graffiti can be both aesthetically negative and ethically positive. This however does not refer to acts of vandalism, which are both aesthetically and ethically negative (being aimed solely at destruction), nor to beautiful murals that are positive aesthetically and ethically.

Nevertheless, all of these forms of creating images in urban environments refer to one commonality, the process of appropriation of this environment, of common goods. It is a very important factor: making space “mine” and “ours” by visually marking it without previously asking for permission. Such statements are made by graffiti artists who went through many stages in their work, like Sepe. This appropriation is partially connected to the particular individual’s creativity, but there seems to be a more important relationship with a specific group – not as a social group, but the squad marking their turf, a squad that can be understood with the help of tools proposed by Michel Maffesoli in his book The Time of the Tribes. The Decline of Individualism in Mass Society. When it comes to “homies from the block,” the right approach is new tribalism, the contemporary form of tribalism which has not only a social context, but also an important emotional and aesthetic dimension, manifesting itself in clothing, music, graffiti, etc. It is not that these dimensions are perceived and experienced only by members of the group, the tribe, in a particular environment; they are also available for other recipients, although the way they experience painted walls of residential blocks for example, can be and usually is different from their creators’ experiences. Feelings of greyness, lack of opportunities, coarse walls, gusts of wind chilling to the bone overlap with the visual sensation of strong, large, colourful characters and forms – mysterious to the outsider. As a result, a feeling of difficulty, power, alienation, and uncertainty emerges. The experience of graffiti is slightly different if the person perceiving it comes from another rival neighbourhood, district, or campus. This experience is essentially different if the perceiver comes from there. That does not imply that this person also has to paint, but can uniquely perceive the given space as a space to live, as domesticated, as (more or less) known to people inhabiting it.

3.2 Contexts of experiencing vandalism

This conception allows a fairly smooth transition to vandalism understood as a similar phenomenon, though having different, negative aesthetic characteristics, aimed at destruction of objects in public space. It is difficult to directly refer to modern vandals themselves, since it requires starting a relationship with a usually-anonymous entity. At the beginning of the twenty-first century, the Polish art scene has witnessed the emergence of a group of activists functioning under the name vlepy[v]net. This group does not limit itself to street-art and graffiti, they also are involved in vandalism and postvandalism. Bogna Świątkowska interviewed members of this group for the magazine “Notes for 6 weeks.” In this interview, these people talk about their desire to participate in the city and in the public space, now enmeshed in a net of oppressive norms and prohibitions. They explain how:

“They dream of city 2.0. The name 2.0 commonly refers to internet services, characterised as user-friendly. Simply awaiting the user, finding excuses for participation. The city nowadays is

www.ica2016.org
a space increasingly more oppressive, reducing our behaviour to issues concerning transport and consumption. City 2.0 is a space belonging to a user, who actively co-creates its content.24

Thus, vandalism is an area (like graffiti) allowing realisation of aesthetic commitment to the urban fabric, an aesthetic experience of urban space trespassing the boundaries of traditional concepts of beauty, sublimity, subtlety, symmetry, and harmony. All the objects and images on buildings emit some kind of energy into the surrounding space, and this aura affects people crossing the vicinity. Signs, marks, signatures, inscriptions, and forms do not necessarily give us aesthetic visual pleasure; their presence can interfere with our everyday perception of the city as a creation, respectfully and aesthetically managed. This can induce calm or anxiety, give us a sense of safety or oppression, invite or deter, respond to our expectations in a friendly or intimidating manner. Vandalism is on the negative side of the above distinctions, causing anxiety, a sense of oppression and intimidation. It strongly engages us perceptually, even on an explicit somatic level, such as when we pass walking in the evening an abandoned neighborhood with signs of vandals, feeling the unease in our bones. Acts of vandalism powerfully communicate that this space does not belong to private companies nor to governmental institutions, but is inhabited by by a certain tribe.

4. URBAN METAPHORS

Coming to the end of my considerations, I would like to demonstrate the fertility of Berleant’s metaphors of the city, since they allow a better understanding of the nature of different kinds of paintings appearing on the city walls. Berleant presents the city as a garden, a forest, a machine, an asphalt jungle, and as wilderness. His image of the city as a garden emphasises interconnections between nature and society. “The ‘garden city’ conveys a fusion of nature and society, a cultivated nature in which control takes a quietly benevolent course in promoting the flowering of people’s lives in an Edenic urban setting.”25 Street art images clearly support the metaphor of the city as a garden, based on collaboration between the cultivated nature and the cultural environment, which is an appropriate outcome of managing the city well. However, this metaphor does not fit other urban images well. The metaphor of the city as a forest, where – as in Finland – the importance of harmonious collaboration between nature and society is stressed, does not require any degree of control, unlike the garden. The metaphor of a technocratic machine based on the imposition of rationality on the environment, the metaphor of an asphalt jungle – a cruel and violent space, where the weak are being exploited – neither allows understanding of the specifics of illegal urban images. They can be applied in certain urban areas, but remain on the sidelines. Berleant’s metaphor of the city as a wilderness allows us to critique existing space and how it affects the forms of action taken in it, emphasising the tribal nature of our activities in the urban environment, and the tensions, struggles, and difficulties present in our experience of the city. Graffiti and visual evidence of vandalism support the metaphor of the city as a wilderness. It is a detailed metaphor, bringing attention back to the original character of the urban environment, in which Berleant compares smells coming from bakeries or restaurants to the smells of various plants, meadow, coniferous forest, and moist soil:

“Moving among buildings and along streets has some of the perceptual quality of walking among stands of trees and around dense growth. The background hum of traffic may remind one of the wind rushing ceaselessly through the trees when a weather front is coming through. Pushing one’s way through a crowd resembles the experience of pressing through thick vegetation. Constant alertness influences our passage through both city and wilderness, while the background apprehension of danger from motor vehicles and muggers parallels the constant threat, real or imagined, from the deadly creatures thought to inhabit a wilderness. In both city and wilderness, feeling out of place is a vivid component of the experience.”26

In such an environment there are almost always primitive and brutal vandals at work, who act with the accompaniment of an unusual mixture of feelings: fear conquered by boldness and insolence.27 As “the new savages” they realise their acts of brutalism on walls not simply because they want to communicate something, and to communicate it clearly, but because they wish to express their compulsive desires and needs of integration, local patriotism, opposition towards the authorities, etc.28 The practices of creating urban images have therefore a sensory-political character, placing them outside the political “theatre,” related to the Aristotelian concept of political man and also to the thought of Hannah Arendt.29 Speaking up in the public space, changing this space, transforming it, makes visible all the unresolved conflicts that modern cities try to hide.30 It is also an attempt to recover aesthetic sensitivity appropriated by global capitalism and consumerism, which is nowadays artificially turned up and exalted in order to
make profits. Everything in the modern world has to be constantly faster, smoother, more aesthetic, more controlled, brighter, sweeter, and greasier. Authors of (especially illegal) urban images are opposing that trend.

5. FINAL REMARKS

Analysis of urban images from the perspective of Berleant’s environmental aesthetics is a task that can and should be developed further. The above considerations do not extend to the possible depths of analysis, but rather represent an argument in favour of validity of this approach to the images surrounding us in urban environments. Aesthetics of the environment permits recognition of an image’s different forms within a single perspective, in addition to offering conceptual tools and ways of thinking which allow us to distinguish murals, graffiti, and signs of vandalism. It helps us to take into account, but at the same time trespass, the level of superficial analyses, both aesthetic and social. By focusing on the receptive body – which we are, and through which we operate in specific urban environments and transform them – we can examine ways of experiencing urban images both from the perspective of creators and audience, presenting connections between the environment and a living, active, perceiving body and its surroundings. This also allows us to indicate a significant level of political interplay in such physical aesthetic engagement in the urban fabric, sometimes intended to (though not necessarily intentionally) regain the space around us and also our own aesthetic sensibility, appropriated by the strategies of globalisation, commercialisation, and aesthetic of the big cities. For these reasons, urban images deserve in-depth analysis in particular contexts, not just for the sake of cataloguing and archiving. This direction was taken whilst preparing two publications concerning graffiti and street art that were published last year in Poland: Experiencing art in public space, edited by Agnieszka Gralińska-Toborek and Violetta Kazimierska-Swift, published in Łódź, and Break-
ing the walls of graffiti edited by myself and published in Szczecin. We have just started this analysis of our urban habitat, and it should be explored further.

*I want to express gratitude to Arnold Berleant, who has helped me to develop my concepts and to my mother Ewa Kos, who has always supported my research.

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Figure 5. Shaka, France.

Figure 6. Kala, Poland.

Figure 7. Jackie Kuhn, USA.

Figure 8. Papino Grazz, Indonesia.
6. Form is that which is forming, at the same time forming the space in which it is forming - Maldiney, H. (1973). Regard, Parole, Espace. L'Âge d’Homme. Lausanne, pp.155-156.
9. This way of experiencing images is also described by many modernist artists, among them W. Kandinsky in A language in form and colour (1912) and K. Malevich in Suprematism (1922-1927).
10. Modernists' attitude, determined by technique and innovation, had been described by famous theoretician and defender of modernism C. Greenberg (Obrona modernizmu. Universitas. Cracov 2006.).
16. When using the term “pure form” I do not think about its specific definition by Stanisław Ignacy Witkiewicz, but use it to mean form that is an end for itself outside the narrative or representative context.
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The aesthetic value and the ethical value of technology based on the concept of freedom

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Abstract

This study aims to seek the aesthetic value and the ethical value of technology aside from the usual value of usefulness.

At the beginning, I’ll redefine artefacts as technology in order to understand them as the ontological base of human beings. Then, our aesthetical experiences of technology and aesthetic relationship between technology and human beings will be analysed. The key concept here is freedom — one being the freedom of technology like nature’s being free from human meanings and objects, as argued by Martin Seel, the other being our freedom from technology as suggested by Peter-Paul Verbeek from the standpoint of the ethics of technology. With them, the possibility of the aesthetics of technology will be sketched.

1. INTRODUCTION: TAKING TECHNOLOGY AS THEME IN AESTHETICS

In recent studies of environmental aesthetics, not only is nature often discussed but also cities, parks, theme parks, suburbs, and so on. This situation might be a necessary conclusion from the emerging process of environmental aesthetics, which developed in the latter half of twentieth century triggered by the increasingly global destruction of the environment. So, environmental aesthetics had to be conscious that our environment didn’t consist of pure nature any more, but is a composite of natures and artefacts.

As a result, studies like “an aesthetics of ~” have remarkably increased, contributing to the revelation of aesthetical aspects of our environment unlimited to particular realms of the art and the beauty. However, some merely apply the theories and the evaluating criteria in the past to the contemporary and new phenomena, some still seem to have a bias for the nature contradicting the acceptance of artificiality of our environment. In this situation it is needed to develop the theoretical basis that is more proper for considering the real environment, especially focusing on the non-natural parts, namely artefacts itself. This study aims to take a step in this direction.

2. TECHNOLOGY AND ITS VALUE

2.1 Technology as an ontological base

One of the most important issues in environmental aesthetics focused on nature is: why should we protect nature for reasons of its beauty? Or should we not then protect ugly nature? The problem here is that there is no axiomatic correlation between the aesthetic value and the ethical value of nature. For this problem, some authors, such as Martin Seel and Kiyokazu Nishimura, seek to build a bridge between the two values. Their discussions are persuasive to some extent, revealing natural beauty as the aesthetic and the ethical reason for conservation, but we shouldn’t overlook our aesthetic experiences with regard to artefacts, because our Lifeworld now consists of rather more artefacts—which aren’t only an external life condition, but also regulate us ontologically. For example, the cell phone not only makes it possible to talk with someone at a distance, but also fundamentally changes what our communication could be and regulates it too. Besides, we are surrounded now almost by artefacts and they mediate our...
Lifeworld, even if we want to approach nature. From this standpoint, I want to redefne artefacts as ‘technology’ not as mere tools or objects, but as what constitutes our ontological environment, as Gernot Böhme has suggested⁶.

2.2 Values of technique, aside from usefulness

According to Martin Heidegger, whose theory is now understood as a classical philosophy of technology, violence of technology is caused by the essence of it: the Framework (das Gestell)⁷. With this characteristic, technology challenges nature to reveal itself only as something useful for human purposes and conceals what nature is in itself. Focusing on not only the relationship between technology and nature, but also that between technology and human beings, technology has a value in so far as it is useful to exploit materials and energy from nature.

Heidegger explains, however, that another relationship between technology and nature could be possible, such as ποιήσις (poiesis), in which nature is not reduced to usefulness. Could we then also assume another relationship between technology and human beings and any values except usefulness?

Here, we need to distinguish between several cases concerning three factors: human beings, technology, and nature. In the first case, we human beings approach nature mediated by technology. In the second case, nature isn’t our object and we just relate with technology. This second case can be further divided into two situations: using technology like phone-calling or driving; and being surrounded by technology as our environment and perceiving it. Though we shouldn’t ignore every case to examine the aesthetic aspect of technology, we’re not handle all cases at once in this paper. So, I take the last situation as the theme here and attempt to sketch the aesthetic value and the ethical value of technology in an analogy with nature, referring to the recent discussions about the aesthetic value and the ethical value, which I mentioned at the beginning.

3. TECHNOLOGY BEING FREE FROM HUMAN MEANINGS—BASEDON SEEL’S AESTHETICS OF NATURE

3.1 Kohjoh-Moe—As thetic appreciation of technology

First I introduce an example of an aesthetic appreciation of technology.

Since about 2000, the phenomenon ‘Kohjoh-Moe’ has come into fashion in Japan. It refers to a kind of weakness or liking for industrial buildings such as oil plants, cement factories, and ironworks—the scenery of heavy industry. But the viewers visit such plants not to look around inside and to learn the histories or industrial functions of these structures. Instead, they aesthetically appreciate the exteriors: complicated pipelines, huge tanks, night-time lighting and so on.

Kohjoh-Moe, which was a kind of Otaku culture among a few fans at the very beginning, has acquired more and more fans as well as a greater range of the appreciated objects in these past fifteen years. At this moment, we can join tours at some famous industrial zones in Japan. The Japanese ministry of land, infrastructure, transport and tourism runs a website, "Infra-tourism⁸", from which one can get information about not only plants but also various large-scale constructions. There also have been some exhibitions such as “Appealing Plants” (a photo exhibition at Amarabu Art Lab, Hyogo. January 20 – February 28, 2016) and “Civil Engineering” (at 21_21 DESIGN SIGHT, Tokyo. June 24 – September 25, 2016). While I will also make a more empirical analysis of this phenomenon for another paper, we want to make clear what aesthetic matter happens here.

3.2 From Kant’s disinterestedness to Seel’s contemplative attitude

As far as I know, there are hardly any aesthetically specialized discussions about the emerging topic of Kohjoh-Moe⁹. It is interpreted as a kind of ‘beautility’ (beauty of utility) or in the context of architecture. Such interpretations seem to try to describe the characteristics and the qualities of plant buildings compared with artworks that have been already researched in existent aesthetics and art history. But we are now paying attention on not only the plants as objects but also what is happening between plants as object and viewers as subject.

To put it simply, we could say that what a subject perceives here is a representation of a plant as Kant in his Critique of Judgement explained the following:

To apprehend a regular, purposive building by means of one’s cognitive faculty (whether in a clear or a confused way of representation) is something quite different from being conscious of this representation as connected with the sensation of satisfaction. Here the

⁷Heidegger (1954).
⁸http://www.mlit.go.jp/sogoseisaku/region/infratourism/ (as of Aug. 30, 2016.)
⁹Only there is a book written on the standpoint of landscape engineering and it’s very referential. But this study focuses mainly on the techno-scape (technology + landscape) itself and doesn’t mention enough the aesthetic phase of the relationship of the subject and the object. Okada (2003).
representation is altogether referred to the subject and to its feeling of life, under the name of the feeling of pleasure or pain.  

Martin Seel is further developing this concept. He suggests the contemplative attitude (die kontemplative Einstellung) as a perception model having a similarity with Kant’s disinterestedness. According to Seel, contemplation is defined as to gaze at something while disregarding every meaning, such as social, cultural, political and so on, which usually constitutes our Lifeworld and with which we can recognize it, while a subject is keeping to stay in Lifeworld based on the physical senses. What is appearing here is the far-from-meaning phenomenal individuality (die sinnfremde phänomenale Individualität): the play of phenomena without functions in the real world and existential factors. Seel explains it thus:

It is neither the true, the objective, nor the appearance-less world which there open nor a fictitious or illusory: it is a world in which everything is getting to be worth observing at all once, what is usually not worth observing. We abandon the pragmatic and every other worthy (also every other aesthetic!) arrangement of the world: not for sake of a new, real arrangement, but to attempt to see things and space of our surroundings without such arrangements.

As Seel says ‘therefore, we can also define the aesthetic contemplation just as disinterested sensory perception’, and thus, his concept seems to be the same as Kant’s disinterestedness. However, he puts an additional explanation: ‘in spite of many points of contact, Kant’s concept of disinterestedness is another one. His definition concerns not only free sensory activities, but also favour to >>pure<< forms and shapes.

In other words, Kant aims to define what the condition of perception should be in the aesthetic judgement. The condition disinterested is one of the forms of the aesthetic judgement in which representations of things are observed; however, he doesn’t state in an obvious way how a subject favours the representations of things and what consciousness he/she has while favouring though he just says ‘that which merely pleases him is beautiful’. The concept of being disinterested, which is explained in comparison to pleasant and good which concern interests is a negative definition and doesn’t seem to have positive characteristics.

On the other hand, Seel’s contemplation isn’t defined as a condition or a form of the aesthetic judgement, but could be understood as a description of what actually happens in aesthetic perceptions and how a subject perceives an object. Additionally, as we above looked, the contemplative attitude doesn’t mean just being disinterested but rather causes to release every possible interest in exchange for abandonment of the pragmatic and existential interests.

3.3 From disinterestedness to freedom

Kantian aesthetics of disinterestedness are also named the ‘aesthetics of detachment’ and assumes the subject to be on a transcendent position, being distanced from the object. After the 20th century, however, art works have expanded out of frames and into the real world where appreciators exist, and our environment has revealed itself not as objectified natures, but as a composite of nature and artefact surrounding us too. In such a shift, the aesthetics of detachment has become inappropriate to understand what our aesthetic experiences actually are. However, if we rashly jump to the opposition, the so-called ‘aesthetics of engagement’, and try to take all the objects of our perception into the human meanings and context, we might overlook a particular aspect of our aesthetic experiences. We can now regard Seel’s perception model of contemplation as an attempt to moderate the dichotomy of detachment and engagement, which: (1) develops Kantian concept disinterestedness not as a conditional form of the aesthetic judgement, but as a description of the aesthetic perception; and (2) changes the meaning of disinterest from negative to positive, that is, from ‘without any existential interests’ to ‘with any possible interests free from existential interests’.

Though Seel insists that we can contemplatively perceive artefact, technology in our concept, as well as nature, he presumes that nature is more proper to contemplate because in the case of artificial objects, on which ‘we first have to disregard functions which are allocated or could be allocated to them’. As we repeat, there is no untouched nature anymore; however it doesn’t mean that nature in our age is fundamentally made, arranged and controlled by human beings. Therefore, nature is free from our existential meanings and context, to some extent, and has been, from the beginning.

I’m not opposed to Seel in this direction, but want to emphasize here that we are certainly able to perceive technology contemplatively and actually do it, such as in the former example, Kohjoh-Moe. In an aesthetically contemplative perception, Kohjoh (plant) appears and play free from human meanings and our instrumental

10Kant (1914, 45-46).
16Kant (1914, 54).
interests. And at that time, we, the perceiving subjects, are also able to gain freedom from the violent control of technique.

4. HUMAN BEINGS BEING FREE FROM TECHNOLOGY—BASED ON VERBEEK’S PHILOSOPHY OF TECHNOLOGY

4.1 Suggestion from Verbeek’s theory

In 1.2, we glanced at Heidegger’s theory for technology, which discloses the essence of technology as the Framework (das Gestell) challenging nature to reveal itself only as something useful for human purposes. In this situation we, human beings, are also challenged to use nature with just instrumental interests. How could we then behave in such a situation? Peter-Paul Verbeek says, ‘for Heidegger, the only way out of the technological framework is an attitude of the releasement (die Gelassenheit). This attitude, for relation to reality would only reconfirm the hegemony of the will to power.’ 18 However, Verbeek himself criticizes this attitude (it is also impossible in the practice of our life in the real world) and is sketching a new philosophy of technology seeking to build an alternative relationship between humans and powerful technology based on Foucault’s theory of power.

Human beings are products of technology, just like technology as a product of human beings. This does not mean that we are hapless victims of technology, but neither does it mean that we should try to escape from its influence. As I concluded in chapter 4, in contrast to such a dialectic approach, which sees the relationship between humans and technology in terms of oppression and liberation, we need a hermeneutic approach. 19

4.2 Critique of technology and the hermeneutic ecology

Technology should be understood neither as the opposition to human beings and nature nor as an interrupter of the true relationship of them, but as a constitution of the environment where we live. Based on this assumption, we should ask what relationship we actually have and could have.

Hans-Martin Schönherr-Mann had a referential discussion for this point. Based on a critique of metaphysics and technology by Heidegger and Nietzsche and the “weak thought” by Italian philosophers, represented by Gianni Vattimo, Schönherr-Mann criticizes current scientific and technological ecologies. Because these ecologies have the same attitude as technology, which is the very cause of environmental destruction, also called instrumentalism, which objectifies nature and handles it as if it was in test tubes in laboratories. Schönherr-Mann suggests the hermeneutic ecology, an alternative to these ecologies, which aims to rehabilitate the relationship to nature with aesthetic experiences of changeable nature as phenomena. His thought is, however, to be interpreted as rather an ontological aphorism on a philosophical dimension and would not give a specific answer as to what the hermeneutic ecology actually could do. Taking this thought in our context, the aesthetically contemplative perception of technology, in which technology appears as free phenomenal individualities, frees us from the violent control of technology and could be considered as a kind of practices of the hermeneutic ecology. It will be a moment where a relationship with technology is formed, mediated not with the usual value of usefulness but with the aesthetic value.

5. TOWARD AN AESTHETICS OF TECHNOLOGY

5.1 Apprehension for the unlimited aestheticisation

It is possible to argue against our explanation for perception of technique with the theory of aesthetic contemplation because it might be an extreme aesthetic attitude.

For example, Japanese Aesthetician Kiyokazu Nishimura criticizes an extreme aesthetic attitude based on disinterestedness and says that our aesthetic experiences are rather ‘social, cultural and conventional behaviour which aesthetically organizes and frames non-aesthetic perceptions of object in particular conditions based on certain concepts.’ 21 He defines it as the aesthetic framing, i.e., what makes perceived objects aesthetic, what lets us perceive something aesthetically is the framing formed with various human factors, like the art world, ordaining what art works are. Indeed, our example, Kohjoh-Moe, is also influenced by some representations in existent art works, such as photos of Bernd and Hilla Becher, movies like Blade Runner by Ridley Scott and Solaris by Andrei Tarkovsky and games, and is now also strategically launched as a new type of tourism. We could admit that they are the very aesthetic framing for Kohjoh-Moe; however, I insist that there is an aesthetic aspect of contemplative perception that disregards even the aesthetic framing. As we saw in 2.2, Seel said also ‘we abandon the pragmatic and every other worth (also every other aesthetic!) arrange-

18Verbeek (2011, 71).
19Verbeek (2011, 155).
21Nishimura (2011, 58).
ment of the world. Remarkably, Seel gives up even the aesthetic arrangement in aesthetic contemplation.

I don’t intend to deny the aesthetic and ethical superiority of nature to artefact and the concept of the aesthetic framing itself; however, it does not mean that we are not able to perceive technology aesthetically nor does it mean that every aspect of our aesthetic experiences is determined by the aesthetic framing. I don’t also intend to just worship unlimited aestheticisation and make anything, even kitsch or bad taste, into aesthetic objects. My purpose is to bring out the aspect of actual aesthetic experiences in the technique-environment and analyse its aesthetic values and ethical values.

5.2 From the aesthetic value to the ethical value—ethics of the good life

For Seel, contemplative aesthetic experience perceiving the freedom of nature is the aesthetic recognition, which leaves nature freely as itself. At the same time, such experiences comprehend an interest to free and good life being not reduced just to instrumental attitudes and have therefore the ethical value for human beings too.22 For Verbeek, the matter is not how to overcome the control of technology or how to escape from it, but what relationship we could and should build by not submitting to technology. Though they follow different themes, the aesthetic experience of nature and the ethics of technology, they give a common perspective: not the ethics of rightness (the normative ethics) questioning what I should do, but the ethics of the good life questioning what subject I would / could be and how I would / could live.

When we also share this perspective in addition to the concept of freedom, the purpose of our aesthetics of technology will be clearer. That is, the aesthetics of technology shouldn’t be a base encouraging aesthetic experiences of technology uncritically or a mere theory explaining them, but it would be an ethical and practical concept to accompany with technology. Then, how does the aesthetic value in the perception of technique, which we’ve derived from Seel and Verbeek turn into the ethical value?

First, like aesthetic experience of nature, aesthetic experience of technique itself is ‘a to-performance-oriented behaviour beyond of thinking and acting’ and it could be, therefore, an excellent reality of the good life.

Secondly, the freedom of aesthetic experiences of technology, in its dual meanings, does not indicate a mere invalidate of control or that anything goes, but rather implies the limit of human beings to technology. In the aesthetic experiences of perception of free technology and being free from technique, our prejudice that we produce technology and can rationally understand, control it at all will be once halted. In other words, the reservation functions as a correction for both the dominating attitude of technology to human beings and nature and the dominating attitude of human beings to technology and nature. In this sense, aesthetic experiences of technology could have the second important ethical value.

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The significance of silence and non-sense in appreciation of nature

**Abstract**

The silence of nature reveals something very substantial, something that at first manifests itself by giving rise to a certain non-sense. Our relationship towards nature – and the values that derive from it – are not a stable phenomenon that could be revealed once and then kept forever. Rather they develop in direct confrontation so that they may be interpreted later. As J. F. Lyotard says, even silence is a kind of phrase, which still receives a reaction from the human. Lyotard’s and E. Levina’s ideas are inspiring for the further development of Cheryl Foster’s concept of ambient and narrative dimension of aesthetic values and we can also use them to identify a kind of an injustice towards nature that occurs when we prioritise the narrative dimension. The excessive “loudness” of culture then overshadows the ambient dimension, which could in fact be considered to be the dimension that predates any narrative. For, as I will argue, in order to “ascertain its value” we need to make efforts beyond the sphere of sense and security.

I.

In his book Earth, Bill McKibben reflects an important moment in the relationship of man towards Earth. The flight of Apollo 8 into space radically disrupted the astronauts’ everyday reality by a brand new perspective – Earth, which due to its complexity had until recently been a hard-to-comprehend environment, in which one cannot be but too “immersed”, suddenly became an object, a “point” that can be grasped. Looking from space, Frank Borman and Bil Anders saw the first literal rising of Earth, a picture that would later be called The Blue Marble:

“On the fourth orbit, Commander Frank Borman decided to roll the craft away from the moon and tilt its windows toward the horizon – he needed a navigational fix. What he got, instead, was a sudden view of the Earth, rising. “Oh my God,” he said. “Here’s the Earth coming up.” Crew Member Bill Anders grabbed a camera and took the photograph that became the iconic image perhaps of all time. “Earthrise,” as it was eventually known, that picture of blue-and-white marble floating amid the vast backdrop of space, set against the barren edge of the lifeless moon. Borman said later that it was “the most beautiful, heart-catching sight of my life...” (McKibben 2010, p. 2)

There is a paradox. Although Earth itself is much more complex than its descriptions from various disciplines, the narrative has still bigger significance. This is caused by one of main characteristics of “Earthrise” – the fact that it is “mute”, or “silent”. It is not true that the appearing Earth has “nothing to say”, but our capacity to grasp such a “concentrated” phenomenon using components for which we already have terminologies and models is limited.

II.

There has been a discussion amongst aestheticians of nature about the role of scientific information and the sociocultural context in the appreciation of nature/environment. We can distinguish between the cognitive approach, which considers the knowledge of natural sciences to be a necessary prerequisite of proper appreciation of nature, and the other, less distinct approach in which individual authors attempt to defend the commonly present, albeit more elusive, layers of our experience with the natural world. There is however one interesting attempt to embrace both – in the concept of two dimensions of aesthetic value, explored by the American philosopher Cheryl Foster in her essay The Narrative and Ambient in Environmental Aesthetics.

Appreciating nature/environment by reforming it into a web of meanings – leads to the creation of a “patchwork” environment and can overshadow phenomena that are harder to notice and related to the other dimension, which is the essential, albeit often neglected – ambient dimension. This dimension concerns the sort of experience that occurs in direct confrontation and,
“speaks” to us in a new, unpredictable fashion every time. “In the ambient dimension, the environment as an index of conceptual frameworks recedes and we encounter nature as an enveloping other, a place where the experience of one’s self drifts drastically away from the factual everyday. […] The usual habit of cognitive separation into categories dissipates in the face of an open encounter with that which presents itself, at least on the surface, as radically other from us. […] we refrain, if only for a while, from boxing everything into neat cognitive packages.” (ibid., p. 133) Foster stresses the importance of the phenomenon of “acquaintance”.

While Foster may seem to “bridge the gap” and argues that both dimensions are complementary, I dare say that despite of that there still remains a hidden but crucial perspective from which we can approach the relation of both dimensions. Even though facts never originate from themselves, the means of their emergence have been mostly ignored – what Foster calls the narrative has its origin in what she calls the ambient, and this, as we will see, is essential for aesthetic appreciation. We can follow an important phenomenological approach of Maurice Merleau-Ponty (1971, p. 102) here who says, speech differs from gesture in the fact that it can sedimentate, i.e. create a collection of vehicles of expression that we use in our utterances. Through this ability of sedimentation, speech can create the illusion of final truth and it can create seemingly coherent worlds with dangerously well-defined boundaries between good and evil, truth and lie.

To develop more my approach, lets imagine for a while that Earth is not an object, as we usually deem it to be, but rather a situation, similar to the human body or the environment. It is the result of all its constituent parts that constantly keep changing. Each new moment brings something that was hidden to the astronauts a second ago. Earth is literally a herald of its, and their, future nature as an enveloping other, a place where the experience of one’s self drifts drastically away from the factual everyday. Every moment of our experience is different in its “new revelation”. In this case, it is no longer that easy to “compartmentalize” Earth experimentally and rationally unto individual components – we can only do so to a limited extent, and only based on an already-passed moment which we therefore “hold on” to. In order to be able to name any part of the revelation, it has to be translated from an ambient pell-mell of larger complexity, which we confront and which we make discussable by assigning terms to it. When it comes to the natural world, I consider the diversity of the biosphere makes accessible something that the more superficial inanimate world cannot – biodiversity mirrors a myriad of living potentialities, which of course includes the humans. If we only have a seed of a plant, we are deprived of the whole process and situation called a flower or a tree. Even if we could change the flow of time and develop complicated devices before the appearance of the very first plant, our talented physicists could perhaps describe the materials of the seed and the rules that bind it together. It would be a nice model. But we would still be deprived of the real, diverse manifestations that are independent of our will and personal experience.

III.

Let us than consider more precisely what happens when we confront something that is silent, contrary to what we expect things to be. For building upon Foster’s concept of narrative and ambient dimension and the phenomena of “enigmatic speech”1 there seems to me helpful interdisciplinary discourse of postmodern philosopher J. F. Lyotard’s and his concept of being “silent” in contrary to narrative “rush”. And as well philosophy of E. Levinas who helps us to constructively reflect a question what actually happens when we encounter or explore something “different”, something that arises in front of us.

Lyotard considers silence to be a special example of a phrase, an “emotional” one. The speaking matter may be considered a phrase that alerts us of its presence simply by affecting us. “This is why sensation is a mode of feeling, that is, a phrase awaiting its expression, a silence touched with emotion.” (ibid., p. 63) According to Lyotard, the absence of a phrase is also a phrase: “A wink, a shrugging of the shoulder, a tapping of the foot, a fleeting blush, or an attack of tachycardia can be phrases. – And the waggling of a dog’s tail, the perked ears of a cat? – And a tiny speck to the West rising upon the horizon of the sea? – A silence?” (ibid., p. 70) In order for an emotional phrase to obtain communicable character, there must be an active addressee who converts this phrase into a “new universe” – space-time coordinates in the form of an opinion (in simpler terms we might say that the addressee gives the phrase a communicable

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1The term is there borrowed from Theodor W. Adorno, who thinks that in the case of appearing nature, is essential for us to quiet down, to become more silent, specifically because “the origin […] is the enigmatic character of nature’s language.” (Adorno 2004, p. 94) According to him, “appearing nature wants silence”, and exclaiming “How beautiful!” at the sight of it only prevents us from appreciating it. (ibid., p. 90) After all, even sunset has been ruined by kitschy paintings. (ibid., p. 94). Why is it more worthwhile to remain silent?

2Lyotard, building on Kant’s transcendental aesthetics, describes the relationship between the communicating “I” and “you” as a situation when an unknown addressee (the one who talks) sends matter (literally “speaks matter”) towards an addressee (the one who is talked to) who, in Kant’s words, “therefore understands [this idiom], at least in the sense by which he or she is affected by it.” (Lyotard 1988, p. 62)
form). (ibid.)

The position of nature/biosphere, which is “silent” towards humans and communicates only through “enigmatic speech”, should alert us to an injustice that we commit when we focus solely on the usual phrase or narrative. Before I can describe this injustice, though, I would like to explain Lyotard’s concept of being “affected” by matter for which he borrows the ideas of Emmanuel Levinas.

Levinas explains that the “I” always remains enclosed in its domain of constitution or its domain of experience. This finitude is necessary for the other (”you”) to be the other, to be the revelation/the marvelous. “The other can only befall the ego, like a revelation, through a break-in.” And importantly, “if sense belongs to the dialectic of the self, the event of the other turns it into non-sense.” (according to Lyotard 1988, p. 110) During confrontation it is crucial that this closedness, which is a feature of our interiority (that which separates itself), does not prevent us from coming out – the exteriority must be able speak to us and reveal itself in an “unforeseeable movement” (ibid.) If the “I” were only an enclosed moment of the dialectical alteration of the self, the “you” would not be able to reveal anything that the “I” does not contain already. Here it is important to admit that the other announces no sense, it is the announcement, it announces the lack of knowledge.

When the other (the “you”) appears, the “I” is violently expelled from the position of the addressee, which is the position of enjoyment, power and cognition. A scandal occurs for the “I” – it has been displaced into the position of “you” where it tries to repossess itself through the understanding of what has dispossessed it. (ibid., p. 110)

Usually when the “I” confronts the “you” in this manner, a phrase is formed in which the “you” returns to the position of an addressee in order to legitimate or reject the scandal of the other’s phrase and of its own dispossession. (ibid., p. 110) Lyotard uses the philosophy of language to examine situations where there is a so-called differend – a case in which no legitimation is possible because the “you” cannot talk. “As distinguished from a litigation, a different [differend] would be a case of conflict, between (at least) two parties, that cannot be equitably resolved for lack of a rule of judgment applicable to both arguments.” (ibid., p. xi) Using Lyotard’s concept of a differend, we can identify injustice towards nature. The first case is when there is no “you” here that could legitimate or reject the scandal of a phrase. If we accept that the only relevant proof would be for the “you” to speak up, then the proof is impossible. Similarly, a tree will never state an argument for its defense. “The differend is the unstable state and instant of language wherein something which must be able to be put into phrases cannot not yet be.” (ibid., p. 13)

Even when the “you” is silent, the “I” is never without reaction. The most frequent case is when the “I”, in an attempt to form an opinion of its own, assumes the position of the other. If the addressee cannot exercise the position of the addressee by forming subsequent phrases, he is doomed to assume the position of referens: the one who is talked about. (ibid., p. 100) One of the partners of “you”/”I” switches to the position of “we” and forces the “you” into the position of “it”/”they”. The “they” then loses its autonomy whereas the “we”, which is a sort of a representative or a spokesperson (but not a real “we” as a combination of two autonomous subjects “I”/”you”), obtains legitimacy. (ibid., p. 102)

In the case of the narrative dimension of aesthetic value or in the case when nature is handled in a utilitarian way or is the subject of research, we should be aware of the fact that it is always in the position of referens, and one cannot enter into relation with it. Only a direct experience with the aforementioned “silent revelation” (which also means with the ambient dimension) leads to a significant formation of values. The injustice that we commit on nature by not allowing it to be “heard” happens when we become absorbed in the heights of abstract concepts and lose touch with the subject of our experience/cognition. Even our imagination can be a form of activity which supports the weaving of narrative, and we can then look away from whatever is happening.

IV.

From this point of view I can find problematic moments at the field of environmental aesthetic. Emphasis on sedimented narrative in cognitive approaches causes the (aesthetic) differend. Problematic is also other concepts. For example Arnold Berleant3, the author of many texts dealing with the aesthetic appreciation of nature or the environment, has discussed and advocated for the importance of engaged experience. His concept of aesthetic engagement, nevertheless, also shows what we can lose by being engaged and frame by social context. Becoming engaged can be the same like becoming immersed – it can itself create a separation between the human and the experience of nature – even the act of retaining ontological certainty amongst social ties, financial and material realities, and general inertia, may be seen as a very distancing factor. It can prevent a person from being able to hear the exteriority/the nature “speaking”, and prevent the exteriority from revealing itself in an unforeseeable movement. When dealing with

art that problematises many social norms, how would Berleant convince a person who is intolerant to ambiguity to even undergo such a multi-sensory experience? Also person who is trapped in their fears or worldviews will hardly open up to non-sense.

Ambient dimension may be here connected with certain passivity (specifically, we can only experience it in a state of contemplation which could be misinterpreted as detachment or passivity, which is what Berleant criticises on Kant). This does not mean that the experience of ambient dimension is not active, or more precisely, that its contemplation is not active. In reality, there is a lot going on – there is a new revelation, a disruption and reconfiguration of interiority, a dispossession of “I”, the confrontation with the non-sense of the other. All within the cancellation of the subject-object dualism (which is Betleant’s goal). As Seel says: “When it comes to all these forms of engagement, we can therefore say that ‘active passivity’ crucially defines the state of those involved – at least to the extent that associated acts and experiences represent a liberating encounter with otherness and others.” (Seel 2014, p. 279)

Also imagination, defended by Emily Brady (Brady 1998 and 2003), might than actually be detrimental in this case, imposing contents and qualities. Images and initially vague findings that derive from the ambient dimension do not have to require, according to me, the ability for imaginative work – this is useful only later, in the effort to connect them with previously existing images and narratives, and to express them as phrases inside an existing web.

The ambient pell-mell, along with the exploration of interiority, pose a great challenge. In the words of Merleau-Ponty: “If it is true that as soon as philosophy declares install itself in a locus where they [reflection and intuition] have not yet been distinguished, in experiences that have not yet been ‘worked over,’ that offers us all at once, pell-mell, both ‘subject’ and ‘object’, both existence and essence, and hence give philosophy resources to re define them.” (Merleau-Ponty 1968, p. 130) Based on the discussion presented above, I dare say that it might be unnecessary to approach a locus where things have not been distinguished yet – it should be enough to allow ourselves to break up sedimented meanings, and by doing that, to allow the ambient dimension to “enter” the well-known world of “cognitive packages and indexes”. This is not just a concern of philosophy but also of working with our everyday experience.

**Conclusion**

The purpose of this contribution was to discuss the significance of silence and non-sense in appreciation of nature. It is the audacity to face the differend, the non-sense, what allow us to get closer to nature as if it were in the position of “you”. Which is why there should be a more thorough discussion about deepening our aesthetic experience/sensitivity. The experience of the ambient dimension of aesthetic value not only includes appreciation, but also fosters our empathy towards the other (the “you”).

In order to develop values connected with nature, we need direct experience. Consequently, the value of nature/the biosphere is according to me formed only during direct confrontation. Here, a paradox comes into being – in order to benefit from the acquaintance with nature must be easily available to us. And even that is true only when culture (the narrative) quiets down, so that it may again “report” on the experience later. Stories and scientific facts may help us to more colourfully understand our experience, to talk to other people sharing the same terminology, or to decide where to go in order to continue our experience, but by themselves they are merely a pale imitation of direct aesthetic experience with nature.

In further studies of what happens during our experience of something “different”, it is important to explore in more detail the phenomenon of dynamic interiority and its overcoming, both of which seem to be crucial for future contemplations about the ambient dimension of aesthetic value. When Berleant ignores human interiority and the mechanisms which help us to constructively work with it (such as a certain form of distance or disinterestedness, which in fact always mirrors a higher degree of complexity than what we are able to comprehend in the given moment, while at the same time mirroring the constant change and fluidity of the world), he makes it impossible to differentiate aesthetic experience from automatic adherence to sociocultural norms or from the pursuit of one’s own enclosing emotional patterns and mechanisms.

These can be, unlike the norm of evaluating nature as landscape scenery, the real factor that causes distance between ourselves and that which we call the nature. And than, in our relationship with nature, we approach it mostly as an object that is to be manipulated.

**Bibliography**


General Session

Abstract

The term ‘ecosystem services’ refers to the material and spiritual benefits and goods that we receive from nature, in a broad sense from all kinds of environment. The various forms of such benefits have begun to be called ‘services’. Nature serves us by producing the material and non-material (intangible) prerequisites for our life. This is also the foundation of our aesthetic well-being.

Does humankind reciprocally serve nature – or only itself through nature, with the intention of exploiting it? What do we know of nature’s reactions? We see when nature suffers or flourishes, and we also observe our own effect on its state. As much as our well-being is dependent on nature’s services, nature’s well-being is increasingly dependent on us and our culture.

Keywords: aesthetic well-being, aesthetic civility, aesthetic welfare, eco-aesthetics, eco-art, environmental beauty, novel ecosystem.

1. PERSONIFICATION

The service idea humanizes the non-human. While the personification of nature and the entire environment acts as an aid to thinking, it also confuses. In the background, a mythical image of nature acts, though to modern people mainly as an allegory and metaphor. Personification has become literally illustrative, as in the performances of Riitta Ikonen, a Finnish performance artist who dresses herself and her models with plants in natural settings (Haapala 2014, 34–38).

This manner of performing and speaking – which the actual natural sciences carefully avoid – is still common in essay-like nature-writing and lyric nature poetry, which emphasize the interaction between humankind and nature. The operations of nature are explained in the human terms of intentions and goals, predilections and rejections. Nature is seen as an understanding companion, conversational company, to which we are connected by an emotional bond. Arnold Berleant describes this kind of engagement as follows: “As experienced, environment does not stand apart but is always related to humans, to the human world of interest, activity, and use. This is the human meaning of ecology.” (Berleant 2013, 70.)

It is not only organic nature and its individual members that are seen as a partner, it can equally well be a machine or building, or a humanized home region, a native land, and common world (on cultural ecology see Pagano 2014). Natural and cultural sites that are regarded as significant to an individual or group have begun to be “adopted”, which means a commitment to take care of them. In cases of displays and artistic performances some have gone even further, involving “marriage” to Lake Kallavesi in Finland, to the Eiffel Tower in France (Erika Eiffel), and the former Berlin Wall in Germany (Eija-Riitta Berliner Mauer).

When language takes control, nature becomes, when speaking, an image of the human body and like human-kind, reinforcing an emotional relationship and empathy. For example, one can sorrow for uncultivated fields being taken over by forest, or for deserted villages – at the same time knowing that the residents who have left may be happier elsewhere.

2. AESTHETIC WELFARE SERVICES

Welfare can be examined from the point of view of both humankind and nature. Our conception of what is best for nature is often a narrow mirror image of our own well-being. We think that we know from the model of our own experience what is best for plants, animals, and even inanimate nature.

Aesthetic welfare is the term Monroe C. Beardsley examined in his congress lecture “Aesthetic Welfare” at the Sixth International Congress of Aesthetics in Uppsala, Sweden, in 1968 (published in 1970 and 1972, enlarged 1973). It refers not only to the taking care of the preconditions
of our needs involving beauty, but also to the pleasure arising from the fulfilment of these needs.

A welfare state – like the Nordic countries Finland, Sweden, Denmark, Norway and Iceland – provides foundations and sets standards for well-being of its citizens. It arranges and ensures the material, institutional, and social preconditions for happiness and good life. These include work and income, safety and education, the possibility to practice physical and intellectual culture, leisure pursuits and recreation. Society, of course, cannot ensure realization and subjective satisfaction – which, whether possible or not, remain the responsibility of each person.

According to Beardsley, the environment has aesthetic wealth or capital, from which each person can only take a part for their own use. Use presupposes not only sensory sensitivity, but also conceptual competence and skill, which can be taught and learned, thus permitting one to realize one’s own possibilities. The prerequisites are given by aesthetic education and culture.

Nature itself, the whole environment, guides by its reactions, through trial and error. How does nature guide? Let us take two examples from the field of art. Laila Pullinen, a famous Finnish sculptor (1933–2015) describes her relationship with her material, stone:

“I feel that I let the spirit of the material out when I find the language that it speaks. Stone, for instance, has the kind of magic in that it cannot be chiselled against the grain. You first need to find in which direction it wants to be cracked. In walking around and sculpting and polishing the piece, I find the correct angle in which it will be responsive to my hand. The stone advises the sculptor through its own being. (Quoted by Tihinen 2013, 32.)

Another example comes from Tapani Viljamaa, a glass blower in the Finnish Iittala Company, who says:

“It’s fascinating to struggle with a living material. Glass is a material that does not forget if you do not treat it well. It has a memory. (Quoted in a brochure featuring the new Ruutu Collection by Iittala, 2016.)

Beauty is, on the one hand, the source of our well-being, on the other hand, the result. The aestheticity of the environment is something that maintains and produces human well-being. The health effects, both physical and mental, are particularly important instrumental values, whereas actual aesthetic well-being is basically a value in itself, like art. The aesthetic environment has many kinds of instrumental value, but they are, however, secondary to its intrinsic values.

3. FROM ECO-CULTURE TO ECO-CIVILIZATION AND WISDOM

An environmental culture is a system of relationships between humankind and the environment. Cultures are environmentally positive or negative. A civilized environmental relationship, environmental civility, is value-positive. It signifies good behaviour, polite manners, towards the environment, as well as responsibility and care, respect and esteem, while preserving the dignity of the other. Environmental wisdom or ecosophy is a positive culture based on this kind of knowledge and feeling. Wisdom is to receive services from nature, without overexploitation, preserving and developing nature’s ability to serve. The question is not, however, only of thinking about benefits, but rather of accepting the other as itself, for its uniqueness, like accepting the uniqueness of other people. (Sepänmaa 2013.)

Cultural diversity is an addition, which humankind has brought, parallel to natural diversity. A humanistic point of view emphasizes the positive actions and possibilities of humankind. Humans increase the richness of nature, though they may also reduce it. Animals and plants are bred and their numbers regulated, at the same time artificial structures and environments are developed, which nature does not produce alone and from itself: road networks, data communications connections, entire communities and societies.

In his paper “Earth Garden” presented in the international conference titled Environmental Aesthetics and Beautiful China (Wuhan University, May 2015) the Dutch aesthetician Jos de Mul declared: "Not going back, but going forward to nature." According to him, nostalgic return-to-nature-type Utopias, sought from the past, will not succeed; instead we must see the future. We can promote the implementation and development of ecosystem services. This is a task for active, applied environmental aesthetics. Alongside nature-centred ecosystem thinking, an increasingly culture-centred ecosystem thinking based on humankind has visibly developed. The humanistic outlook trusts humankind’s potential and its responsibility for its environment.

Beardsley, whom I referred to above, notes that there is competition rather than opposition and conflict between values. In practical situations, goals that are, as such, regarded as being good must be placed in order of importance, must be prioritized, and in that case the environment’s aesthetic values may have to make way for health, economic, and security viewpoints. We can ask what means could be used to give aesthetic values, in a broad sense beauty, a better chance in this competition. The first condition is to show their concrete importance to welfare. The aim is not the supremacy or absolutism of
aesthetic values, but to give them a reasonable share in the totality of values and in the life model, which arises as a result of many kinds of compromise.

4. ENVIRONMENTAL AESTHETIC CIVILITY AND GUIDES TO THE GOOD LIFE

A balanced environmental relationship, and a life derived from it, can well be seen as similar to good human relationships and polite behaviour. It recognizes not only nature’s rights, but also human rights. Losses as such cannot be compensated in money or other forms, but perhaps something valuable in another sense may be gained instead. The natural environments and earlier cultural environments are exchanged for something that is regarded as more valuable.

One intermediary is investigative and model-giving art. Environmental eco-art is of two kinds: that which is ecologically made and that which promotes ecological values by its example or its declaration or warning. Large environmental art and building projects have aroused criticism due to their detriments, even when they have had a positive effect in raising ecological consciousness. The best known and most discussed, even controversial, are surely Christo’s massive packaging of the past is as a natural and cultural heritage in a museum cabinet. Halso frames sample pieces. The place of the past is as a natural and cultural environments exchanged for something that is regarded as more valuable.

One intermediary is investigative and model-giving art. Environmental eco-art is of two kinds: that which is ecologically made and that which promotes ecological values by its example or its declaration or warning. Large environmental art and building projects have aroused criticism due to their detriments, even when they have had a positive effect in raising ecological consciousness. The best known and most discussed, even controversial, are surely Christo’s massive packaging and covering projects: they have been implemented mainly for documentation, permanent changes in the landscape have not been intended.

Finally, I refer to an example of combative or manifesto-like environmental art realized in Finland, the Finn Ilkka Halso’s Museum of Nature series of photographs (2005– ; Halso 2005).

Museum of Nature is a series of photographic manipulations. The natural objects and sites are placed on display like museum pieces, surrounded by massive constructions; their scale extends from a covered river, rapids, and part of a cornfield to individual trees. In an imaginary near-future culture, a world dominated by technology preserves conquered nature as reserves and sample pieces. The place of the past is as a natural and cultural heritage in a museum cabinet. Halso frames and encases, Christo packages.

After these dark, even dystopian vistas, what of optimistic, visionary Utopias? They too exist – or existed: the garden city Tapiola in Espoo on the outskirts of Helsinki, which was then compacted, contrary to its idea; or Oscar Niemeyer’s Brasilia, the capital, which later expanded without control as differently named satellite towns. Beardsley even, an esteemed, devoted professional aesthetician, stated of the original, aestheticized Brasilia, governed by aesthetic values only: “There are enormous and desperate social needs left unmet, and a government ruined itself in the effort to realize a (perhaps) magnificent aesthetic dream.” (Beardsley 1968/1972, 89.) The fate of Utopias seems to be to give way due to their unyieldingness. Shadowed by threats, the second phase of ecosystem services is in front of us, and is in fact already around us. Augmented reality means a cyborg-like connection to the environment, imposed by a technological culture, increasingly artificial and virtual by its nature. A new culture should not, however, destroy the old, but move in step with it. A human, humane nature, in which we play a constructive and not a destructive role, could still be created. Plural natures could arise, with which it is possible to construct endlessly varied systems of relationships, i.e. cultures, including the characteristically aesthetic ones like the city of Brasilia.

In conclusion, sometimes human nature has a balanced singular meaning (human+nature, humannature); sometimes it is bipartite and holds a tension between human and nature (human-----nature); sometimes it foreshadows a conflict, a clash (human vs. nature).


References
Study on the dietetic culture of Dongjing in northern Song dynasty: aesthetic thought of the reminiscences of the eastern capital (《東京夢華錄》)

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ABSTRACT

Dongjing, the most prosperous city of Northern Song Dynasty in the world, which owns 1.5 million population, highly developed businesses, magnificent royal buildings. Apart from that, it still has various of human's pop life culture, and the dietary culture is one of the most attractive parts. From Reminiscences of the Eastern Capital, we found that the Northern Song Dynasty arrive peak condition not only on economy and modernization but also on its dietary culture. People have higher aesthetic pursuit on color, smell and taste of bite and sup after meeting the basic standards of living. The concept of "taste" as the category of aesthetic, it is the core of aesthetic theory. For the aesthetic pursuit of diet, it mainly reflects on the sense of taste. Key Words: Reminiscences of the Eastern Capital, Sense of Taste, Dietetic Culture

1. CULTURAL PROSPERITY IN DONGJING

Northern Song Dynasty was a period of great transformation, from which many significant historical changes started. Dongjing, as the center of the Northern Song Dynasty, is the most developed city in the tenth century, with a population of more than one million, and both its economy and culture took its place in the front ranks of the world.

In January 1, 2000, the professor of modern history of China in Yale university, Jonathan Spence published an article in Newsweek said: "Thousands of years ago, China is the world’s superpower, but also the most powerful country in the world. And as the capital of Song Dynasty, Dongjing is the largest, most advanced and prosperous city in the world." There is no doubt that Northern Song Dynasty is the heyday of Dongjing during its 2700 years’ development.

Reminiscences of the Eastern Capital written by Meng Yuanlao (孟元老) in the Northern Song Dynasty was finally finished in the year of 1147 (The Southern Song Dynasty Shaoxing seventeen years) (南宋绍兴 17 年). It was the first city monograph in China which is in memorial of the Eastern Capital of the Northern Song Dynasty (also called Dongjing, namely, the city of Dongjing nowadays). This book is composed of ten volumes, about thirty thousand words; all aspects in the Eastern capital in Northern Song Dynasty are described in it, including walls and rivers, imperial palaces, stores in the street, seasonal goods, folk custom, as wells as various beautiful views in the town. Things depicted are mostly in the period of Emperor Huizong (宋徽宗) (1120-1125), and involves the bounds of the capital, and those grand occasion includes city square, palaces, official locations, rivers, bridges, alleys, temples, amusement palaces, restaurants, medicine shops and also together with the...
seasonal customs and festivals, court meetings, sacrifice ceremonies, living and dieting and folk art performances. This book is regarded as a significant literature for doing a research on the urban folkway and economical civilization of the Northern Song Dynasty.

Since ancient time, The Yellow River Basin is called the cradle of Chinese civilization. Dongjing, as the ancient capital of Seven Dynasties in Chinese history, is located in the center of The Yellow River Basin. People in Song Dynasty had ever presented historical scenario that shocked China and even the whole world. While such a splendid city collapsed in a moment, so that the capital had to be removed to the south. Experiencing after this, when people looked into their former capital and thought of the past, they often couldn't help themselves but burst into tears, but those kind of recalling had become their spiritual ailment.

Reminiscences of the Eastern Capital, written by Meng Yuanlao, was created in response to such ups and downs. Extravagance in thousand years ago was diffused between the lines. The former Eastern capital appeared vividly on paper and made people obsessed and fancies themselves being in a dream. Prosperous social economy and abundant wealthy life was depicted in the dynasty of Emperor Huizong. Compared with the instant destruction in the decade later, we can more impressively feel the grief of subjugation between the ups and downs. Why does such flourish subvert? Extravagance accounts for the case. “Prosperity is such a kind of dream” is the theme of Reminiscences of the Eastern Capital.

Song Dynasty was a period of great transformation, from which many significant historical changes started. Dongjing, as the center of the Northern Song Dynasty, is the most developed city in the tenth century, with a population of more than one million, and both its economy and culture took its place in the front ranks of the world. Any cities with a little history have their families, people lived a very miserable and painful life. Any cities with a little history have their families, people lived a very miserable and painful life. Such a heavy blow can be nothing but a great calamity for people ever living in a civilized and rich life in Song Dynasty.

From Reminiscences of the Eastern Capital, we can have a better understanding of the history evolution, land and water transportation, bloom marketing, developed commodity economy, distribution of residents, and also the prosperous production and consuming of Eastern Capital in Northern Dynasty. The late generation adore and respect the highly-developed material and spiritual civilization embodied in Reminiscences of the Eastern Capital, but also show their regret to this dynasty ranking front in the world but destroyed twice by the minority regime. Therefore, under this praise and sigh, the later generation begin to ponder how do cause the destruction of Song Dynasty? During such a painful reflection process, different profound understandings have appeared one after another. In terms of interpretation to the grief of subjugation, it is pretty impressive to be found in Return to Dragon Mountain: Memories of a Late Ming Man, written by Professor Jonathan D. Spence of Yale University, dean of the Department of History and the Council on East Asian Studies and also president of America Historical Association.

Reminiscences of the Eastern Capital mainly adopts Cavalier Perspective of the space-time view, instructing people to have a better viewing of the landscape, science and technology, sacrifice ceremonies, temples, stores and also various animals, vegetables and plants... everything can be taken in a glance in such a developed urban commercial economy. Reminiscences of the Eastern Capital can be regarded as the guide for reader’s shopping, the handbook of delicious food, the appreciation for the folk custom and also the enjoyment for the artistry performances. What is more valuable lies in recording the trifling matters of citizen that time, and then forming a new literary recording model and initiating a new writing pattern. The note on recording the urban custom from Han and Tang Dynasty, is confined to a certain aspect, maybe figure, trifles, decree only, of which many of them are about fairy tales, gossip and anecdotes, failing to reach the panorama and centralize on daily activities in an all-round way. Fortunately, the appearance of Reminiscences of the Eastern Capital fills the blank, for it not only has the blooming local conditions, prosperous sight-seeing, and amusement facility of the note novel, but also takes urban folkway as the basis and sets
the beginning of urban literature. This is because the time it appears is in the thriving development of Chinese urban economy and civil society. A reminiscence of the Eastern Capital appear for the recording of the daily life in the city in the full extent. It describes the market all through the night, different from ever before but in a comprehensive way, and comparatively fashionable citizen stratum also can be found in this book. Since then, it has being an imitated model continually.

3. THE DEVELOPMENT OF DIETETIC CULTURE IN THE NORTHERN SONG DYNASTY

Dietetic culture plays an essential part on the research of The Reminiscences of the Eastern Capital. Compared with historical records, Reminiscences of the Eastern Capital is undoubtedly a capital note recording the detailed life of people in the Song dynasty whose exquisite life and sentimental attachment to their capital could be seen in it. In such a book as Reminiscences of the Eastern Capital, the most frequently depicted part is not the capital itself, but the countless food-----from the snacks characterized in various solar terms to delicacies and dainties served in various restaurants, are all listed one after another, suggesting the comfort of the capital for living. The cooking culture is not merely about food, but more about the art of eating, the aesthetics of cooking and tasting, and the origin of Chinese culture.

Certainly, food production and processing of raw materials has also made great achievements in Northern Song Dynasty, food processing and production technique became gradually mature, The product artistic phenomenon of dishes and snacks have been developed, it’s not only have the six characters of beauty as the color, aroma, taste, shape, sound, utensil, but also it’s name is also very decent, very poetic. Tea culture and wine culture in this period also development to a new height, restaurant, tea house, food shop spreading all over the city. Chinese Traditional dietetic culture in its improvement in all aspects, presents the unprecedented prosperity and glory.

There are many snacks were invented in the Song Dynasty which are still tasted by us now. The first one is Popcorn. Popcorn is one of the snacks, originated in the song dynasty, people in the northern song dynasty used for divination, predict good or ill luck in the next year, or marriage. People give profound meaning to popcorn, and more cultural connotation. The invention of the popcorn reflects the diversity and richness of chinese food, and also creates a new method to cook food, namely puffed food.

Ham follows. Ham was invented in Song Dynasty, zhejiang jinhua ham was famous began in northern song dynasty. The name "ham" was given by Zhao Gou, the empire of Song Dynasty. Another one is Twisted Cruller. According to the history of Song, twisted cruller originated in the Southern Song Dynasty, the invention of twisted cruller is people in order to express hatred of Qin Hui, also known as “油炸桧” (deep fried Hui,) or “油炸鬼” (deep fried evil).

We can put the vision in ancient times, the song dynasty period, the Chinese diet culture has been impressive enough. The main restaurants in Dongjing city up to 72 in total which have been described carefully in Reminiscences of the Eastern Capital. “People from different places were gathering there and envoy from other countries wished to communicate with Song Dynasty. All the rare treasures, trading on the market in Dongjing; All the delicious food, cooking in the kitchen in Dongjing.” Said by Meng Yuanlao in Reminiscences of the Eastern Capital.

3.1. Dotted Pubs and Restaurants.

Before the Song Dynasty, the government has imposed curfews in the cities, the residents can not go out after the Mu Gu rang. In the Song Dynasty, the government lifted the night curfew, and the night markets have been formed. Night market is divided into two kinds of commercial and cultural night market. In the commercial market, filled with all kinds of goods, in the cultural night market, the music concert are in the restaurants and tea house, the drama performances are in the Gou-Lan WaSi. In order to meet the needs of customers, large and small restaurants are almost everywhere.

3.2. Varieties of Wild Animals.

In the Song Dynasty, the variety of game (animals and birds) made the most delicious food, such as quail, oriole, mongolian gazelle, roe, deer, rabbit, tile, snakes, etc, they are all the delicacies on the table.

3.3. The Popular of Vegetarian.

People began to addicted to vegetarian since the Song Dynasty, especially those celebrities pay more attention to vegetables food. Like Su Dongpo, Huang Tingjian, Wanli Yang, Fan Zhongyan and others wrote poem to praise vegetarian.

3.4. Attractive Appearance of Food.

In Northern Song Dynasty, people are very particular
about the attractive appearance of food. People believe that it can increase appetite and also can produce some association and enjoy of beauty if food can make people pleasant to the eyes. Based on this, the chefs in terms of food styling, or in terms of color matching, they all have paid special attention to the food.

3.5. The Fashion of Drinking.

In the Northern Song Dynasty, the birthday need to drink "longevity wine", the wedding need to drink "wedding wine", traveling to other place need to drink "farewell wine", the guests need to wine to drink "welcome wine", the newlyweds enter the bridal chamber first need to drink "Cross-cupped wine", and the "Cross-cupped wine" first appeared in the Song Dynasty.

3.6. Literati are keen on cooking.

In the Northern Song Dynasty, many literati like to eat, as well as making food by theirselves.

For example, Su Dongpo always observe the cooking methods by famous chefs, which have accumulated rich experience in cooking, often close automatic hand wine, cooking, and create a lot of dishes, such as "Dongpo meat".

3.7. Female Chef in Northern Song Dynasty.

In Northern Song Dynasty, there had been many female chef, both in the teahouses and wineshops, or in the royal kitchen, They are all professional women who are engaged in cooking.

4. THE CONNOTATION OF DIETETIC CULTURE IN THE NORTHERN SONG DYNASTY: RITUAL, EMOTIONAL, EXQUISITE, BEAUTIFUL

4.1. Ritual

Chinese food pay more attention to "the ritual", which is linked to our traditional culture. We can’t regard "the ritual" as the simple manners, in fact it’s a kind of spirit of "the ritual". It is always in the process of Northern Song Dynasty’s diet activities, and constitute the important point of dietetic culture in the northern song dynasty.

The elites take the lead in food and drink. In the Song Dynasty, the elites played a leading role to pursue of food and drink. The officials of Song Dynasty have favorable treatment than any previous dynasties, they binge drinking every day. Therefore, ordinary people always follow them.

4.2. Emotional

"Emotional" is a summary of the social psychological function of dietetic culture in the northern song dynasty. Eat and drink, it can not regarded as simple, it is actually the emotional communication medium between people, it is a spectacular social activities. Eating, chatting, you can do business, exchange information, interviews, this is also a kind of dining table culture or dietetic culture.

4.3. Exquisite

"Exquisite" is a summary of the inner quality of dietetic culture in the Northern Song Dynasty. This reflects the ancients’ premium quality consciousness for diet. This kind of consciousness as a cultural spirit, more and more widely permeates to the whole diet activities. Material, cook, collocation and environment, reflecting by "exquisite".

4.4. Beautiful

One of the key reasons for the global popularity of Chinese food lies in its beauty. An such beauty means a perfect combination between form and content and means aesthetic pleasure and spiritual enjoyment that Chinese food brings to people. To begin with, Chinese food has beautiful taste. Mr. Sun Yat-sen considered the aesthetics of "taste" as the first thing of cooking and said "if one is not good at tasting, he cannot be good at cooking". As a basic component of food culture, beauty is exactly where the charm of the Chinese food lies and it is important in every aspect of food and diet.

Northern Song Dynasty was a peak of ancient Chinese food culture, in the diet culture history in China occupies an important position. People have higher aesthetic pursuit on color, smell and taste of bite and sup after meeting the basic standards of living. The concept of "taste" as the category of aesthetic, it is the core of aesthetic theory. For the aesthetic pursuit of diet, it mainly reflects on the sense of taste.

Conclusion

There are six elements for the aesthetics of food culture, namely color, smell, taste, shape, quality, and meaning, which involve the five human senses and constitute the tasting and aesthetics of Chinese food in an all-round and multi-angle way. The development of restaurants and tea houses is an important manifestation of the operating characteristics of the capital catering industry in the Northern Song Dynasty on the one hand.
and is an aspect worth noting in the material and cultural development of the then people on the other hand.

The four words “Ritual”, “Emotional”, “Exquisite”, “Beautiful” can summarize the basic connotations of dietetic culture in the Northern Song Dynasty from different angles. In other words, these four aspects can organically constitute the whole concept of dietetic culture in the Northern Song Dynasty and Chinese dietetic culture. The aspects of “Ritual”, “Emotional” lay emphasis on the image and quality of food, while “Exquisite”, “Beautiful” attach importance to the mentality, customs and social functions relating to food and diet. The four are all linked with each other in an perfectly integrated way and establish the highest realm of the Chinese food culture. Only with an accurate grasp of “Ritual”, “Emotional”, “Exquisite”, “Beautiful” can help to understand Chinese food culture more deeply and inherit and carry forward it more effectively.

Modern times, focusing on the ecological civilization, can get something significant and instinctive from this boom and slump, ups and downs presented in Reminiscences of the Eastern Capital. Under the caution of nostalgia, rise and fall, extravagance of custom in Song Dynasty, we should cherish our national power, show our strong objection to the corruption and extravagance in our life, and also be prepared for danger. The author will take a deep look on the extravagance concerning in the Eastern Capital involved in this book: everything about housing, food, and festivals. And then the author will discuss such a prosperous economy in Song Dynasty is destructed and defeated owing to the love of pleasure and comfort and also lapped in luxury in order to show enlightenment to the contemporary in terms of their spiritual emptiness and indulging hedonism. All mentioned above are the key point the author will pay much attention in her research. By comparison, the academic world interpreting this work especially from the prospective of extravagance, has not appeared so far. Thus, in this case, this is my research value lies and the author will spare much effort on this aspect.

REFERENCES
‘Earth Song’, Michael Jackson and Joseph Beuys

“What about sunrise? What about rain? What about all the things that you said we were to gain? What about killing fields? Is there a time? What about all the things that you said was yours and mine? Did you ever stop to notice all the blood we’ve shed before? Did you ever stop to notice the crying Earth, the weeping shores? What have we done to the world?”(Michael Jackson, Earth Song)

In “Earth Song” we not only hear Michael Jackson’s captivating voice but it feels like we can hear the earth sighing. This song speaks about the earth, endangered animals, war and famine; and Jackson’s intention is to make listeners face these inconvenient truths.

The ecological message of Jackson’s song is reminiscent of Joseph Beuys’ 1982 work “7000 Oaks”. Beuys was a pioneer of ecological art and his intention was greater than simply planting trees, he wanted to create societal ecological awareness. Jackson had similar intentions of sending a message to society about ecological awareness with ‘Earth Song’. Instead of dissecting “Earth Song” as a piece of popular culture or Jackson as a cultural icon, this paper shows that there is an intersection where popular art and ecological art converge. That convergence refers to the media in our lives and artists with a strong desire to have a positive impact on society. Additionally, this paper defines the difference between popular culture/art and fine arts. Popular culture has been regarded as a counterpart to high/fine art or sub-concept of them. As each describes in their main themes, “autonomy of art” and “the politics of aesthetics,” Th. W. Adorno and Jacques Rancière postulate the possibility of politicization of aesthetics to illustrate that art has a positive impact on society by ‘keeping a distance between art and reality’. However, should such politics of aesthetics correspond to only high art? Is it possible only by keeping a distance from reality? If the division of popular art and fine art were not practical and art became for life’s sake, we might see that Joseph Beuys’ 7000 Oaks and Michael Jackson’s Earth Song can be classified under ecological paradigm themes. John Dewey believes that art is a representation of experiences. Based on John Dewey’s theory of ‘art as experience’ and some polemical arguments on popular culture, I will explore the convergence between popular culture and ecological art, clarifying the terminology of popular art as the sub-concept of popular culture. In this essay, popular and pop refer to the same terms.

Is Pop Culture the Sub-Culture of High Culture?

In the context of modernism, popular culture is regarded as a sub-culture in some cases compared with fine art/high culture in the hierarchy of culture. Most scholars have criticized or at least have rarely been advocates of popular culture. According to Holt N. Parker, in his essay “Toward a definition of popular culture”, popular culture can be defined as same as pornography. “We may not be able to define it, but we know it when we see it.”(Potter Stewart, 1964: in Parker, 2011) However, John Storey, Professor of Cultural Studies and Director of the Centre for Research in Media and Cultural Studies, took the opposite approach by differentiating popular culture into 6 groups to define it. In this chapter, I search for and arrive at the meaning of popular culture following J. Storey’s classification.

First, when many people prefer one kind of culture, it is defined as ‘popular.’ The problem is raised when defining pop culture as how much popularity it has. In such definition, pop culture and high culture would have no differentiation. With this as the benchmark for popular culture, if Pavarotti were to receive high TV ratings he would be seen as a part of pop culture. However, he is still a classical musician and belongs to high art.

The second definition of popular culture refers to a particular text or practices that fail to meet the required standards to qualify as high culture, like the discarded leftovers of high culture. A certain taste asked for high culture is ‘difficulties’ whose position can be supported and ‘exclusivity’ which makes some people being excluded. When Luciano Pavarotti’s recording of Puccini’s opera was commercially successful, some classic
specialists “complained about the way in which the aria had been supposedly devalued by its commercial success.”(John Storey, 2009) Their worrying implies that the concept of being ‘popular’ is equal to being inferior.

Third, popular culture is defined as ‘mass-culture.’ This is the equation of popular culture with commercial appeal. In this case, “it is a culture that is consumed with brain-numbed and brain-numbing passivity.”(John Storey, 2009) According to Storey, this definition is not to be exempt from nostalgia for traditional organic community or folk community. By the way, some scholars point out that today’s audience is not such “a mass of non-discriminating consumers” and even “the achievement of popular culture that it has brought us more and more varied dreams than we could otherwise ever have known.” (John Storey, 2009)

Fourth, popular culture originates from ‘people.’ What is problematic with this definition is the ‘qualification of people.’ According to Storey, such people should not be from the upper class but from the lower classes. He argues that popular culture should be a result of people’s authenticity which would negate commercial products preferred by many people (masses) as authentic popular culture.

Fifth, some cultural theorists following Antonio Gramsci’s hegemony theory which states that, “popular culture is a terrain of ideological struggle between dominant and subordinate classes, dominant and subordinate cultures.”(John Storey, 2009) For example, going to the seaside for a holiday “began as an aristocratic event and within a hundred years it had become an example of popular culture.”(John Storey, 2009) “The texts and practices of popular culture move within what Gramsci calls ‘a compromise equilibrium.’”(John Storey, 2009) ‘A compromise equilibrium’ refers that how high and low interact and affect each other. Gramsci says that “folklore should instead be studied as a ‘conception of the world and life’ implicit to a large extent in determinate (in time and place) strata of society and in opposition (also for the most part implicit, mechanical, and objective) to ‘official’ conceptions of the world (or in a broad sense, the conceptions of the cultured parts of historically determine societies) that have succeeded one another in the historical process.”(Gramsci, Selections from the Prison Notebooks, 1971)

Sixth, in postmodern society, popular culture does not exist within a hierarchy anymore. However, these polemical issues remain. “Those on the political left might worry about its effect on the oppositional possibilities of popular culture. Those on the political right might worry about what it is doing to the status of real culture.”(John Storey, 2009)

In these definitions of popular culture, we could ask: Are the nature, identity and concepts of popular culture unwavering? Rather it seems that the concept of popular culture is only a counterpart of high culture. The exact thing that is popular culture is not a historically fixed concept. Today, debates between high and low culture, elite and popular culture, intellectual and common culture have been exhausted. However, Th. W. Adorno, a member of the Frankfurt School, is passionate to keep the concepts of high culture and fine art. Adorno observes the mechanism that pop culture adapts itself on the logic of capitalism. According to Adorno, popular culture is a culture industry that degrades the tastes of people to something akin to ‘baby food’ strictly for the purpose of generating money.

This thinking is perhaps an excessive interpretation of popular culture as wicked. Messages of anti-capitalism in contemporary underground art, rock music, rap music, funk, youth culture, even commercial movies and pop music are increasing, though carrying capital on their back. Therefore, I can employ John Dewey’s view that regards art as an aesthetic experience in our lives that can be considered the same as one in a museum in order to advocate my argument.

Art as Experience, Overcoming the Hierarchy of Art

The concept of ‘immediacy of experience’ is a very important source to understand John Dewey’s pragmatist philosophy. John Dewey spent his lifetime overcoming distinctions between theory and practice, material and spirit, and fine art and practical art. He makes the differentiation between knowing experience as knowledge and directly experiencing a quality of something. This thinking highlights ‘qualitative immediacy’ of biological tendency. Experience is the product of interaction in the situation in which an organism and environment interact.

“The existence of fine art is the concrete proof of what has just been stated abstractly. It is proof that man uses the materials and energies of nature with intent to expand his own life, and that he does so in accord with the structure of his organism-brain, sense-organs, muscular system.”(John Dewey, 1934)

In this context, Dewey’s concept of experience would be called naturalistic experience in a broad sense, not imprisoned in certain art forms or art institutions. He insists that “so extensive and subtly pervasive are the ideas that set art upon a remote pedestal, that many a person would be repelled rather than pleased if told that he enjoyed his casual recreations, in part at least, because of their esthetic quality.” Dewey argues that
we need to get some other art experiences outside museums. (John Dewey, 1934) "For, when what he knows as art is relegated to the museum and gallery, the unconquerable impulse towards experiences enjoyable in themselves finds such outlets as the daily environment provides." (John Dewey, 1934) He claims that the tradition of differentiating the spiritual and the material makes art distant from our lives.

"It is customary, and from some points of view necessary, to make a distinction between fine art and useful and technological art but the point of view from which it is necessary is one that is extrinsic to the work of art itself." (John Dewey, 1934)

Dewey says that this custom depends solely on certain social conditions that exist in society. He insists that there is a social condition to refer to the difference between the popular arts of a period and the 'official arts' (John Dewey, 1934). The name 'official arts' which are ones favored by patronage or politicians such as priest and ruler, nowadays, it refers to the term 'high art.' According to Dewey, even though popular arts must have flourished, they did not acquire a literary attention. It is because popular arts were not even regarded as arts. In art history we could find a revolt of art which the great paintings and sculptures belong to just 'historical school of art', which created a shift of the center of attention in arts. For instance, a tragedy was the highest literary mode for nobles but less comedy for common people during the Greek period. This is similar to what happened in the 18th century, as Diderot announced, "there was domestic tragedies that can have their own sublimity having another ton" in order to utter the ordinary people's voice as well as "the need for bourgeois tragedies" (John Dewey, 188)

Dewey does not deny the necessity of museums, criticism, or art institutions; what he ultimately wants to say is that art should broaden its scope to nature and to our lives. For Dewey, an aesthetic experience is one as an active behavior to create an aesthetic object rather than to respond to it. In that context, Dewey's idea is similar to Nietzsche's thoughts on life that "people should live like a psychologist until drawing out his own conclusion through filtering his experiences." (Nietzsche, KGW VIII 1887-1888) Dewey says that an experienced quality is always in some context and experience is the process of continuum of continually growing situation. Based on Dewey's thought, art as experience, we can reconsider the difference of fine art and popular culture. Perhaps ecological art, which someone raised in the 21st century might encounter via popular culture directly, would see it as relevant to their life. In addition, does such a possibility of encountering ecological art and popular culture, which is speaking about ecological issues resulting from political posturing aimed at social change?

**Art for Life's Sake, Politics of Art**

We find that artists taking political stances in contemporary art have increased since 20th century, rather than following aesthetic forms. This is especially true for arts that is arouses a kind of social change. Ecological art is in the middle of them, and intertwines reality with the endeavor to change environment through transdisciplinary works on the basis of 'sustainability.' Such an activist manner of ecological art can go back to Fluxus and Situationalism in the 60's. There are something more than anti-commodity society and anti-institutionalism in Fluxus, turning lives to art and art to lives, and Situationalism which criticizes modern society that is responsible for depressing our poetical mind and makes art degenerate in value into mere ornaments.

This art produces the political stature in our lives. Ecological art can be joined with the public so that it deals with earth's problem on the ethical perspective. Art critic Suzi Gablik insists that, "the dominant modes of thinking in our society have conditionized us to characterize art primarily as specialized objects, created not for moral or practical or social reasons, but rather to be contemplated and enjoyed" (Suzi Gablik, 1995). She notes that, "within the modern era, art was defined by its autonomous, self-sufficiency, and by its isolation from the rest of society" (Suzi Gablik, 1995). However, it may be "the radical autonomy of aesthetics as something that is not neutral but is active participant in capitalist ideology." Autonomy, then, is faced with the condemnation of art to "social impotence by turning it into just another class of objects for marketing and consumption" (Suzi Gablik, 1995).

In 1993, Whitney Biennale shows just the opposite signal to autonomy of art. In the Biennale, the title *Borderline*, George Holiday's videotape shows that Rodney King hit by Los Angeles' policemen in 1991 in the form of art show. Rodney is an American taxi driver who became nationally known after being beaten by Los Angeles Police Department Officers, which caused 1992 'Los Angeles race riot.' This is rightly an example of revealing our lives, distant from aesthetical plays or pleasure. According to Jacque Rancière, art cannot acquire the political power by taking such an action; rather art can realize democracy based on dissonant conflict through fiction, which is some distance from reality. However, such ethical gesture in today's art speaks about counterevidence of what our reality asks for in art. To that extent, does reality ask for artists of art for life's sake?

Many artists, even without the distinction of fine art...
and popular art, show political action by dealing with social issues personally and trying to solve them. Ecological artists such as Walter de Maria, who expresses an awe and respect for nature, Cornelia Hesse-Honegger, who criticizes pollution through documenting distorted life, Alan Sonfist who insists the preservation of nature environment, Helen and Newton Harrison who observe and document ecological environment from the perspective of art-scientists, and Mel Chin who analyzes the cause of water pollution and explore the solution with scientists, take action beyond that of governments. Now spectators come to recognize the cause of these ecological problems is created by greed of capitalism. As Emily Eliza Scott says;

“A host of recent artworks and exhibitions have addressed real world ecological issues including anthropogenic climate change, natural resource depletion, mass species extinction, genetically modified seeds and neocolonial land grabs, while at the same time seeking to advance ecological discourse itself. Such endeavors often emphasize the social, political and economic dimensions of seemingly ‘scientific’ matters, thereby calling for more critical (ie, self-reflexive and politicized) forms of environmental thinking and action” (Emily E. Scott, 2013)

Similarly we could find political messages in popular art. In the march of pop icons reaching back as far as Bob Dylan and Sam Cooke, who wanted to change the world, to recent artist Michael Jackson, we can find such a message as we see in ecological artworks. The 21st century’s art may ask for Nietzsche’s technology of life (Lebenskunst) and John Dewey’s experience, not imprisoning itself in institutions. Therefore ecological art and popular culture could encounter as if accidentally and not accidentally, in the context of art for life’s sake.

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ABSTRACT

Landscape is the evaluation of environmental aesthetics, there are many environmental and landscape issues related to the current urban construction, which are deeply relate to the people's life as well. To solve these problems, it is necessary to study the value of landscape aesthetics and the innovation of scientific design, to improve the ecological problems of the whole mankind. The systematic research of landscape aesthetics and the innovation of scientific design, to improve the ecological problems of the whole mankind. The systematic research of landscape environmental aesthetics has become a hot spot of contemporary aesthetics.

With the rapid pace of urban life, serious environmental pollution, physical and mental stress combined together, multiplies the number of sub healthy people. The need for an environmental landscape planning and design which can adjust the mood and interaction is more and more urgent. Modern health landscape can interact with the public space, meet people's basic leisure entertainment and self-cultivation requirement under the background of modern society, would also combine the planning with modern science and technology, the concept and elements. At present, it is still in the primary stage to study the connotation of the environmental aesthetics from the perspective of the interactive landscape integration. Hence, this paper aims to make a research of health interactive landscape aesthetics based on modern ecological science and technology as a breakthrough point, combined with the program of Hubei Future Homeland which the author has participated in, and then sum up the basic methods of the ecological health of interactive landscape construction.

Keywords: Future Homeland, Environmental aesthetics, Health Preserving, Ecological science and technology, Interactive landscape

1. INTRODUCTION OF LANDSCAPE INTERACTIVE DESIGN

The word "interactive" means the perceptual communication process between man and the nature, as well as their role and influence. In the process of landscape creation and construction, a motivated design and development for "optimum experience" have been carried out and showed in a professional and systematic design approach, which are all user's experience centered and conducted on a scientific and systematic design research. With the development of society and progress of science and technology, people rely heavily on various information technology, get used to deepening and mastering science and technology, and have a strong desire for a more efficient, better optimized and more advanced technology and philosophy in interaction design. The interaction between man and the landscape is defined as the understanding and experience of landscape design in new lifestyle. It includes the perception, experience, emotion, cognition, form, etc. Functional, scientific, comprehensive and fresh landscape planning and design is emerging. With both rich and complex experience, the general public and visitors have more choices rather than the traditional one, and their need and cognition for the new interactive landscape becomes more urgent.

Based on today's social phenomenon, landscape designers, computer scientists, software engineers, art designer, psychologist, esthetician and other social scientists collaborate comprehensive advantages of their own disciplines with each other, to study healthy, environment-friendly interactive landscape planning and design, with the most the proper way to elaborate the communication between man and the landscapes.

With the rapid development of network technology and more extensive Interaction methods, more and
more attention has been paid to the interactive experience in works of all trades worldwide.

The concept of landscape interaction design is to make the landscape design easier to use, more effective, more beautiful, more modern and more comfortable. It is a new technology and standard that makes the life more enjoyable. The user and their expectations should be understood, in order to enhance the interaction between people's daily life and landscape art.

2. INTEGRATION AND ENVIRONMENT OF LANDSCAPE INTERACTIVE DESIGN

The theory and method of interaction design are widely used. Interactive design is a bridge to integrate the advantages of all disciplines for the eminent interactive design is a man-made "heart flow" to please the whole process.

The issue of public inner demand and experience is how to create an innovative point of creative, proper and comfortable life, integrating the idea and technology of interaction into people's living environment and daily life.

Interactive design can be applied into all design disciplines, it is originated form product design and can be reflected in architectural design, urban planning, environmental art, landscape and other more. Under the background of advocating interdisciplinary research the goal is to enhance communication between people. The nature of the landscape interactive design is of strong public service and welfare, enhancing the emotion between people by the beauty of environment. The new idea of promoting the balance between nature and humanity create a harmonious bond between man and nature.

3. PROJECT POSITIONING AND INTRODUCTION

Based on the development of ecological agriculture landscape, Hubei future home land high tech agriculture Co. Ltd. follows a harmonious and interactive development path with scientific agriculture, ecological farm, health resort, experience culture with the green technology as the driving force, ecological agriculture as support, tourism industry as agglomeration and cultural and artistic industry as soft power, forming a industrial system lead by four major industries, including agricultural cultivation, deep processing of agricultural products, tourism of ecological landscape and health resort, and cultural industry.

Turning the development mode from agricultural development led by the primary and secondary industries into a new development path with primary industry, secondary industry and tertiary industry well-coordinated, a future home synthesis has been built, interacted the advantages of agricultural science and technology, agricultural planting, deep processing of agricultural products, agricultural sightseeing, crops picking, tourism exhibition, garden culture, green food and health resort, etc. to cultivate a healthy and green industry chain, creating an ecological, scientific, and exquisite industrial complex with Chinese characteristics, full of humanity and artistry. The advantages of various disciplines and industries will be combined and a eco-agricultural landscape demonstration base of future home will be built in the suburban areas of Wuhan city, Hubei province. Overall plan of the demonstration base is made by a team led by professor Zhang Wei, dean of Garden Planning and Design Institute of Wuhan University, and the idea of this project is given by Zheng Xiangnan with Garden Planning and Design Institute of Wuhan University.

A strategic and corporative agreement is signed with eight research and development institute, including Wuhan University, Huazhong Agriculture University, Wuhan Botanic Garden of Chinese Academy of Sciences, Hubei Academy of Agricultural Sciences and Technology, Hubei Academy of Forestry, Institute of fruits and vegetables, Wuhan Academy of Agricultural Sciences and Technology, and combined with the features of disciplines in the research institutes and universities, serving the Future Homeland project directly.

4. ECOLOGICAL SCIENCE AND TECHNOLOGY DESIGN OF INTERACTIVE LANDSCAPE FOR HUBEI FUTURE HOMELAND

4.1. Interaction technology of landscape sensing information:

A lot of nets of things will be built, including animal husbandry and aquaculture, horticulture, gardening, Datian, and aquaculture, make the platform of human interacting with machines and make further exploration on the provenance, product quality, marketing, data analysis, network integration, marketing communication.

4.2. Interactive technology of water and landscape:

It can control the invasion of exogenous substances and reduce internal nutrient load: constructed wetland and ecological floating islands can keep the water clean, which can ensure visitors' health while enjoying the landscape and interacting with the water. The technology of water circulation in rainwater treatment, infiltration and drainage, drip irrigation make the water in park
reclaimed itself in the system.

4.3. Interactive technology of new landscape material:

   The glass with changeable color led light:
   The color of the lights in the tourist resorts can adjust to conform to the festival or interact with the tourists, in order to create amazing atmosphere and improve scenic interest and entertainment.
   Artificial wood and plastic composite material · permeable concrete:
   They can save materials and energy, extend the resort life and effectively recycle rainwater to protect the park from floods.

4.4. Purification technology of animal and plant nutrition:

   The interaction, ornament and excavation of the health value of plants and animals can help the tourists to refresh themselves from vision, taste, hearing, touch to smelling so that they can have leisure and keep health. The research and development for industrial chain of health products derived from animals and plants comprehensively promotes the concept of interactive health brought by full range of multi-industry landscape.

4.5. Agricultural landscape planting technology:

   Technique of rotation, intercropping, inter-planting can make the farmland artistic and graphic and raise the tourists’ interest to participant in the activities, appropriately adjusting the fertility of soil and preventing the land from pets and weeds. It can make full use of solar energy and wind energy to save traditional energy, improving the environmental protection with productivity and efficiency.

5.1. Interaction between time and space

   The landscape and architecture at the gate express them by the ecological flowing design which has a strong sense of era, they have the sense of future, flying, suspending, crossing and the time and space, which shows the interaction between time and space. A landscape square, resembling Universe nebula, interacts with the nature, accorded with positioning of the Future Home, which can be seen in Picture 1 and 2:

5.2. Interaction between texture and light

   Using the clear and bright light reflected by the Liangzi Lake as the background, gold cutting technique of deconstruction will be used to build a diamond-shaped model, which is combined with the future hall made from glass and steel as the main material, using the solidity and softness of these two material, interacting the beauty of human and nature, making the future hall shining from any angle, far or near, which is the landmark of the whole scenic spot of Liangzi Lake, which can be seen in Picture 3-5:

5.3. Interaction between texture and light

   The main building and landscaping of the gate area coordinates with the aerodynamic modeling and planting density, making small climate of door area comfortable and pleasant. The landscape paths of the Future Hall Crisscross together and the window design of the architecture can guarantee the beauty of the whole architecture, and ventilate the hall by airflow in from the

Figure 1. The architecture and landscape of the gate area Plan

Figure 2. The architecture and landscape of Future Homeland effect of map, Zheng Xiangnan, Zhang Xiaoxi, Yi Lianhong, Han Jun, Dong Yuping, Mou Zhongli, Wang Dan.
sides and out through the skylight, and ensure a temperate and comfortable condition with less energy consumption in the hall.

5.4. Interaction between animal husbandry and tourists

Ecological animal stocking in landscape can release feelings between humans and animals, enhance the interaction between human and scene, explore the natural charm of man and nature, and uplift the entertainment of man and nature. Animal husbandry and landscape industry processing will be built; for example, stocking deer in the park can get antler and develop wine chain and other health-related industrial chain.

5.5 Interaction between fruits and vegetables and tourists

Fruit and vegetables adoption will be carried out, encourage young people to learn science, attract the elders to keep fit, creating a harmonious atmosphere for man and nature, for example, the adoption of Actinidia chinensis Planch, picking, the research and development of making and tasting wine, and the research planning, ecological cultivation, organic purification of ganoderma and cordyceps, to extend industrial chain by agricultural brand exhibition, deep processing as the basic principle.

6. THE BEAUTY FUNCTION OF HEALTH INTERACTIVE LANDSCAPE

Interactive landscape for health is a media between man and nature, which is bound to come out for aesthetic development and social reasons. Three aspects need to be focused on: First, human beings dig the harmonious beauty between nature and civilization via interactive concept; the second, human and natural landscape respect for each other via the interactive

6.1. Purify the connotation of the landscape

Man loves the nature form their inner heart. The study of interactive landscape will help the general public get close to nature more professionally, which is in line with their way of life. In order to express the idea that the interactive landscape can purify the spirit in maximum, the landscape with interactive design aesthetics will be beautified by professional planning and design team, especially agricultural landscape developing with so much hardships, which reflects the most the concept of interaction with human.

6.2. Maintain the natural ecological landscape

Ecology, the nature of everything, guarantees the nature’s own characteristics in maximum, conforming with the laws of nature. Interactive landscape is filled with the sense of the natural ecology and reflects all living organic in harmony with each other in nature. With everything following the law of nature, the exquisite, perfect and interactive agricultural landscape become vivid and charming.

6.3. Explore the harmonious and pleasant interactive
Features of interactive landscape lie in the agricultural products, livestock, animals, micro-organisms, mountains, forests, waterscapes, clouds, pink clouds, light, scent, flavor and so on. Static and dynamic, macro and micro, everything about vision, touch, smell and pleasant natural elements are in harmonious with aboriginal and visitor, which are the must for a pleasant interactive landscape. To dig scientifically and plan rationally a comfortable environment with geographical theme with local flavor, the experience of all life will be respected as a precondition and interactive landscape will be created to let the visitors enjoy a wide range of entertainment in practice.

6.4. Extrude the elegance and grace of contemporary landscape transformation

Much attention has been paid to people's experience within interactive landscape park. In ancient Chinese aesthetics, the beauty of simplicity and elegance of agricultural landscape will be stressed. Agricultural interactive landscape contains truth, sincerity, freedom, stories, songs, and art, etc., making a tranquil atmosphere for the people to experience a carefree agricultural life. To make the agriculture production process more appreciable, and a sincere condition, is a reasonable space for people to release pressure in this fast-paced society. This is what we want in interactive landscape.

6.5. Develop information intersection of interactive landscape

The mission of interactive landscape beauty is to optimize or rebuild a modern interactive landscape for health, promote excellent and efficient new technology, new models, new technology, new information, and collaborate the existing technology in the shortest time to reduce construction costs, shorten the breeding time and save human and material resources, which can enlarge projects and products in park, increase productivity, and expand the park brand influence. A lot of nets of things will be built, including animal husbandry and aquaculture, horticulture, gardening, field, and aquaculture, to connect with market in time and make the bridge between man and the nature, guiding the people to get close to the natural agriculture sights and the simple lifestyle, and improve people's living quality, enhance people's living quality and make interactive agricultural landscape tourism a new trend. Further exploration will be made on the provenance, product quality, marketing, data analysis, network integration and marketing communication, which interweave with each other, and provide excellent service in the park.

7. THE VALUE OF INTERACTIVE LANDSCAPE BEAUTY FOR HEALTH

7.1. Promote the beauty of full range of high-tech for agricultural landscape

Hubei Future Homeland, docking with the overall planning of the car park in the large region of Wuhan city, has learnt and used the excellent techniques and management system of industrial design to promote the development of agricultural landscape planning and design and share the agricultural products and related processing products to the world if Self-sufficient. It is hard to avoid over-exploitation and environmental pollution caused by advanced agricultural manufacture. In order to maintain ecological balance and develop ecological agriculture which can interact with the landscape at the same time, the ecological agriculture development and the innovative research and development called "Industrial crops" of Germany, has been learnt and a professional biomass and energy research center will be established. The interactive ecological agriculture will be enhanced, the farmer and the citizens with interest will be trained systematically with the professional techniques, and the ecology and the overall package and system design of the interactive agriculture landscape will be emphasized, reflecting its beauty with exactness and high technology.

7.2. Emphasis on the high quality of agricultural landscape food production

Future Homeland will maintain a long fertilized and clean land, produce well-qualified organic food without pollution, enrich the category of crops and livestock, design artistic packaging systematically, and restrict the exploration to non-renewable natural resource. Animals like cattle, deer, sheep, pigs, chickens, rabbits and fish, can move freely regardless of the season, and feed on traditional eco-feeds without additives, forage, fish and insects included. Crops in the park can only be fertilized by natural animal manure, and crop rotation cultivation and hand weeding are used here in order to maintain the fertility of land and reduce pests and diseases. A systematic pattern of produce, design and package from ecological agricultural products of Sweden has been referred to, such as IKEA, whose products have been sold worldwide.

7.3. Keep agricultural landscape in harmony with
human beings

The transformation of natural landscape is a long and arduous process. Future Home insists on protecting the natural and primary environment of Liangzi Lake, a scenic zone, forming systematic and highly-developed industrial system of agricultural interactive landscape. Hubei province features for its hot summer and cold winter. In winter, the vegetables, fruits, flowers, ganoderma and cordyceps are cultivated in glass greenhouses with a comfortable and suitable environment for the crops, a spring-like climate and beautiful sights created by special LED lights and solar energy; in summer, using aerodynamics and solar energy makes the Future Hall and the greenhouses in the park remain spring-like climate, thus visitors can go there and enjoy picking all year around, which can balance the ecological environment of Liangzi Lake, and maintain the beauty of the interactive agricultural landscape in harmony with nature.

7.4. Return to nature and emphasize the beauty of public practice

With the concept of humanity, back to nature, Future Homeland emphasizes the analysis after public practice and experience, and guides the public to spend money in health-care with the concept of ecology, health and fitness. The general public in the agricultural landscape take part in production, recreation, creation and thinking, realizing the integrated management with agricultural implements, landscape, urban and rural and peasants. Different themes for different festivals make the park full of agriculture landscape innovation, full of poetic, creative and sightseeing atmosphere. The park features animal museum, livestock pavilion, gardens, orchards, animal park, shooting range, science museum, exhibition halls, art galleries, and other distinctive facilities with a perfect service for popularizing the culture and science of agriculture, which has widely attracted many visitors and the students and teachers to interact and even take part in the practice to adopt fruit trees or nursery, reflecting the landscape beauty in practice.

7.5. Promote the beauty of production, learning and research of agricultural landscape

Future Homeland attaches importance kiwi, ganoderma wine and cordyceps purification. The development and spread of production, learning and research system mainly relies on the quiet park with a strong sense of the picturesque scenery, traditional brewing technology, modern production equipment, ecology cuisine in Liangzi Lake and healthy wine culture to attract visitors, encouraged the enterprise or celebrity to adopt a specific wine cellar and customize the wine for enterprises and celebrities. With specific naming and packaging design, the interactive concept can be brought into full play. While the development of agriculture tourist system of sightseeing, leisure and experience, catering, accommodation, shopping, entertainment, art and other industries will be promoted, and a combination of agricultural landscape and tourism will be achieved to bring comprehensive benefits while protecting the ecological environment, which shows the beauty of production, learning and research of interactive landscape industry.

8. CONCLUSION

From the above analysis, opinions and practice, it can be concluded that the development of interactive landscape should conform to their characteristics and position itself systematically, highlight the characteristics of products and promote the agricultural landscape development and research. At present, the interactive landscape is small and scattered, and research and development level is not enough and systematic. Interactive landscape construction is a new concept, which brings the values of itself to a new level of improving the ecological environment of human, optimizing the aesthetics of human life and promoting a sound development of our body and mind. I personally feel that the interactive landscape ecological health is the future trend which needs us young people to think positively and make painstaking research.

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The beauty of the forest expresses forest aesthetics, which makes knowledge integration become possible. This is probably a connection right, showing the beauty of the forest in the physical correlate of consciousness in the field, and forming the forest aesthetics theory of generality, system of interdisciplinary. In order to more effectively explain the concept of forest aesthetics, we need to recover ideal measure of value of forest aesthetics, with a suitable standard to reconstruct the status and function of forest that is regarded as aesthetic subject value. From the concept of interpretation to spatiotemporal analysis, it summarizes the knowledge form through the complex image to the process of definite concept. From the imagination of extracting beyond the individual into the total phase presentation, and from the logic of rational thinking in the relationship of the spectral theory of graphs to look at the trend of forest aesthetics, it shows in: from witnessing to value, from the use of to spirit, from the utilitarian to beauty, from aesthetic interest to satisfy your mind, from the elegant environment to purify the soul.

Keywords: the beauty of the forest; beauty; aesthetic; trend; forest aesthetics

The beauty of the forest expresses forest aesthetics, which makes knowledge integration become possible. The beauty of the forest is the material basis of forest aesthetics, and forest aesthetics is the core theory of beauty of the forest. Natural beauty is the premise of the beauty of the forest. If the natural beauty is not recognized, the beauty of the forest is also not possible. The forest is one of the material of the natural beauty, and the forest beauty is a part of natural beauty.

Zhou, Guowen

1. Natural Beauty: Ownership of Forest Aesthetics

To understand the beauty of nature, it bases on explaining the concept of natural. Nature, from the semantic point of view, is their original essence and appearance; it is non-contact change among all contain universal; nature, from the ecological significance, is the existence of the original of the universe, which doesn’t rely on artificial and other items and is the existence of infinite variety. Or, as the starting point of human, nature is a pure native. But with the appearance of “second nature”, which is the result of human nature, it is the nature being changed by human production and living activities. Nature, from the domain level, is the realm for all the natural living things, including surviving whole composed by human and non-human animals and plants and its ecosystem environment. It includes not only the physical world that is known by man, but also the outside world which is unknown by human beings.

Nature, from the trend focus to analyze, it is objective existence of all things to follow ecological laws, and it is a manifestation of the free state of nature operating rules; it is not static laissez faire in real environment, but the running and balance between many environmental system in the evolution of the natural ecology. Nature, from the structural point of view and in the perspective of integration of life and non life systems, has a strong demand for environmental, ecological regulation and maintenance of cycle mechanism. The interactions between the human and the natural ecosystem, human and non-human animals and plants, different ecosystem environment and organism and inorganic substance determines the operation of nature.

In a word, the nature of this concept not only expresses accommodating the natural life and natural space in the physical world, but also reflects the natural force generated by different medium interaction and the laws of nature that is through in spatio-temporal phenomena system. Further, it contains a wide range of natural beauty in the harmonious interaction of universe balance.
The interpretation of concept of natural is not enough for natural beauty, so it needs to discuss the implications of beauty. If beauty is a pleasure without utility to the people and things, it is a pleasing existence that has existed without purpose. “Shuowen”, Chinese ancient classics ever said “beautys like something sweet”. Beauty is the gooduniversality in the soul, appearance, shape, appearance, quality, attitude, color, sound and smell. Beauty, as a kind of feeling of refining, is the knowledge derived from the observation, which embodies that the production of feeling of beauty and the immigration of feelingshasha significantassociation.

Naturalism, which is formed by the concept of nature and speculation, is a philosophical concept which wholly examines the nature of human being in nature in the world of thinking. “Broadly speaking, the naturalism uses scientific methods, evidence, and rationality to understand the nature including human...Naturalism of some basic tenet as follows: (1) the universe (nature) is the only reality; (2) in nature or not has supernatural or non natural areas; (3) the universe may be composed by natural reality of many different kinds and levels; (4) if humans hold the right tools and methods, then all phenomena can be explained in terms of natural processes; (5) the intrinsic position of human in nature perfectly explains people’s essence, value, and moral.”

Naturalistic philosophy views the nature as a reality whole, and then forest which is into the human vision becomes a natural state of nature, so it is also indispensable part of the natural world. Using the naturalistic concept to examine forest is not a pure object, but the natural existence and changing system, complexity and biodiversity in the forest of nature, as well as the natural emotion generated by human observation and intervention forest. Waking into the forest and feeling the beauty of the forest is actually to add beauty into the natural things or scenery of forest and form most beautiful experience to the natural world. People’s feelings in their view are related to the beauty of forest, which is existence of experiencing natural beauty. People often say that “to enjoy the things in nature in the aesthetic way, you must extract their external and historical reality and make their mere image present, which is away from the actual existence.” The most beautiful state of forest is essentially that forest has the most complete function. This is close to the best aesthetic experience, which is not just the generalization of aesthetic disinterestedness principle without utility, but also meets demands of the rational contemplation.

2. The Inherent Characteristics of Forest Aesthetics: Natural Beauty Which Contains Artistic Beauty

We treat the forest in a naturalistic attitude and our feelings are integrated into the forest in nature, so we create a picture of forest natural beauty in the human’s strong imagination to forest image fusion. The artistic factors specifically perform in its great volume, hand-some form, balanced proportion, strong color, arranged orderly and long time. This series of the beauty relations have effect on human’s considerations of the natural factors and human acceptance factors of forest beauty.

It also reminds us to consider the following question: how do we consider the relationship between natural beauty and artistic beauty? For instance, when it is discussed the same lofty beauty, natural lofty beauty in the forest is a kind of pure natural existence, which allows people not simply to be moved by non-copyable majestic landscape, but also to get physical and psychological ablation by natural and solemn spirit. While artistic lofty beauty is the creation and appreciation of the artificial category, and it is the form of beauty. Obviously, the natural attribute of natural beauty, in a multiple and beautiful natural materials, constructed the true beauty between heaven and earth; it is the unrestrained natural force, and human show awe, admiration and appreciation towards it, which is actually the greatest charm of natural beauty. While artistic beauty is created for the purpose of beauty, it totally looks for the regeneration of beauty in the man-made environment. It is the creation of human beings and contributes to the aesthetic crystallization in the reference and imitation. Or, it is the outbreak of human ability to the creation of beauty in their emotional vitality. “The beauty of art contains extremely rich connotation such as association, characterization, meaning and emotional content etc. However, the content of natural beauty in this aspect is very little. Artistic creation has implied the content in them, so the viewer can ponder implication in artistic works or consider the beauty showed in works by artists. In nature, however, there is no such content. If it had existed, it would depend on viewers themselvesor their own national habits.”

If we recognize the view of forest management, published in 1820, of German forestry scientist Kota, “half of building a forest is science and another is art.” Although forest aesthetics is a kind of natural aesthetics, it is in a more sensible way to manifest joyful reality. It not only doesn’t exclude the existence of artistic beauty, but also use its own approach to close to the realm of art and realize purpose of form. From implicit to explicit, the beauty of the forest is impossible to complete the sublimation of beauty, if there is no artistic vision. Forest is...
silent, but human can reveal inside and outside beauty of forest by applying language expression and interpreting text. The purifying function of art, such as the ability to overcome the rough nature of the forest, can tame the impulse and desire in the focus of the spirit, and thus the beauty of the forest will be also put forward.

Making use of the dialectical principle of natural beauty and artistic beauty to look at and understand the relationship between the art and the beauty of the forest, it passes through a course from the physical beauty to the spiritual beauty. The deconstruction and reconstruction of imagination demands forest’s material as support of beauty, and needs soul’s perception as the intermediary of artistic beauty. “Given that beauty is not a physical fact, it does not belong to the thing, but belongs to the human activity and the spiritual power.” In the transformation of touching beauty and thinking back beauty, we feel the fact that physical change lays a foundation to beauty’s reality. It expresses the natural meaning influenced by artistic contemplation in the image composed by the scenery, which directly presents the beauty of the nature and is not necessary to reconstruct so-called image. Because the existence of the forest itself constitutes a stimulus existing in a sense of beauty in the system, performing a combination of aesthetic intuition and natural beauty.

The beauty of the forest is not a broken beauty, so the forest aesthetics is not a broken aesthetics. As Kant divided the form of beauty, one is the free beauty, while the other is non-free beauty. The beauty of freedom is pure beauty, and the non-free beauty is reliant beauty. Forest aesthetic show perception of the existence of the beauty of freedom and the pursuit of their own existed-aesthetic, so is not reliant aesthetics, but pure aesthetics. Art, as a kind of free expression, there is a tendency to be regarded as “the miracle of nature” in Wittgenstein; “some people will say that art shows us the miracle of nature. Art is based on the concept of natural wonders. (The flower is just open. What’s the miracle? People say, look. How does flowers open!”

If it can become a forest aesthetics of pure aesthetics, it will be focused on the forest and on the basis of aesthetics. Only is the aesthetic phenomenon that occurs in the forest boundary, it is researching category. Beauty is that people who have preparation for the beauty show acceptance to beauty in their sense, and it appeals the subjective thinking of sensory perception to judging and touching the beauty. It is focused, but not narrow. It is free from the bondage of the emotions of the forest, and relieves the powerful will conquering the forest. From the beauty of the forest to the sense of beauty of the forest, this is a process from the objective existence to the subjective perception, and also a process of freedom, self-que and self-conscious. Certainly as the world is not perfect, the coexistence of beauty and ugliness is the norm in the real world, which is normal in forest phenomenon. It is crucial how we find ways to overcome the contradiction between beauty and ugliness within forest itself or how we let the beauty of the forest exist in the compromise.

If the true of art also resolve in contradictions, it will prevent fuzzy sense of fact including both plausible way and the way which blur the line between right and wrong. Examining the aesthetic perception of regulation, we need to understand the collision between the aesthetic path and the material life in possible meanings. The awakening beauty is the awakening of the vitality, and it is sentimental mature in dimension contain both beauty and goodness. It allows us to find the beauty of the forest, which is a kind of internal necessity of inner goodness.

The beauty of the forest proved that the forest aesthetics is possible to integrate the knowledge in the aspect of connotation of beauty behind the meaning and characteristic reality. This may be a proper way to connect. In forest, the physical field, it show the beauty’s awareness, and form a broad and systematic forest aesthetics theory.

In order to explain the trend of forest aesthetics more effectively, we need to reconstruct the conceive scale of forest aesthetics, and reconstruct the status and function of forest as the main value of aesthetics with a suitable standard. From the conceptive interpretation to the time and space analysis, the generation of knowledge form is summarized such a process which is from the complex image to determining the concept. Among them there is through the grasp of the aesthetic intuition, “space and time (they say) are two forms of intuition; with an intuitive product, it is to arrange it in the sequence of space and time. The activity of intuition therefore includes the parallel function of space and time.” Forest aesthetics refines the presentation beyond the trees’ individual and into the scene from the imagination. Human’s aesthetic and forest exist relationship, and by its theoretical graph, we examine forest aesthetic tendency in the logic of rational thinking. It shows in: from witnessing to value, from the use of to spirit, from the utilitarian to beauty, from aesthetic interest to satisfying your mind, and from the elegant environment to purifying the soul.

From contemplation to value, the forest has the value of showing beauty and aesthetic. In the mirror image of nature, the forest is never ugly, and it more or less identifies the beauty of nature. “Beauty exists in a beautiful world, and the world shows itself to those who hold an attitude of beauty. The beautiful attitude, in other words, is to carry out the activities of beauty. The activities of
beauty have a variety of characteristics, and one of the main qualities is mindfulness,“Mindfulness, as a concrete representation of a philosophical reflection, on the one hand shows specific image that is intuitive knowledge beyond the trees; and on the other hand it try its best to interpret the nature in detail by relying on intellect. This understanding is the mining and analysis to the aesthetic value of the forest, as Wittgenstein's point of view: “philosophy should makethose thoughtswichare ambiguous tobeclearanddeterminesdefiniteboundariesfor them.” Philosophical interpretation helps forest aesthetic theory to draw a line, and gradually clarifies from the external economic value to the subject's aesthetic value in constant contemplation; the forest returns back the existence of intrinsic value, its aesthetic uncertainty of the whole ecologicalvalue is more clear.

From material utilization to spiritual sublimation, the beauty of the forest includes the unity of form and spirit. If human’s behavior facing forest can be divided into three step—the first is to observe, the second is to enter;the third is to use—and then it is reflection. So in this process from substance utilization to spiritual sublimation, the difference between real and non-real image of forest let people experience the reality is the existence of two forest. One is having great benefits of forest in substance world, and another is infinite aesthetic forest within spiritual virtualization; or that the former is the existence of forestyasa forest management and utilization, and the latter is the exploration and improvement of forest aesthetics in the spiritual world. Let spirit sublimate the forest, which not simply labels the aesthetic to the forest, but mingles thinking way of forest aesthetic and finds the lofty meaning of the forest. It is elsewhere enjoy a natural interest. Because it has been out of consumer transactions of items’ using value, and doesn’t depend on monetary calculation of economic amount, but admits forest functional significance that is good for human poetic dwelling. If we believe that the purpose of the forest is beauty, according to Wittgenstein's view, “beauty is something that makes people happy.” The forest lets the human close tobeauty, and also pursue the esthetic happiness.

From utility to beauty, the aesthetic of the forest needs to overcome the boundaries of “thing” of objective reality, and enter into the realm of “image”. The feeling of the human being to external world is a kind of acceptance from the node of beginning, and then the improvement of pursuit of the feeling is gradually changed into a kind of revealing. It is an interpretation to internal obvious environment, and is a process of unlocking the material shackles. From the utilitarian environment to aesthetic realm, from the description of behavior to spiritual experience, as it puts the beauty of the forest intoutilitarianevaluationsystem in one-dimension, it may form a barrier to the existence of the aesthetic image, affecting the production of pure aesthetic experience. Rolston thinks: “when trees grow mature and occupy enough space, the available parts from the root to shoot are without anything to throw away, or even those destructed and regenerated forest, there are positive aesthetic characteristics.” After all, from the utilitarian point of view, although there are a series of natural factors to inspire us and forest a sense of continuity in adoptive level of forest cultivation and maintenance, it is difficult to really wake up human’s beauty of neural that has been sleeping for many years in the forest habitat. Beauty, after all, always exists in the view of human beings. In the Han Dynasty’s Xu Shen’s Shuo Wen Jie Zi, there is a saying that beauty is that “big sheep is beautiful”, another argument is that beauty is “sheep like human is beautiful”. “This shows that beauty and sensibility are directly related to the emotional needs and enjoyment of the human being (tasteful)... The ‘beauty’ is related to the primitive witchcraft activities, and has a certain social meaning.” Obviously, aesthetic feeling interpretsthe origin of beauty in the material—emotion—al objects and social significance.

From the aesthetic taste to mind satisfaction, if forest aesthetics out of aesthetic taste can become systematic and whole interpretation to the beauty of the forest, it is originated from the human mind’s satisfaction of identification and appreciation to the beauty of the forest. “Aesthetic is a fictional or exploratory field, and in this field we can mount the general power of ability, and imaginably use a way of experiencing of free mind to transform the characteristics from a kind of impulse for another impulse.” Aesthetic goals, such as interest, reflect the people’s unique spiritual care to the forest. In the process of examining the beauty of the forest, people can experience a feeling in which man and nature fuse for one, and the feeling of fusing emotion and scenes is a pleasure state of complete physical and mental freedom manifested by forest aesthetics. Life aesthetics which forest speaks of, in the process of aesthetic, and people will transfer their own behavior and emotion to for-

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[6](Japan) Shinjima Sunao and Murayama, Forest Aesthetics[M], translated by Gao Wenchen, Chinese Environmental Science Press, 2011, p.3.
est trees; sometimes they feel that “she” laughed in the leaves when realizing the mountain flowers are in full bloom, while sometimes they feel that mountains are in the quiet sleep when falling leaves settle on their roots. Whether One and many or static and dynamic, the forest has its unique aesthetic feeling, which gives the aesthetic feeling to people in this hazy to achieve a kind of tacit understanding and harmony. This kind of aesthetic feeling can grasp the interest, if it gets rid of the impulse of desire to possess, and generate the impulse to share the spiritual discovery. This is not only a simple sensory satisfaction of physiological function, but also a kind of stirring rhythm of soul satisfaction in the process of interacting between subject and object. After all, forest as the existence of human aesthetic object is objective and true, it creates a connection in sense of living of the cognition, affection and volition. Whether it is natural beauty or artistic beauty, ultimately it needs to show itself in natural and artistic specific image, and is understood by the sense organ of human, especially being accepted by the mind. Forest is a large container of natural species, and is a natural barrier to ensure a happy human life.

From the elegant environment to the purification of the soul, the forest aesthetics is not only a kind of discussion of elegant environment, but also a kind of theory purifying the soul. Human think forest from the physical point of view, which is not only from practical perspective to accept the purification of ecological environment, but also looking for soul purification in meaning of positive spirit. This kind of purification is a kind of delicate balance, as Baum Garden’s aesthetics referred to, which is a balance between human body’s feeling to forest and human rational mind to forest. The forest in the humanized level is close to the city, directly showing forest beauty, reflect on human environment elegant where forest is in. “In terms of Banmgarten, aesthetic understanding is between rational universality and perceptual particularity: aesthetic is such a realm of existence, and the field expresses both a sort of rational perfect and ‘chaotic’ state. Here, ‘chaos’ doesn’t mean ‘confused’ but mean ‘fusion’. In the mutual infiltration of the organic, the elements of aesthetic appearance are refuse to be divided into discrete units with each other, and discrete unit division is the characteristics of conceptual thought.” The ideaistic trend of the forest esthetics, in the process of fusion of the existence of forest environment and people’s ability of sense to forest aesthetic, reveals that human understand elegant environment of forest and deep feelings loving the forest, and tries to grasp the forest aesthetic practice to achieve soul purification. This kind of purification from the perspective of forest aesthetic education is not only the knowledge education of forest aesthetic, but also the emotional intelligence education of sense of forest beauty. In particular, based on forest aesthetic education of the young generation, soul purification is its purpose. If you can let the children love the forest and produce strong feelings of the forest from the youngest, they can consciously protect trees, forest and nature. In turn, the beauty of forest in nature also condenses into popularizing aesthetics knowledge from material impression to spiritual precipitation to cultivate children’s sentiment.

In short, from the perspective of aesthetic reality, trend of forest aesthetics uses concept analysis, theoretical deduction and logic judgment to systematically understand and profoundly discuss on the forest which is as an aesthetic object. From the focus of applied aesthetics, especially from the condensation and creation of natural beauty, the forest as before is the main part of natural ecology, then human’s mind is the object of aesthetic. Forest aesthetics is that human are at artistic view to perform natural beauty and tries hard to imagine superposition of language to interpret. Forest aesthetics is at a direction to go beyond the forest physical facts, and fix the idea of contemplation in the view of aesthetics, then become philosophical themes. Of course, if the whole aesthetic history is contained in the realm of forest, that is not realistic empty contact. But the natural aesthetics in understanding awareness activities of beauty of forest is indispensable remembering through appearances, it shows a unique aesthetic practice that human beings love the nature image memory to limit the content system of forest aesthetics.

3. The Possibility of Forest Aesthetics: the Support of Natural Aesthetics

It is not a conscious accident that forests enter into aesthetics. As a notion of sensory pleasure, the beauty of forests where the subjective experience highlights in the objective view, is an important carrier of natural aesthetics, as well as an indispensable support for forest cultural speculation. Forest aesthetics is about the aesthetic connotation, under-note and value of forest existence, and the theory to research how the forests express uniquely as a natural beauty. There will be no doubt that the beauty of the forest is one of the parts of natural beauty if forests are subject to nature definitely. However, these problems were the barriers in the process of the development of aesthetics: whether the nature belongs to aesthetic study object, whether the beauty of nature belongs to the category of aesthetics research, and whether the beauty of nature which is the natural ecology, then human’s mind is the object of aesthetics.

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same as the beauty of art belongs to aesthetic form.

The Forest aesthetic is a new branch of science to recognize and perceive the beauty of the forest. Its research object is forests, and its discipline domain is the esthetics, specifically natural esthetics. To discuss the possibility of forest esthetics, we must pay attention to the generation and definition of esthetics firstly. From a philosophical point of view, Mr. Li Zehou defines the esthetic as “the subject to study beauty and art centered on aesthetic experience”. Aesthetics as a branch of philosophy, is the existence and performance of beauty in the outer and inner world where human observe and speculate it. It is not only to forge factors of beauty during the process of creation and productive labor in human society, but also to explore the gene of beauty from the original ecological environment without human intervention innate.

When German rationalism philosophers Wolf’s disciple Baumgarten in 1750 firstly used aesthetics (Ästhetik) concept and recognized that nature of the aesthetic connotation is not obvious, which focuses more to search for the source of beauty from artistic works. But from the middle of the eighteenth century to the beginning of the twentieth century, a fairly long historical period, because the natural aesthetics was wrongly excluded in the general category of aesthetics, art philosophy has often become a synonym for aesthetics. If the aesthetic confines narrowly to the human artistic expression, or the beauty of art to depreciate the beauty of nature, such as Hegel said: "the beauty of art is higher than the natural beauty. Because the beauty of art is created by the mind and beauty of regeneration, the mind and its products are higher than nature and its phenomena, so that artistic beauty is much higher than natural beauty." In fact, this view is the myopia of natural environment. Mind of course is broad and profound, but then it needs a return to nature at the level of absolute freedom. Aesthetics is in the perception of the mind, but the biggest source is the wide nature in order to meet the needs of human imagination and practice themselves.

Hegel shows unidirectional acknowledge to the artistic beauty created by human via fusing imagination and behavior, absolutely to the heart as an intermediary, and thinks “hearts and the artistic beauty are ‘higher’ than nature, and here ‘higher’ is not only a relative or different quantity. Only is the heart true, and only can the mind cover everything, so all of the beauty is truly beautiful only if it is involved in this higher state and by production from the higher realm. In this sense, the beauty of nature is only a reflection of the beauty of mind, which is reflected in the form of incomplete and imperfect, and in accordance with its substance, which is originally contained in the mind.” In the belief system of Hegel’s idealism, it uses heart to shape the supreme realm of human artistic beauty, which is intolerant performance of it that conscious mind is primary, material consciousness is secondary. When we reflect in the position of weak and non-human centralism, we need to avoid the dominant role of the concept of artificial art esthetics, and pay attention to the other side of the esthetics research object — the derivation and significance of natural esthetics. After all, in the view that the nature gave birth to human and human were created by nature, the existence of natural beauty was earlier than that of artistic beauty; in the view of nature created by itself, the performance of natural beauty is higher than that of artistic beauty. From the point of view of the environmental philosophy that human centralism turns to non-human centralism, the beauty of nature contains the beauty of art in an inclusive range of fields.

Beyond the center of artistic esthetics, the trend of tolerance and respect for the natural esthetics needs to recognize the existence and value of nature, in particular, exploring the existence of the forest beauty as a natural model’s important performance. The naturalization of aesthetic is an opportunity for the development of natural esthetics, and it is also regarded as an effective path to ecological esthetics. If we admit that there is a form of esthetics belonging to the natural, but also personal, then the concept of environmental esthetics will appear, and it gives more emphasis on discussing artificial esthetic state and the existence of beauty associated with human environment within human activities involving in the category of nature.

In terms of using emotional to appreciate nature and utilizing feelings to intervene arts, what is the extent that we can recognize that there is an equal status of between natural esthetics and art philosophy, and what is the level to create the possibility of the existence of forest esthetics in the philosophy? It not only depends on whether the beauty of the forest can be recognized as the model of natural esthetics, connected with the full exploitation, careful analysis and organized improvement of the forest beauty in the view of philosophy, but also decided by it whether forest esthetics, as a branch natural esthetics and representative paradigm, can be set up on the meaning of ideal consensus?

To trace the history of forest esthetics, it seems like to be the spiral forest from rich fertile soil in the aesthetic theory; or it be considered as a wonderful work of esthetics research object—the derivation and significance of natural esthetics. If we admit that there is a form of esthetics belonging to the natural, but also personal, then the concept of environmental esthetics will appear, and it gives more emphasis on discussing artificial esthetic state and the existence of beauty associated with human environment within human activities involving in the category of nature.

16Hagel, Aesthetics[M], the first volume of, translated by Zhu Guangqian, the Commercial Press, 1996, p.5.
aesthetic concepts rising from the vast forest. The concept of forest aesthetics began in the late nineteenth century in Germany, and its connotation is broad and profound. Analysis of different forms of forest aesthetics concept, it identifies the forest aesthetics as etymology, as object, as subject, as value and as attributes.

The forest aesthetics as etymology emphasizes that the human asthe aesthetic subject need to observe, perceive, cognize and understand forest. For example, forest beauty is the objective foundation of forest aesthetics, human from the perspective of aesthetic education to appreciate forest and create, develop and protect forest beauty, and provides possibility for establishing the concept of forest aesthetics. Examining the concept of “forest aesthetics”, etymologically, it is from the German word “Forstasthetik”, this is a compound word combined by Foest (forest) and Asthetik(aesthetics).The word “Forstasthetik” isfirstlyusedbySallischi in1876.

The forest aesthetics as object is the confirmation of the object category in the study of forest aesthetics. There is a view that in 1885 Sallischi established the “forest aesthetics”; but the German “Forst” in Germany only referred to the forest of artificial operation and cultivation, that is, “the managed forest”. Therefore, “forest aesthetics” is defined as a doctrine concerned in “the beauty of managed forest”. While its research object is the beauty of managed forest including its the essence and characteristics, the development of thought, and the cultivation, exploitation and protection.V. Fürst’s forest hunting dictionary is on the use of the definition of this research object. However, Schwappach think that V. Salisch’s definition about forest aesthetics research object is somewhat narrow, so he modified slightly, and the forest aesthetics is defined as “the theory about forest beauty”. The German word “Waldasthetik” he used is a compound word, and “Wald” here means the forest organism combined with all woodland and forest; it includes the managed forest as the core of unnatural forest (business objects of forestry), and the managed forest which is not artificial, as well as meadows related to forest. Busse’s forestry dictionary is applied to the definition of Schwappach. Most forest scientists support the definition of the forest aesthetics of the generalized research object. And after more than one hundred year, Lin Wenzhen, a scientist of forest beauty from China Taiwan, particularly emphasizes forest landscape as the researching object of forest aesthetics, and he believes that “at present domestic situation, forest aesthetics can bepositioned in applying the principles of aesthetics to explore the forest landscape managed.”

To be the subject of forest aesthetics, it indicates the expansion of the theory of aesthetic connotation, which is the promotion from technology to art and from art to study so as to turn the single plane forestry theory into the knowledgeable system. In the professional discipline boundary, the subject is based on the knowledge of clusters in-depth study in different scientific fields. In 1885, V. Salisch published a book called Forest Aesthetics, which put forward clearly the concept of forest aesthetics, marking the initiation of this discipline. Forest aesthetics, as interdisciplinary humanities, is also interdisciplinary of Philosophy and Forestry. Forest aesthetics as the edge discipline of humanities also belongs to Philosophy and Forestry. During the generation process of western forestry aesthetics, first of all German scholars who were engaged in forestry research began to concern form, essence and characteristics of forest beauty, and used the connotation of forest beauty to intervene the concept of forest aesthetics, so explored the possibility of the forest aesthetics as a relatively independent subject. From the perspective of the relationship between forest aesthetics and aesthetics, they are special and universal or individual and general relationships. Aesthetics is the secondary discipline of philosophy, which in this term, the research object can be divided into art aesthetics, environmental aesthetics and natural aesthetics (some views are considered it as ecological aesthetics), and from the perspective of theoretical characteristics, it can be divided into basic aesthetics (some views are considered it as philosophy aesthetics) and applied aesthetics (also known as scientific aesthetics). So the forest aesthetics is a branch of natural aesthetic level, or that it is a branch of applied aesthetics. Natural aesthetics in this category including forest aesthetics, it highlights forest’s nonhuman traces in the original meaning of and human’s appreciation to forest natural beauty; forest esthetics is into the framework of applied aesthetics in the face of human survival, life and production level. If the basic aesthetics is to give philosophy methodological guidance, the forest aesthetics is the theoretical application of the basic aesthetics in the forest. Hence, in the early nineteenth century, the European especially German scientists began to discuss the significance of forest aesthetics education. Also, the Japanese scholar Shinjima Sunao and Murayama published a book called “the forest aesthetics” in 1916, further promoting the development of forest aesthetics as a discipline, and they would define forest aesthetics as “the study of researching activities for all forestry beauty”18, besides, to enjoy and create the beauty of forest “both are the activities of beauty, but the former owns more general and fundamental essence than the latter. The former’s experience...”

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18(Japan) Shinjima Sunao and Murayama, Forest Aesthetics[M], translated by Gao Wenchen, Chinese Environmental Science Press, 2011, p.3.
provides the basis for the latter’s method, while the latter can only regard the former as an aim only to get the correct results possibly."\(^{19}\)

As the valuable forest aesthetics, it represents the existence of forest aesthetics and its aesthetic experience of connotation; after all, whether it is the forest, or the aesthetic value, they are all necessary to prove. The spiritual value of forest beyond the material application, aesthetics creates its value based on the theory of forest as samples. The value of forest aesthetics is a series of value factors of generated meaning and condensation process such as sensation, perception, imagination, emotion, emotion, cognition, understanding outside of the general usefulness of the benefits and health, which is psychological satisfaction and spiritual enjoyment in the centre of forest ecological natural interpretation and artistic conception. The special psychological phenomena which is formed by forest aesthetics as valuable, not only meets the needs of the majority people on the process of economic behavior to beautify the forest and forest managed, but also builds up the basic norms of forest ethics. Therefore, let the human environment enter into the forest physiognomy, on the basis of analysis of forest aesthetic requirements and aesthetic habits and various kinds of subjective and objective conditions that affect forest aesthetic mood, and let forest aesthetics become a not distant landscape aesthetics, life aesthetics and ecological aesthetics which people canbeclose to.

Forest aesthetics as the attribute, it represents the inner scientific essence of forest aesthetics among human and nature, environment and ecology, aesthetics and knowledge. From the combination of subject and object, “forest aesthetics is the science about the nature, the emotion, the creation together with educational rules of forest beauty.”\(^{20}\) It reflects that the essence of forest aesthetics scoped geographic range, aimed at aesthetics connotation, and applied to the methods of philosophy concept analysis and inference so as to show the spiritual paradigm of forest beauty and interpret the content of that. The basic property of forest aesthetics has two parts, one is the part of the essential attribute of the forest, and the other part comes from the humanistic regulation of aesthetics. In other words, it reflects the forest beauty's naturalness and powerful natural attributes, and an indispensable part of the social and humanistic attributes. After all in the view of their own development process of forest aesthetics, it is self-evident of the character in the parts of subject based on features of nature, it is

alsounable to avoid of humanistic attribute and the art of artistic connotation on the secondary level. On the purpose of forest aesthetics, they are filled with several factors and some differences and changing elements such as the national traditional culture on social and humanistic attributes, economic and geographical connotation, social and political cultural level, human aesthetic taste, personal experience and cultural qualities in different level which is the complex social environment that forest aesthetics is facing with. Only is forest aesthetics based on these two attributes, it can really illustrate its natural characteristics, scientific nature and historical implication.

Combing the five kinds of forest aesthetics concepts can provide a substantial way to analyze “the possibility of forest aesthetics”. In the view of supporting the natural aesthetics, it requires us to interpret the connotation and characteristics of forest beauty in the theoretical context through, and to carefully grasp the forest aesthetic theory’s context and logical thinking, and to clarify the essence of forest aesthetics on the material basis of level, and to seek reasonable, feasible, sustainable and effective proof for the existence of forest aesthetics by use of dialectical interpretation and logical reasoning of applied aesthetics.

**Reference**


(German) Hagel, Aesthetics[M], the first volume, translated by Zhu Guangqian, the Commercial Press, 1996.


(Japan) Shinjima Sunao, Murayama, Forest Aesthetics[M], translated by Gao Wenchen, Chinese Environmental Science Press, 2011.


\(^{19}\)(Japan) Shinjima Sunao and Murayama, Forest Aesthetics[M], translated by Gao Wenchen, Chinese Environmental Science Press, 2011.

\(^{20}\)Zhao Shaohong, Forest Aesthetics[M], Peking University Press, 2009, p.5.
ABSTRACT

François Truffaut is one of the leading filmmakers of the New Wave (la Nouvelle Vague) emerged in the late 1950s in France. He made some works inspired by his childhood and his love stories. On the other hand, there are a lot of technical characteristics in Truffaut’s works. That is the freeze-frame. The freeze-frame of the last scene in Les 400 coups (1959) is well-known but there are several other examples. This report aims to verify the cinematic rhythm created by the unusual freeze-frames seen in certain shot from Jules et Jim (1962), the third feature film by Truffaut.

First, in the various kinds of freeze-frames seen in the Truffaut’s works, I pick the ones which repeat the stop and resume in the middle of a shot from Jules et Jim and check the uniqueness. Second, referring to the discussion about the realism of André Bazin (1918-1958), I point out that these freeze-frames certainly appear “anti-cinematic” at first. Thirdly, referring to the ideas about the cinematic rhythm of Leon Moussinac (1890-1962), I consider that the force of the images which does not reflect on the story in the works of Truffaut.

Through these reflections, I try to show that the cinematic rhythm of Truffaut’s film, which can be considered as “anti-cinematic” according to the ideas of Bazin, but actually not only corresponds to “the internal rhythm” but also “the external rhythm” according to the ideas of Moussinac, was a challenge of Truffaut himself in search of new cinematic possibilities.

1. INTRODUCTION

Truffaut is often said to be an author of love. In fact, he made some works inspired by his childhood and his love stories himself as well as movies and books. However, there are other characteristics in Truffaut’s works like the freeze-frame. I’m sure that the freeze-frame of the last scene in Les 400 coups released in 1959 is well-known. In that scene, Antoine Doinel who is an alter ego for Truffaut succeeds in running away from a juvenile detention center and finally arrives at the quiet beach, he turns around to look directly into the camera. Instantly, the camera zooms in and freezes on his face and the story ends. Serge Daney pointed out that this freeze-frame of the last shot in Les 400 cents coups is “a way of ending the film not in the usual theatrical fashion, but in a pathetic fashion,” that is, “a way of returning the film to its skeleton of still images, just like returning a corpse to the ashes from which it was made.”

However, we frequently encounter such ways of using freeze-frames in the last moment of a shot. The method to stop the last one frame of the last scene, such as in Les 400 cenps coups, would not be so much unusual. For example, we can find a similar one in the last scene of Butch Cassidy and the Sundance Kid in 1969 in which Paul Newman and Robert Redford dash toward the enemies. Or in Rocky in 1976, we will see the swollen face of Sylvester Stallone who embraces his girlfriend Adrian after the game. Let us recall that the last shots of these two films were also freezed at the very last moment of the film. So, we could say that such method of freezing a last frame has been preferred by the filmmakers all over the world, and is widely adopted. Needless to say, the film in 1959 of Truffaut would have had a great influence on such films. Therefore, we should say that the freeze-frame at the end of the film is no longer remarkable today.

But in Truffaut’s works, there are several other examples about this freezing image. This presentation aims to verify the rhythm created by the unusual freeze-frames seen in a certain shot from Jules et Jim, the third feature film by Truffaut in 1962. First, in the various kinds of freeze-frames seen in the Truffaut’s works, I pick the ones which repeat the stop and resume in the middle of a shot from Jules et Jim and check the uniqueness of them.

2. A series of freeze-frames in Jules et Jim

In Jules et Jim, a series of freeze-frames first appear in a scene that the three protagonists, Jules, Jim and Catherine, spend a pleasant vacation together in a house by the beach. When we are presented with five brief freeze-frames, Catherine says that she has never laughed before becoming good friends with Jules and Jim.
moment, three times freezing frames which captures the grimace face of Catherine and two times of her joyful one.

About this scene, Ludovic Cortade perceived “the hesitation between desire for movement and nostalgia for immobility” in the punctuation of the ordinary stream of filmic time by these freeze-frames and analyzed this from the perspective of Truffaut’s “Pygmalion complex”. In addition, Dudley Andrew made a similar point concerning freeze-frames in this film: “Imperceptibly at the ends of several scenes, and flagrantly on occasion, Catherine’s image is literally frozen into a photographic pose to be held in eye and mind, to be remembered, as though she were being returned to the statue from which she emerged”. And furthermore, Elizabeth Ezra pointed out “When her expressions are caught in freeze-frame, Catherine is not just fetishized but exoticized, isolated, and put on display like the Adriatic statue that first attracts Jules and Jim’s attention”. Or, Junji Hori insisted that “it would be equally interesting to regard this succession of freeze-frames, which occurs at a different level than that of the diegesis, as an imaginary shooting of photographs by Truffaut the filmmaker. Akin to the fetishistic characters in his films, Truffaut himself also had a desire to turn the attractive figure of Jeanne Moreau into an immobile image by way of the photographic.”

However, these studies just indicated the particularity about the still images in the stream of filmic time and would not refer to a certain rhythm created by a series of freeze-frames. Therefore, I examine this unusual filmic rhythm in Jules et Jim referring to the discussion about the realism of Andre Bazin.

3. Bazin’s realism and Moussinac’s rhythm theory

André Bazin was a famous and influential French film critic and film theorist in 1940s and 1950s. He started to write about film in 1943 and was a co-founder of the film magazine Cahiers du cinéma in 1951. In 1948, Truffaut first met Bazin, who was already a critic and they became friends. Bazin taught Truffaut how to write film reviews or cirtiques and had him contribute a report to his Cahiers du cinema.

Bazin believed that a film should represent a director’s personal vision and this idea had a great importance in the development of the auteur theory, that is also the manifesto of Truffaut’s article, A Certain Tendency of the French Cinema, which was published by Bazin in Cahiers du cinema in 1954.

Bazin edited Cahiers du cinema until 1958, and a collection of his writings was published after his death, its title was Qu’est-ce que le cinéma? (What is Cinema?). To put it shortly, in this book, he insisted the importance of objective reality generated by the use of deep focus, wide shots and the shot-in-depth. And he preferred the true continuity through mise-en-scène to the result of the effects by editing the films or visual effects. In other words, Bazin admired long takes or a sequence shot and denied montage editing.

Now, about realism of the film, Bazin called for the objectivity of the still image which consists a shot, a scene, a sequence or a film, that is, 24 frames in one second. He also insisted that a film needed the continuity of real life and therefore montage or editing films disappoints him because of its property of cutting images, cutting time and space. For Bazin, montage is not the essence of the film but the system of “anti-cinematic” according to the term by Bazin himself.

Return to Jules et Jim of Truffaut, a series of freeze-frames is obviously opposite of Bazin’s realism. For Bazin, to form a film, it is necessary to re-present or re-create the still images as the moving images through getting them back correctly to the flow of filmic time. In contrast, for Truffaut, the use of freeze-frame, or the repeat of stops and resumes in the middle of a shot is not on the flow of filmic time correctly. It is unusual moment not only in the filmic universe but also in the real universe. So, a series of freeze-frames of Truffaut is “anti-cinematic” in the term by Bazin and also “anti-realistic” itself. From this perspective, we should say that Truffaut as a disciple of Bazin contradict the logic of his mentor.

By the way, it is also useful to refer to early film theory in 1920s concerning the rhythm of the film. Leon Moussinac was the first theoretician that indicated the rhythm in a film. His theory was purely concerned about the rhythm of early silent films especially in 1920s in France, so it would be a hint to analyze the rhythm created by a series of freeze-frames of Truffaut.

Guido Aristarco (1918-1996) appreciated L’age ingrat du cinéma (The ungrateful age of cinema) of Moussinac’s work in 1925 in following terms “Starting with a concept of Photogenie, he had a success to develop a theory of two kinds of rhythm, that is, internal rhythm and external rhythm.”

The most important thing here would be the term of “external rhythm”. When Moussinac himself first used this term in his work, he defined it as below: “the rhythm is not only lies in the image itself, but also in the successive image. An impression by the film, and thus, owe the greatest part of its ability to external rhythm. This emotion that requires rhythm is one very strong. Some filmmakers did not learn it too little but look for it unconsciously. To assemble a work (monter un film) is nothing other than to give a rhythm (rythmer) to the film.”
Moussinac defined “the rhythm in the image itself” as “internal rhythm” and “the rhythm brought by the succession of images” as “external rhythm”, appreciating the latter because it created a certain shock to the spectators in the sequence. In Jules et Jim of Truffaut, unusual freeze-frames with 5 times stop-and-go was incompatible with the theory of Bazin which aimed to appreciate reproduction of reality. However, a series of freeze-frame of Truffaut, while it was a certainly one-shot but, also produced the rhythmic effect of the shot by “a fake montage” in a sense. In other words, it is not only emphasis of internal rhythm that flows in the face of the actress, but also an external rhythm by montage if we could regard the freezing images in the middle of a shot as the cutting section in a sequence.

4. Conclusion

In this presentation, I first pointed out that a series of freeze-frames which repeats stops and resumes in the middle of a shot was a unique visual expression of Truffaut. Next, referring to the realism theory of Bazin, these freeze-frames of Truffaut were revealed to be an expression of “anti-cinematic” in the sense of the term by Bazin. And finally, by focusing on the rhythm theory of Moussinac, it developed that a series of freeze-frames was intended to increase the internal rhythm in a shot, and also produced the external rhythm in a sequence such as montage editing. Consequently, it would be a slight exaggeration to say that the “anti-cinematic” representation by plural freeze-frames of Truffaut dialectically sublimated a theoretical conflict with Bazin but I could at least say that a series of freeze-frames was a challenge of Truffaut himself in search of new cinematic possibilities.

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Seduction of the drape: a study on Gaëtan Gatian de Clérambault

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ABSTRACT

In the beginning of the 20th century, there lived a man in France who had a extraordinary interest in clothing as an example of human culture. He took thousands of photographs of Moroccan draped clothes and gave a series of lectures on drape at the Ecole des Beaux-Arts in Paris. He also made many presentations about the classification of the draped clothes at the conferences of anthropology.

His name is Gaëtan Gatian de Clérambault (1872-1934) who was a psychiatrist working at the police hospital and also an anthropologist.

As a psychiatrist, he is well known by the term of “mental automatism (automatisme mental)” and “erotomania (erotomonie)” which he invented, but the most remarkable achievement of him is that he explained the mental disorder by the organic and physical factors not using the concept of the unconsciousness like Freud.

However he had been seduced by drape and eventually committed suicides surrounded by dolls wearing draped clothes.

According to him, the drapes appear organically on the surface of clothes in the process of constructing of wearing. He surveyed a numerous of draped clothes in detail. His photographs and texts related to the cloth(es) are outstanding achievements even though they haven’t been enough known.

The drape is generally integrated into the design to make a room or space between the body and the clothes and make us comfortable.

However his definition of the drape is totally different. For him the drape is something directly sinking into our body so that it is close to our physical sensation. In other word, it is able to evoke our “sense of touch”.

He also had been observing the symptom of women which is essential to touch a piece of cloth to gratify sexual pleasures. It is related to the physical sensation and quite different from so-called Freudian fetishism which converts...
sexual desire into certain parts of the body or objects. I suppose that De Clérambault’s idea is deeply concerning with the essential structure of human desire of wearing clothes. And it will give us a key to solve the question why we human beings wear the clothes.

INTRODUCTION

In the beginning of the 20th century, there lived a man whose name was Gaëtan Gatian de Clérambault. He was a psychiatrist working at the police hospital in Paris and he had been observing the symptom of women which is essential to touch a piece of cloth to gratify sexual pleasures. It is related to the physical sensation and quite different from so-called Freudian fetishism which converts sexual desire into certain parts of the body or material.

He also had an extraordinary interest in clothing as a representation of human culture. He took thousands of photographs of Moroccan draped clothes and made research about clothing. These ethnological works of him had been discovered and introduced by French psychoanalyst Serge Tissron. He published a book about De Clérambault’s photographs and essays of clothing in 1981, and held an exhibition of De Clérambault at Pompidou center in 1990. Even though these works were discovered, his photographs and ethnographical works of clothing have been very little reported.

However, his extraordinary obsession about clothes has been understood as orientalism in general. In addition, it has been supposed that this obsession about clothes was sexual desire converted from female bodies. I would like to suggest that his various points of view about clothing in psychiatry and ethnography might reveal a new aspect of the relationship between human beings and clothes on behalf of fashion and art history.

1. PSYCHIATRICAL POINT OF VIEW

1.1 Four Cases of Tactile Affection in Women

As I mentioned in the introduction, De Clérambault had seen women whose symptoms were centered to touching a piece of cloth to gratify sexual pleasure. I am going to show each case:

• Case 1 (V.B): Working as a seamstress, V.B is fascinated by the silks. Same as other women she is sensitive to touch a piece of cloth and uses it for practicing masturbation.

• Case 2 (F): F prefers to steal silks. If the cloth is not stolen, she loses her interest on it and called it ‘not delicious’. She also explains that when she touch silks, it make her feel like sinking into that cloth.

• Case 3 (D): D has an addiction to alcohol and also suffers from hysteria. She steals silks and expresses that other materials like canvas and linen do not cry.

• Case 4 (Marie D): Marie D also steals silks and dresses in silks from department store. She gets satisfied just to imagine the touch and the sound of silks.


Figure 4. (Right) Exhibition at Pompidou Center (1990)

1De Clérambault, 1908 and 1910.
For these four women, the skin contact with the cloths caused sexual pleasure. The touch caused synesthesia in sexual organs. Most cases combined with Kleptomania (stealing affection). These women didn’t care about the value of the cloths after using. De Clérambault preferred to call these symptoms the tactile affection.

1.2 Comparison to Other Fetishism
Before De Clérambault demonstrated the tactile affection, Richard Von Krafft-Ebing also wrote about the fetishism caused certain tactile sensations, which differed from erotic dress-fetishism. However, De Clérambault definitely declared that his tactile affection which he invented was opposed to Krafft-Ebing’s. De Clérambault assumed it differed from ordinary fetishism. He indicated it was the lower fetishism.

After several years from De Clérambault’s death, Donald Woods Winnicott introduced the term of ‘transitional object’ and ‘transitional phenomena’ in human childhood development. Transitional object is a physical object which is especially soft and flexible. Common examples include dolls, stuffed animals and blankets. This is also known as ‘security blanket’ which was popularized in the comic “Peanuts” created by Charles M. Schulz, who gave such a blanket to his character Linus. It replaces the mother-child bond, and would possibly be fetishism when one grows up. De Clérambault might have advanced before Winnicott. In his childhood, he experienced his sister’s death and spent in bed for a couple of years. This fact seemingly indicates that he grew intimate relationship with the sheets on a bed in that period. I have found that he devoted himself to the cloths, or rather, he had been developing the distorted passion of the drapes appearing on the cloths.

1.3 Detailed Clinical Analysis
Now let me introduce about his life work in police hospital. He had been done detailed clinical diagnosis in psychiatric infirmary of the Prefecture of Police in Paris. It developed his psychiatric works including 141 scientific articles and papers, and making more than 13,000 medical-legal certificates. According to him, mental disorder is caused by organic and physical factors. The most remarkable achievement of him is that he explained the mental disorder by the organic and physical factors not using the concept of the unconsciousness like Freud.

In my opinion, these psychiatric points of view were combined with distorted passion caused by his personal persistence to cloths. His tactile affection was obviously a kind of fetishism, but he insisted that the tactile affection was different from ordinal fetishism and he created his own. While he defined the tactile affection widened the conception of fetishism, his researches of clothes were focused on drapery which is typically worn in ancient Greek and Rome and regions of North Africa.

2. ETHNOGRAPHICAL POINT OF VIEW
2.1 Photographs of Moroccan Costumes
Now we are going to focus on his ethnographical works. What he chose for taking photographs were people wearing Moroccan costumes called Haïk. There were many kinds of costumes in Morocco but he apparently chose white dress in order to emphasize drapes. This fact let us think that he had an intention to hide the body behind the cloth on purpose. It is said that he had took about 40,000 photographs in only 2 years, from 1918 to 1919.

2.2 Research and Illustration by Jean Besancenot
De Clérambault had no concern with general features of Moroccan costume “Haïk”, so that I am going to explain it using illustrations by Jean Besancenot. Jean Besancenot made research in Morocco in 1930’s and published the book “Costumes of Morocco” in 1942. There are regional differences with respect to wear. In most cases they use a piece of cloth about 5 meters lengths and 2 meters wide. She explained how to wear Haïk. This is the instruction:
1. It is folded back upon itself by 40 centimeters along its length: in this way its hight can be regulated, since it should reach down to the feet. One end is brought forward over the left shoulder and tied at the side in front of a big solidly knotted pleat called ‘the bunch of flowers’ which takes up about 1 meter of cloth.
2. The rest of material is passed round to the back, and above the head.

Figure 5. Security Blanket: Linus van Pelt in the Peanuts comic strip by Charles M. Schulz.

Krafft-Ebing, 1886.
About 1000 photographs were donated to Musée de l’homme before De Clérambault’s death. They were moved to Quai Branly Museum in 2005 and I observed most of those photographs in 2015. In this paper, some photographs (Figure 2, 7, 8, 9) are taken by the author.
3. The end which is hanging down on the right side, again folded over upon itself so as to adjust the height. And then it is gathered up into big fold on the left. The end of cloth is then held under the right arm.

4. The two sides of the Haïk are brought forwards with the hands so as to cover the face. This is all the instruction to wear Haïk. She had done detailed examination of Moroccan costumes in general.

2.3 Analysis and photographs by De Clérambault

De Clérambault also observed Moroccan costumes in detail. He also deeply focused on specific features of the costume, which was the process of how to appear the drapes on the draperies made from a piece of cloth. According to him, “a knot as a starting point” made “movement of drapes”, and a temporary form had been kept by devices. He assumed his photographs as an analytic method, and built a unique theory of clothing made from a piece of cloth.5

He gave a series of lectures on drape at the Ecole des Beaux-Arts in Paris and also made many presentations about the classification of the draped clothes at the conferences of anthropology. He said he tried to capture “particular draperies, their lines, surfaces, interior movement, their ‘tranclucid cloth’ and lighting.”6 His investigation of draperies spread over the ancient Greek and Latin sculpture and relief. He considered drapery as “a living thing, which has to be closely analysed in its movements, its subtleties, fluidity and complexity.”7 In addition, he assumed himself that “as a doctor he was especially qualified to research the life of drapery as it was a kind of biology.”8

2.4 Ethnography Combined with Clinical Analysis

On lectures, he also pointed out the problems of orientalism art works caused by colonial domination. He wrote that “Orientalist painters (...) show rich elaborate cloths, not plain draperies, harmonies of whites and different fabrics. The problem is that artists have been instructed in how to represent drapery in general.”9 He investigated clothes in detail and it is distinct from the modern point of view to stare them up and down. Such his observation was fixed in the view point of psychiatry. It might have been connected to his clinical analysis.

3. SEDUCTION OF THE DRAPE

Figure 6. Costumes of Morocco, Jean Besancenot (1942)

Figure 7. Moroccan drapery: photographs took by De Clérambault (1918-1919)

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5Besancenot, 1942
6De Clérambault. ‘Classification des costumes drapes’ and ‘Recherches technologique sur la drape.’ 1928. (=Tissron, 1981)
8Ibid. P.119.
9Ibid. P. 119.
3.1 Cloths as Mysterious Myths

From those two aspects, psychiatry and ethnography, I suppose we could get a new idea of the relationship between human beings and clothes. Before mentioning about it, I would like to go back to the ancient period. Cloth has been used as currency and at the same time it was used for wrapping dead body. It also has been considered as a symbol of royalty and value. But, proper
The feature of cloth is delicate and fragile. These features of cloth should be captured the concept of vulnerability (weakness) of human beings and made mysterious myths of cloths.\footnote{Weiner, 1989.}

The Shroud of Turin would be an example. It is a length of linen cloth with stain bearing the image of a man. I suppose because of the feature of the mysterious aspect of cloth, some Christians could easily believe it was the burial Shroud of Jesus of Nazareth.

### 3.2 Modernism and the Drape in the Beginning of 20th Century

Then, now we return to the same era of De Clérambault. In the beginning of the 20th century, there were some people devoted themselves to ancient draperies in the field of fashion, performing arts and also art history.

For example, a fashion designer Madeleine Vionnet (1876-1975) made investigation of ancient draperies in detail and today she is well known within the fashion world by her Greek style dresses and for popularising the bias cut, which make drape on cloth appear more beautiful. A dancer Loïe Fuller (1862-1928) combined her choreography with silk costumes illuminated by multi-coloured lighting of her own design and became famous in America through works such as the serpentine dance (1891).

And also throughout the art history, there have been considered cloths were draped on human naked bodies to represent human body existence.

### 3.3 What We Can Learn from De Clérambault

There has been seduction of cloth to see through female bodies. However, another seduction of cloth as material which De Clérambault had shown us may have been existed since genesis of human beings. While certain women regarded cloth as worthless, a certain man, De Clérambault, was attached to cloth itself. These two are both similar passionate fetishism. It is not logical, but they did not make into myths. De Clérambault committed suicide in his late years because he had been losing his eyesight. All his life was dedicated to analyze humans and cloth. Appearing and disappearing, drapes have been indeed seducing us since human beings wore clothes. In the beginning of the 20th century, De Clérambault deeply considered about cloth and clothing, therefore he placed the drape as phenomenon caused by factors on the process of wearing. He saw and analyzed as if he had touched because he loved them.

#### CONCLUSION

In this paper, we followed two aspects of De Clérambault’s points of view and its difference from modern
and ancient points of view of seduction of the drape. In the psychiatrical point of view, the tactile affection combined with his personal persistence to cloths. In the ethnographical point of view, on the other hand, his observation on clothing was fixed in the view point of psychiatry. From these points of view, I think we could build the relationship between human beings and clothes beyond orientalism and other mysterious myths. And my further expectation is that this study perhaps find the origin of why we humans wear clothes.

REFERENCE

Abstract

The gist of this paper is to clarify the correlation between quotation technique and musical space in Mahler’s symphonies. To explore this subject, I will go over some mainstream historical discourses succinctly to see how quotation technique has been received and how it connects to the concept of spatiality in Mahler’s symphonies. Focusing on György Ligeti’s two of 1972’s interview; I will reexamine Mahler’s quotation technique as a spatial element. Ligeti was the first one who recognized quotation technique as a spatial element from a phenomenological point of view. However, there isn’t so much verification of what Ligeti adverted for. Through considering Ligeti’s argument, ultimately, I will contextualize this issue within the framework of hermeneutics of Mahler’s symphonies. As for the case study in this paper, I will mainly exemplify the opening of the first symphony.

1. INTRODUCTION

In Mahler’s time, the criticism on Mahler’s works made by his contemporaries played a key role in propagating his works and advancing the cultivation of the audiences. After he died in 1911, the publications began focusing on his personal life such as memoirs and correspondences of him, which later became great sources for various types of biographies. However, around 1930s, the studies seemed to dwindle due to the movement of anti-Semitism in Europe, but by 1960s below three publications turned Mahler studies more diversified: the publication of critical edition of the composer’s works by Internationale Gustav Mahler Gesellschaft, the complete recordings of Gustav Mahler symphonies by Leonard Bernstein, and T.W. Adorno’s Mahler: Eine musikalische Physiognomik (1960). Then, in the late 20th century, the framework of post-modernism being applied to Mahler’s music, the idea of musical space is emerged from this aesthetical background. During this time, quotation in music is also reconsidered and even became a meaningful source for many contemporary composers in their musical works.

2. SPATIALITY IN MUSIC

In conventional approaches to musical space, it has something to do with a real acoustic process that is affected by a performing space and even links to a different musical genre or instrumentation. In this sense, the size of orchestra or the capacity of a musical instrument determines the size of a concert hall or vice versa. Since the sonic effect is produced by the deployment of musical instruments or the size of orchestra, I shall call this kind of musical space physical space. In this case, performers are placed to produce a manipulated sound; therefore, they are regarded as “Object”. This concept emerged because the definition of musical works is merely based on the score. However, early phenomenologists posed a problem on defining musical works, extensively of art works, and suggested a new thought on musical works.

Phenomenological space in music, the very recent concept of sonic space, is implicated more intensely in the nature of both “Performing” and “Listening”, for which performers and listeners are now regarded as “Subject”. In other words, phenomenological space is closely related to an ontological issue in that three subjects, a composer, performers, and the listeners, make their relationship intimate in the level of perception. According to Schutz like Husserl, a musical work is not a real object but an ideal object, and it is apprehended polythetically. It means that there are many properties that might have nothing in common. In this matter,
Schutz pays more attention to the inner time of “Subject”: namely, during the musical experience “the flux of consciousness and the flux of music” interrelate to each other and co-exist. He believes that music is communicable so that a composer, performers and the listeners can establish their relationship upon the reconstructed musical meaning.

Another example for the phenomenological point of view dealing with music could be raised here. Ingarden pointedly puts an emphasis on the listeners’ musical listening experience. He admits that there are some musical elements such as dynamic or timbric properties that can’t be indicated in the score. They are embodied or concretized during the performances, and this concretization is enacted by not only performers but also the listeners.

In regard to spatiality in Mahler’s music, a few music scholars have focused on physical space. It is easy to speculate why physical space in his symphonies has been a primary research topic. Firstly, his career as an opera conductor is often paid attention in connection with his compositional technique of manipulating musical space. For instance, his experience as an opera conductor is likely to have contributed to multi-dimensional or theatrical acoustic effect. In fact, he applies the deployment of the off-stage instrumentation from an opera to a symphony. The purpose of this manipulation is obviously to generate audible perspective effect. In addition, some performance directions such as “in the very far distance” or “in the distance” are indicated in the score. It is likely that his adoption of off-stage instrument in his symphonies realizes theatrical sonority or multi-directional sonority, which is fairly easy to be detected. Analyzing the score is sufficient enough to investigate the physical space. Consequently, the studies for physical space are monothetic since they rely on performance direction in the score.

On the other hand, phenomenological space that requires an active involvement from performers and the listeners is more open-concept. The studies of phenomenological space consider the possibilities of recognition of a different dimension in musical space. This is more ideal and abstract concept. For example, timbre or dynamic can cause to some kinds of perspective or acoustic effect. It is often concretized through performances rather than musical notation in a score. In this sense, within this phenomenological point of view, a series of quotation can be included in phenomenological space. This is because quoted passage originally is irrelevant to the new context, but through assimilation or dissimulation it stimulates the listeners’ inner time.

In sum, the trend of shifting from the analysis of the score of musical works to the consideration of the listeners’ aesthetics, and the application of phenomenology to musical works have directly and indirectly led to the expansion of the study of spatiality, counting a quotation as a spatial feature. Furthermore, this tendency has allowed the quotation technique to reexamine, suggesting a new approach to the study of musical meaning.

3. THE CONCEPTUAL HISTORY OF QUOTATION

Since borrowing has been reconsidered in the course of establishing the concept of post-modernism in the late 20th century, that in Mahler’s music has also been reinterpreted. To demonstrate Mahlerian quotation as a spatial feature, it is necessary to see how quotation in general term has been understood. Thus, It would be meaningful to review the conceptual history of quotation first.

Generally speaking, quotation has come under the concept of borrowing. Borrowing in music means that a pre-existing musical material, in the form of fragments or whole passages, is newly adapted to a new work of music. In different time or in different repertoires, it is sometimes treated as a principle of work, and it sometimes becomes an exceptional instance. In some periods, the borrowing technique itself had some specific significance. At the same time, for composers it was the way of taking self-discipline through imitating their precedent, and it was very important for them to learn how to manipulate a certain musical material. Through learning this manipulation, they could have earned the skill to put counterpoint, harmony, texture and other compositional technique into practice.

However, the early study of borrowing in the beginning of development of musicology was hindered by the problem of “originality”. From the late 19th century to the early 20th century, a problem was posed in relation to the ethical issue. Meanwhile, some tried to distinguish borrowing from plagiarism. This effort continued until the middle of 20th century, and since 1960s with higher interest in quotation and collage technique in music,

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3Edmund Husserl (1859-1938), the founder of phenomenology. Although he made no specific contribution to the Aesthetics of Music, his research on the consciousness of internal time includes some musical examples. For Husserl, melody and rhythmic units are based on the time-consciousness. (refer to The Handbook of Phenomenological Aesthetics)


5The Handbook of Phenomenological Aesthetics (2010), pp. 223-228: In musical listening, the listeners are to be away from the daily life and to devote themselves to the musical flux. This musical flux is in the mutual relationship with the flux of consciousness in inner time.

6Quotations are normally categorized into the concept of Borrowing.

7Mahler’s music is received as quotation music for many of 20th century composers such as L. Berio (1923-2003) and B.A. Zimmermann (1918-1970).
the concept of borrowing has been reconsidered. There has been a move to forge a musical quotation as a genre.

Yet, such paradigmatic shift in quotation has one problem; it has a tendency to treat each period, genre, or composer individually. In addition to, vocal music and instrumental music have been dealt separately. Because of this, the relationship between periods or even between repertories became obscure, and thus it became hard to evaluate them. As a result, it caused the same musical event to be described with different phraseology such as parody, quotation, borrowing, or plagiarism.

Then today, under the influence of the ambiguous concept of postmodernism, quotation is reconsidered in parallel with the field of art and literature. For instance, its concept has got involved in metaphor, intertextuality, or associative models in semantics. This extension of concept has given a stimulus to not only to the study of quotation music, but interdisciplinary studies.

4. FROM A SATIRICAL TO SPATIAL FUNCTION

Bearing above conceptual history of quotation in mind, the following section explores the reception of quotation in Mahler’s symphonies. Now let’s trace back to the time of Mahler and elucidate how his quotation technique has been received. The vast majority of Mahler’s contemporary musicologists and music critics viewed his use of quotations as a satirical source or parody, which led his music to be either much exalted or condemned. These critics played a crucial role in enlightening the public since there was so little access to live performance in the late 19th century. Their job wasn’t just writing a concert review, but ranged musical analysis to interpretation of pieces. Considering the meaning of writing Symphonies in Mahler’s time, we can find that composers were in a quandary writing symphonies in the scope of controversy between absolute and program music. In such situations, Mahler’s symphonies got two contrary responses. His proponents such as Paul Bekker or Paul Stefan attempted to find great value in Mahler’s works emphasizing their romanticism, while others showed disdain not only for his background and nationality but also for his compositional style. They often brought up the problem regarding to the organic development in the musical form.

The vastly different responses happened sometimes among critics and sometimes between critics and the public. Both sides frequently associated Mahler’s symphonies with satirical or parody characteristics. Having a look at some of remarks from contemporary critics of Mahler’s time, through the reception of the first symphony, it is easily noted that the first generation of Mahler studies focused on those characteristics.

Mahler performed the first symphony 16 times in his lifetime in total. He premiered in the form of two-part symphonic poem in Budapest in 1889. It was badly criticized and this made him keep revising the score. Most complaint was about the parody of children’s song, use of dissonances, abrupt noisy sound, and strange ending. Having realized that the program might have confused his audiences to understand his music, he removed the title “Titan” and some programmatic titles of each movement in 1896 performance in Berlin. Yet still, after the performance in Vienna, on November 18th, 1900, some critics still criticized the piece severely, this time for eliminating the program. Some thought that removing the titles wouldn’t have helped the audiences to understand the piece, and the titles might have been needed to connect Mahler’s intentional use of parody through quotations.

Even the formalist Eduard Hanslick felt the necessary of the program in Mahler’s first symphony: Mahler’s symphony would hardly have pleased us more with program than without. But we cannot remain indifferent to knowing what an ingenious man like Mahler had in mind with each of these movements and how he would have explained their puzzling coherence...What does it mean when a cataclysmic Finale suddenly breaks forth, or when a Funeral March on the old student canon “Frère Jacques” is interrupted by a section entitled “parody”? To be sure, the music itself would have neither gained nor lost anything with a program.

Theodor Helm also pointed out in the same attitude as Hanslick did, but more directly demanded:

He (Mahler) removed all titles and explanatory remarks and now wants his First Symphony to be understood as absolute music. ...In my humble opinion, the music of his First Symphony is not well served by this veil of mystery. With its entirely puzzling design, the symphony literally screams for an explanatory program. Without one, the listeners cannot understand how the opening two movements, which are decisively pastoral, can be followed by a strangely parodic funeral march built upon the homey old student canon “Bruder Martin”.

There are numerous articles and statements saying the difficulty of understanding Mahler’s First symphony without explanatory program. It is no exaggeration to say that the idea of parody is hardened from this debate over absolute music that demands program.

Ibid, p. 292 (Theodor Helm, Pester Lloyd, November 27, 1900)
Then, the second generation of Mahler scholars such as Ernst Krenek and Theodor W. Adorno offered compelling observations on the purpose and function of quotations by giving a full attention to the musical materials. They both attach a value to the trivial and banal materials. These materials are to be referred as quoted materials. Mahler quotes not only from the composition by others or himself, but also an imitation of a certain sound. The sound of nature such as birdcalls and that of a procession including military march and funeral march, folk tunes and children songs are observed. Emphasizing the musical materials and an idiosyncrasy of Mahler, both Krenek and Adorno argue that Mahler’s manipulation of quotation materials delivers some kinds of evocation of a certain image.

However, the studies of these second generation have never denied the first generation’s idea that quotation in Mahler’s symphonies performs a satirical or parody function. They rather connect the satirical function to the meaning of music, like Krenek suggesting the possibility of empathy of the listeners and Adorno making a connection to social criticism. Now instead of craving for the descriptive program, they tried to bring out Mahlerian identity. Krenek distinguishes Mahler’s manipulation of quotation from that of Strauss or Liszt:

Doubtless Mahler was conscious of the extra musical associations attached to many of his themes: children’s songs, folk tunes, country dances, bugle calls, army marches and so forth. However, the associations never function according to the schedule of an extra-musical program, as they did in the Symphonic Poem of the Liszt and Strauss school. They function by their contrast to the immense symphonic context in which they appear.

Adorno even suggests an analytical approach and draws formalistic conclusion. He derives three ideas of form from his analysis; which are, Durchbruch (break-through), Suspensionen (suspension) and Erfüllung (fulfillment). For Adorno, these formal ideas are the principle of Mahler’s symphonies. Adorno connects these ideas with social meaning. Particularly, focusing on the idea of Durchbruch, he subconsciously relates with a kind of musical space.

The First Symphony opens with a long pedal point in the strings, all playing harmonics except for the lowest of the three groups of double basses. Reaching to the highest A of the violins, it is an unpleasant whistling sound like that emitted by old-fashioned steam engines...The tempo suddenly quickens with a pianissimo fanfare for two clarinets in the pale, lower register, with the weak bass clarinet as the third voice, sounding faintly as if from behind the curtain that it vainly seeks to penetrate, its strength failing.

Adorno observes musical phenomenon, paying more attention to the timbre of the symphony. Like Krenek, Adorno also puts much value on Mahler’s idiosyncrasy and his manipulation of musical materials. Consequently, the analysis of musical materials reveals some kinds of spatial feature, which later studies pick up for the search of musical meaning.

Since Adorno, Mahler researches have greatly been diversified. The third generation comes after 1970’s shows, obviously different point of view in interpretation of Mahler’s symphonies. For example, quotation started to be considered as an associative model in musical Semantics paying more attention to the musical meaning. The interest on interdisciplinary study also contributed to studies of the musical meaning. Ligeti is one of those who present a new view. Now let’s scope Ligeti’s phenomenological point of view out in order to clarify how Mahler’s quotation could be regarded as a spatial element.

5. THREE TYPES OF MUSICAL SPACE IN MAHLER’S SYMPHONIES

In the course of my research, I was able to draw three types of musical space in Mahler’s symphonies; ① the space that we could feel the sense of perspective through off-stage instruments, ② the space that we could perceive the sense of perspective without deployment of musical instruments, and ③ the space that there is no perspective effect and there is no physical mechanism.

The opening of the first symphony is a great example displaying all three kinds of musical space mentioned above. The first type of space is confirmed in measure 22 with the use of off-stage trumpets. The second type of space is found in measure 1 with strings played in harmonics producing a mystical tone color, and in measure 9 starting with three clarinets fanfare. Here their timbre and dynamics of the instruments give a sense of the distant sound even though they are on stage. Both types of space attain a goal to produce perspective effect though the difference is that the first type is achieved by physical means but the other is not. This kind of means of expression is often used in other symphonies such as der Abschied from Das Lied von der Erde.

Most importantly, as for the third type of space, there is no physical mechanism and no perspective effect, but rather it requires the act of imagining from the listeners as well as the performers. This type of space is realized...
under the influence of phenomenological approach in music. Quotation technique is the typical example for this type. In a broad sense, I would categorize the first as physical space and the rest two as phenomenological space. The big difference between them is the matter of using physical mechanism and the degree of representing perspective. The last type of space definitely comes under purely phenomenological space. Ligeti is the first who was aware of such musical space in Mahler’s symphonies and elicited the relationship between quotation technique and musical space. The prerequisite of his argument is the active involvement of the listeners to imagine aroused by music. Though Ligeti didn’t corroborate his view on the side of the listeners further, he suggested a different function of quotation deviating from the previously accepted ideas.

6. THE CONCEPTUALIZATION OF PHENOMENOLOGICAL SPACE SUGGESTED BY LIGETI

In 1972’s interview with Gottwald, Ligeti used the term imaginary space (imaginär Raum) for the characteristics of musical space in Mahler’s symphonies. Here, Ligeti gives attention to the fact that the listeners could sense perspective even without the presence of off-stage instrument. In his notion, music itself isn’t self-sustained, but the imagination of something other than notes. It means that once a musical tone is sounded, a musical space will be created through the act of imagining by subjects. Thus, we could say that the space is created by the composer, the performers, and the listeners, but not necessarily to have a universal content.

Ligeti corroborates his view by suggesting five elements that could form spatiality: the widened register, particular tone color of each musical instrument in relation to overtone technique, polyphony, collage, and the use of chorale.

I classify first three elements in the second type of space since their aim is to allow the listeners to sense the perspective without using physical mechanism. This perspective is achieved by mostly through tone color.

Ligeti calls the musical space represented in the first movement of the first symphony “the association of a massive empty space (die Assoziation eines riesigen leeren Raumes)” as harmonics (flageolet tone) prevailing reverberates creating vast wide range of sound spreading several octaves. Furthermore, Ligeti develops a tantalizing discussion that sound is spatialized with a different tone color of musical instruments. As for polyphony, often quoted from Bauer-Lechner’s recollections of Gustav Mahler, Mahler called all the environmental sound around him “polyphony”. Mahler stated that when a heterogeneous sound simultaneously resonates from multiple directions, it is merely noise or static, but when an artist organizes them, it becomes beautiful polyphony.

To explain lucidly about the characteristics of multi-directional resonance and soundscape, Ligeti describes his personal experience in Paris in 1957 as an example of the environmental sound in Mahler’s music. Ligeti was in a restaurant in front of the Avenue of l’Opéra. There was a crossroad on which a lot of cars were running busy. When the traffic light turned green, all the cars, which had been waiting for the green light, started running all at the same time. Ligeti recalls the honks from the cars sounded like a sound from bunch of brass instruments. He describes this kind of sound as if he was walking inside of a kind of space. Ligeti thinks Mahler must have considered this kind of every-day environmental sound. For Mahler, every-day environmental sound must have been something like birdcalls and/ or horn call which is the topic of next section. This idea of polyphony can be considered as a kind of quotation technique, more precisely talking, a kind of collage technique. Before getting into the issue of collage technique, to conclude this section, I’d like to mention that that the environmental sound is quoted in his piece is the important reason why we can make a connection between Mahler’s music and social and cultural context of that time.

7. COLLAGE AND USE OF CHORALE AS A SPATIAL ELEMENT

Now, let’s move to the rest two elements, collage and the use of chorale. Both of them are considered as a part of quotation technique. I would classify these in the third type of space, which can be understood as purely phenomenological space.

Ligeti states two different types of quotation techniques, which are, frequently observed in Mahler’s music: melodic quotation and formal quotation. The melodic quotation suggests a certain tune as a whole or as a fragment. Also, mimesis of specific tone such as horn calls, birdcalls, military or funeral march, folk tunes can serve as an example of a melodic quotation. On the
other hand, the formal quotation is rather controversial because it has little been discussed. Mahler uses chorale as a formal quotation, which means that he doesn’t chorale in the traditional way. Instead of glorification, he demolishes the chorale itself. In other words, Mahler destroys the form of chorale. Taking notice of this, Ligeti illustrates how Mahler displays chorale as a spatial element. Chorale is normally and conventionally used to express a glorification of a kind.

For example, Bruckner tends to employ a chorale in the finale of any of his symphonies intending to make an ending glorious. However, Mahler’s use of chorale is absolutely different from Bruckner’s approach. The construction of chorale in Bruckner is recognized as a part of the musical architecture. However, Mahler’s chorale is deliberately designed to destruct entire symphonic structure. After the deification of chorale, every condition of musical events such as the size of orchestra, main theme, rhythm and texture reduces its size and gradually fades away as if the music is moving toward “nothing.” Mahler destroys the conventional structure of chorale by reducing the number of brass instrument playing; namely, by making the musical texture thinner, he poses a question on chorale itself. I believe this process gives a sense of spatialized sound, which is very perceptible to the listeners.

Melodic quotation is rather common that we can find not only in Mahler, but in a lot of contemporary composers. Needless to say, topical quotations can be described as spatial characteristics. Mahler’s music uses our familiarity with a certain sound to convey some meanings. For this reason, his symphonies are often to be related to retrospection or recalling. The retrospection entails the temporal and the spatial, particularly in the phenomenological point of view. In Mahler’s case, it is achieved by quotations, which facilitate to transcend the separation between the visual and the aural in the end.

Additionally, Ligeti associates collage to musical space. Referring to his quote: “Both [collage and space] in music relates each other more than those in art where every event happens in the same space. Therefore it would be impossible to develop such specific relationship [in art].” Music becomes mobile by collage in Mahler in the manner of temporal and spatial. This explains that Mahler’s symphonies carry out some kinds of visual quality through quotation technique, which we can readily associate to the concept of landscape in music.

8. CONCLUSION

It is confirmed by Ligeti that quotation technique allows the listeners to grasp some kinds of pictorial image by their unbounded and vigorous imagination and to decontextualize the traditional musical form to recontextualize. To conclude, quotations in Mahler’s symphonies can be considered as a spatial feature for the following three aspects: allowing the listeners reminiscence, deep affinity between the visual and the aural even without a program, and representation of soundscape. However, still a couple of problems remain. Here, an imaginative faculty must get involved in being invited to the musical space. In terms of traditional interpretative framework, when a musical space is thematized in Mahler studies, the account has been limited to the early symphonies. It is not until recent years that the later symphonies are included as part of a case study object. The expansion of a case study became feasible because of the application of phenomenological approach to the study of a musical space. Although the phenomenological study in Mahler’s music is highly required, the concept of “imaginary space” termed by Ligeti has seldom merited more than a cursory mention. Indeed, by giving more attention to the phenomenological space, it will be plausible to clarify the meaning of a musical space itself as well as the history of reception of Mahler’s music.

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Abstract

Architect Yoshiro Taniguchi (1904-79) stayed in Berlin, Germany for approximately one year from 1938, he was struggling with the Japanese garden landscaping as part of the new building of the Japanese Embassy. His experience is written down in “snow light diary (Yukiakari-nikki)” (published in 1947). He was afraid that Hitler and his government used the building as a vehicle for its propaganda to the masses. The diary is in fact a report of the daily experiences, has become the professional critic of architecture and city planning in Berlin. Especially commentary on architectural works of Karl Friedrich Schinkel (1781-1841), who represents in the 19th century Germany, are found in many part of the book.

In buildings of worships like the memorial chapel for Queen Luise and design for “a cathedral as a memorial to the War of Liberation”, completion in a Gothic-style is aimed at through in incorporating various polarities and classical elements. In common architectural works like the “Schauspielhaus” and the museum on the Lustgarten (“Altes Museum”), the contrast between the massive building and the Greek portico is realized by emphasizing the Greek portico in the simple plain composition. The essence of Schinkel’s idea is the fusion of polarity, the unity of variety, the formative metamorphosis of the established forms and the succession of history.

Taniguchi, while in the period of pre-World War II designed avant-garde style buildings with an abstract form of the modernism at the time, and then developed his architectural expression in postwar period. The fusion of motifs on Japanese-style and the structure of reinforced concrete is often attempted in his work. But it is not a return to the Japanese traditional design; Taniguchi must have learned the point of a building for climatic condition and the historic tradition from architectural ideas of Schinkel. Taniguchi found out his own style. From the analysis of his diary, I clarify at first experience-based content in Berlin, because his stay in Berlin were turning point of his creation, I will then throw light on essence of the change and the beauty of architectural works which Taniguchi designed.

1. Introduction

Architect Yoshiro Taniguchi (1904-79) stayed in Berlin, Germany as the Minister of Foreign Affairs commissioner for approximately one year from 1938. At the time, he was struggling with the design of the Japanese garden as part of the new building for the Japanese Embassy in Berlin.

Taniguchi was a young architect, a 34-year-old with extensive practical experience with European culture. On October 20, 1938, on board the Yasukuni-Maru, he departed from Kobe and arrived in Berlin on November 10.

In 1933, Hitler was appointed Imperial Chancellor, and Berlin’s makeover plan was also created. But because of the Nazi regime, a German architect was charged with the design for the Japanese Embassy then under construction. Thus, Taniguchi’s only possible role in the project in practice was that of designing the landscaping for the Japanese garden.

Taniguchi’s day-to-day efforts involved seeking stone materials for landscaping through regular walks to visit the historical buildings. However, war was inexorably approaching. The newly constructed embassy was scheduled to be completed in June 1939, but by then, only its framing had been completed. Taniguchi went on a trip to the Balkans in August, but the war was worsened, and his travel had been suspended. He escaped from Berlin with one bag on August 29, via the United States from Norway and arrived in Yokohama on October 28, 1939, again aboard the Yasukuni-Maru. It had been a hectic journey of just one year. The Snow Light Diary it to stage a winter in Berlin up to March 1939 from November 1938, a recording of Yoshiro Taniguchi, who witnessed a turning point in European history, not only in the travel writing, architectural theory, has the low-down of comparative culture.
2. The *Snow Light Diary*

Because Taniguchi wrote about his winter of memories of Berlin, his diary has been called the *Snow Light Diary*.

From November 1944 through March 1945, five Chapters (1, 2, 7, 3, and 10) were published in the first edition in a literary magazine. Chapters 4, 5, 6, and 8 were published as the article “The Classical Architecture of Schinkel,” in *Greek Culture* in September 1942. Chapter 9 was published in the magazine *Theater* in January 1943.

All chapters from after the war (a total of 10 chapters) were revised in January 1947 and published by a Tokyo publisher as a one-volume collection equivalent to a first edition. Then, been recorded in piecemeal various magazines, from the second edition “Sekke-sha, Inc.” in February 1967, and the third edition was published by Chuokoron Art Publishers in 1974. The fourth edition was a paperback, and it appeared again as a paperback published by Chuokoron-Shinsha, Inc in 2015. While its publishers and appearance have changed, the diary itself has endured, a testimony its charm.

3. Overview of the *Snow Light Diary*

Chapter 10 below outlines the diary’s contents in detail. As architect Shu-cyu KURATA noted, the main title of the chapter evokes the winter daytime sky in Berlin.

3.1 Chilly day: The Sidewalks of Berlin

This chapter describes his early days following his arrival in Berlin. Being in the city for the first time, he is restless. He walked the streets of Berlin, already or deprived of their eyes in the building as seen in magazines by the time he was in Japan (Church of Fritz Hegel), from concert posters affixed to cylindrical advertising columns, accompanied by chance by boat or it recalled that that he was of the “Takarazuka-revue,” has said goodbye to hectic Kobe and his family. In the shop window of the destroyed town, he felt the oppression of the Jews and their fear. He witnessed Krystalnacht on November 9–10. As an architect, he had a somewhat bleak impression of Berlin’s urban planning, which presents itself as orderly. The style of the city is to be experienced through the five senses, and cannot be described in writing. Be said that the building has been set is a town, author of “design mind” is exhibited. It is intended to be called a “sign (feeling)” of the city drifting in there. In order to understand it, polish their sensitivity, and want to improve their design force Taniguchi swear to mind.

3.2 Gray Day: Dark Climate (Originally Titled “Dark Day”)

Taniguchi had been wondering vaguely if Japan and German had similar climates because Aomori and Naples were on the same latitude. He speculated on the difference in climate between Japan and Germany, as well as the different plants and animals, and saw a need for a cultural exchange to understand the differences. He noted that Japan has not concerned itself with the difference in climate conditions, a criticism of the blind importation that occurs in many cases.

While feeling drained that winter by Berlin’s dark weather, Taniguchi noticed when there is a background that culture seems Germany is born. He regarded deep shadows and rich colors as a reflection of a stout German modeling spirit, giving a three-dimensional effect. People in the darkness want light, which is why Gothic architecture was born with stained glass.

At the embassy office on Ahorn Strasse, Taniguchi saw the architectural models for the new Japanese Embassy. All construction in Germany was overseen by the construction commissioner of the Nazi party; the construction of the time was described as the style of the Third Reich. Direct participation by foreign architects was not allowed, Taniguchi was only in the position to state his opinion as an architect of the ordering party. But the dignified appearance, it seems the largest among the embassies, was thinking of the modeling of the Japanese garden.

He looked at Böcklin paintings, or he attended the theater and dance of the poetry of Hölderlin in “Beethoven Hall.” The winter darkness of Berlin, along with the fear of air raids, was oppressive, as was the continuing image of death. But courage sprouted in those who things lived there.

3.3 Freezing Day in Berlin: Garden Stones

For the garden of the Japanese Embassy, Taniguchi had been painting an image of garden stones prior to the conception of the garden, procurement of plants, and flowers. He was surprised to be in Germany. He imagined Germany as having a culture of stone; there’s a “cut stone,” and anyone not be able to raise the natural stone of the dozens of pieces. He imagined that a clear atmosphere throughout the garden, such as flowing water, would be important, but to it would be difficult to ensure the beauty of the garden stone is noticed. He also noted geological differences, a difference in the “design mind” for different stones. Taniguchi’s diary this day is a comparison between the culture of stone in Japan and Europe. He wrote that the Japanese hold the view that
the surface of natural stone rather than the shape of the rock formations, washed in babbling water and polished with whitecaps, is still preferable to a sequestered figure that was steamed of moss on the skin. On the other hand, Greek temples in Europe, Gothic cathedrals, even Meissen pottery in human beings is carved the surface of the stone, is an artificial beauty was created by processing. The beauty of artificial forms is problematic. It’s clean so also plants of geometrically clippings garden, but it can be said in common in garden stone. And flows in the Taniguchi own homeland is esthetics that has been nurtured in the Japanese culture has been aware of.

3.4 Overcast Day: The Tomb of the Unknown Soldier

Every Wednesday on Unter den Linden Boulevard, the Corps of Armed Forces marched from near the University of Berlin to the Temple of the Unknown Soldier (Neue Wache). It was built in 1818 as the original “new guardhouse.” Taniguchi’s diary of this day depicts the encounter through the architecture of Karl Friedrich Schinkel (1781–1841), an architect representing the Prussian culture of the 19th century. Taniguchi referred to the masonry in the style of a Greek temple-style being heavy while asserting the esthetics of classicism with specifically Prussian tightly tied elements. Schinkel’s eye for design recalled Greece, but the soul of Schinkel’s Prussian motherland is incorporated into his buildings, so citizens were moved. This eclecticism was an imitation of classical styles from a rationalistic point of view, but it is easy to criticize 19th century architecture and ignore the strength of the beauty of Greek style are 19th century, it is not easy, traditional sources to attracted mind, it was rather important to receive a revelation from there. Strong expressive power is a new exhibit from the past of the “shape.” Applications, there is a representation beauty beyond the capabilities. It is intended to call the “holy format beauty,” that is classic is a consciousness that it is a “true,” so forever “new.” Taniguchi wanted to examine Schinkel’s work carefully.

3.5 A Day with a Trace of Sunlight: The Humboldt Mansion

Taniguchi had traveled on foot to Tegel Lake to visit the Wilhelm von Humboldt mansion (1822–24), a representative work on 19th-century Humanism. Taniguchi went precisely because of the minor works called Humboldt mansions; he wanted to learn more about Schinkel’s architectural spirit. Taniguchi picked up an impression of the exterior design, the positioning of the neatly drilled window on the wall, and the simple, classical clarity and ordered beauty. Schinkel’s design mind revealed itself as the source of the clarity of the structure and its neat proportions, rather than the Greek forms themselves. The style reflected a Prussian spirit that dwells in classicism, and appeared in many Western-style homes even after the Meiji Restoration in Japan. Although this partial imitation is childish, a crucial fact is that because there is an intense yearning for what is not in one’s own, one first tries to imitate, but in fact it is not possible to hide one’s real intentions. Eclecticism is thought to reflect arbitrary selection; however, it indicates a very dynamic development of ideas.

3.6 Windy Day at the River: Schloss Bridge

Schloss Bridge (Bruecke) over the Spree River is another work by Schinkel that Taniguchi reflected on, while leaning on the bridge’s railing. It was also a former teacher, F.Gilly, who introduced Schinkel to architectural classicism. Gilly was also a friend who opened his eyes to the beauty of medieval architecture that does not take the sink to the classic beauty traveled to Italy, Classic and Medieval that beauty, which is aware of the fact that is not intended to conflict a contrasting, architectural beauty penetrating the both of them was important not to choose either because either is better. Taniguchi has found a common point in both types of architecture: Their structural beauty is inherent.

The Tomb of the Unknown Soldier (Neue Wache) is intended to reflect the intersection of the heart of classical Greece and the desire for German reconstruction. Taniguchi understood that to reflect the latter, it was necessary to rely on the beauty and nobility of Greek architecture. Through an understanding of this historical background, the Prussian soul emerged again.

Taniguchi stopped in the Altes Museum with an eye for Greek-specific design elements, such as the order, concise wall and window configurations, rather than straightforward representations,. Werder Church, rather than a being a full-fledged Gothic design, was a Schinkel design with a rustic freedom is referred to as “between the missing was a design.” This is meant as praise of its specific Greek structural elements through which further design liberation is expressed. It is intended to reflect solemn taste, was intended to actually look at the eyes, can feel the first time to touch.

3.7 Snow Bare Day: The Pergamon Museum

This day, Taniguchi visited the Pergamon Museum early in the morning. It was a full-size building from the ancient city of Pergamon in Asia Minor that had been transferred to Berlin. One person was nestled in the Zeus altar, opposite the Hellenistic masterpiece, enjoying
an interaction with the soul of the architecture, feeling the combination of architecture and sculpture. It while seeking both self-finished, moreover, is a combined figure beautifully as the soul by phase. Taniguchi thoughts, continue to expand construction of as a comprehensive art, to sculpture as architectural decoration. It is the East, also seen in religious architecture in Japan. And if decoration is only meaningless rationalist ideas, unnecessary and thus ugly, those devoted to God are a sacred decoration, “consecration of beauty” is pure mind of the eye it is intended to demonstrate the beauty by.

Taniguchi further, asked their thoughts on the success of the German archeology, excavation and investigation of the ruins, we are impressed with the save. This is his later years, Taniguchi seems to have become in the wake of the relocated of modern architecture, he began saving in mind "Meiji Village."

3.8 Snow Light Day: The Schinkel Museum

Taniguchi visited Schinkel’s masterpiece, the Academy of Architecture (Bauakademie). He went to its second floor. Casually, he requested the drawings of the Tomb of the Unknown Solidor from the guard on the basis of Neue Wache (new guardhouse). From the design view of the time, while Schinkel asked for the range to Parthenon of Athens, creating a variety of tentative plan, it was supposed to know the process.

The first draft shows Greek-influenced grooving without any sculpture in the gable. Very plain and without decoration, it had a simplified look. Taniguchi was surprised that the architecture style advocated by Nazi Germany at the time was similar. In addition, in the early 19th century, which was in the midst of the selection possibility of style language, Schinkel was already free from the spell of that style, and his innovation and purposeful modeling impressed Taniguchi.

Schinkel, however, engineering, along with the technical innovation, claiming mental tradition (design mind) of, in the second draft, claiming the pure classicism that was to cherish the “memorial” nature, Berlin City also that it is adapted to stand on the main street environment focused. Feeling similar to longing for lofty things bears the modeling.

Taniguchi continued to interact with Schinkel through the drawings. While the temple of Athens was a building only for God, Schinkel acknowledged a fundamental difference in architecture for humans in Germany as well as the problem of imitating Greek art, not that easy a shameful, to understand that the idealized that mimic the polar regions of the beauty humbly what the most necessary, was a time, was a sure way.

Taniguchi asked himself and there from what the era of the 20th century to what is requested, while reviewing the architecture designs in the new modernism, he noticed another inheritance from Schinkel’s style. It is even in the Apollo specific modeling, a Dionysius specific modeling, create a building off a “solem light,” it must be the hand of God.

3.9 Day of Thaw: The Cherry Orchard

First appearance in such a way was a theater, this diary is from the theater in Deutsches Theater, is impressive symbol of The Cherry Orchard by Chekhov. Taniguchi is because architects, color and reddish the theater of the interior, equipment, such as lighting, has been impressed by the social in the lobby of the people of the intermission.

3.10 Day of Fireworks and the First Appearance of Sleet: The Coat of Arms with a Reverse Swastika

First appearance at the time of the title, but the was the “sleet Day,” due to be in book form, but the name has changed, asked Mr. B is a Nazi party member, as in the subtilte, the origin of the historically sacred emblem the with, taught the meaning of the reverse swastika of the nazi-party. It had been a symbol of the sun in ancient times. Recall that the Japanese hinomaru also symbolizes the sun.

The scene changed. In March, the Czech upheavals occurred, and Taniguchi witnessed Hitler returning home triumphant. This was both a tour and a historic event. “Unter den Linden” to the bright shaft of light is emitted in heaven, The Doric temple of the Brandenburg Gate by architect Langhans gave off the effect of a kind of castle gate. “God gave the hero Napoleon a last moment at St. Helena. God is probably trying to give Hitler what a pair.” Taniguchi observed in an apocalyptic sentence. Taniguchi visited the prime minister’s office, which was then completed, and stopped to gaze at the coat of arms with its swastika carved into the marble wall. On top of the desk in Hitler’s study was his book “Mein Kampf.”

Because of a curious twist of fate, Taniguchi witnessed turbulent times in Berlin. Here his “Snow Light Diary” draws to a close.

4. The Discovery of Schinkel

Kunio Maekawa, an architect and classmate of Taniguchi at the University of Tokyo, apprenticed to Le Corbusier in Paris for two years from 1928. It is known that Taniguchi also had an interest in the work of Le Corbusier. His orientation towards modernism is reflected
in his first novel in 1932 before journey Tokyo Tech Hydrodynamics Laboratory Building. Its glass curtain wall, continuous bay window, clear, decoration-free walls, and white, flat wall surfaces reflect the rational design of the international style of the Bauhaus school.

Taniguchi’s life in Berlin was filled with anxiety. This is because given the situation at the time, modernism is because it was the atmosphere that could be perceived as a decadent. It was coincided with that winter, Overall the Snow Light Diary are noted indifferently the fact, personal likes and dislikes of the feelings does not come out to the surface However, it was in Berlin that Taniguchi discovered Schinkel and his works. Taniguchi knew to look in Shinkel’s book, but he also experienced actually seeing his buildings. The contrast was dramatic. Modernism was an international goal that cast a mechanical function principle, organic order that has been cultivated among the tradition is than were destroyed, the reaction to it, was also the Schinkel discovery of Taniguchi. It also is intended to obtain also suggested to us to live in the 21st century. Do Taniguchi was attracted to what?

At first, Taniguchi considered Schinkel’s architecture an imitation of Greek architecture. Nevertheless, with the impression that the soul of the Prussian are springs. Why? It is something?

In Japan, Taniguchi wrote in his diary that Schinkel was thought to be a relic of the previous century. But writing about the Tomb of the Unknown Soldier (Neue Wache), whose interior was renovated in 1931 by H. Tessenau, Taniguchi experienced that the space was used to control the movement of the guards. In its strength and the geometric order of its space, Taniguchi finally understood the Prussian spirit.

The theme of my doctoral thesis deals with the revival of Greek architecture and the return to medieval Gothic architecture in Germany from the late 19th century to the beginning of 20th century to make clear the background ideas of Schinkel’s theory, and clarified that both architectures are in polar contrast to each other, but share common elements. It is the central point of German Romanticism to regard this polarity as an organic whole, laying the spiritual basis for the idea of “Style-synthesis” and its integration of these elements to higher stage.

Schinkel finds an awakening and growth of human reason to the desire for freedom. This can be seen in the transition of architectural construction-forms. It is a development from Egyptian architecture, requiring many materials, through Greek architecture, in which load and support were in harmony, to Christian (Gothic) architecture, which overcomes the load. On the other hand, classic (Greek) architecture and medieval (Gothic) architecture are two ideal examples of polarity in history, which can also be found in paganism and Christianity, reality and idea, rules and freedom. The Synthesis of this polarity is the ideal architecture for the future.

In the historic view of Schinkel, two major influences are recognized: one is from the philosophy of Fichte, who invokes freedom and aims at the control of reason, and the other is from the historic view of J. Görres, who sees the unity of the past, present, and future and its dynamic relation.

I analyzed the main architectural works of Schinkel and examine the architectural ideas regarding Synthesis that are reflected in them. In buildings of worship like the memorial chapel for Queen Luise (1810) (Luisenmausoleum), and design for “a cathedral as a memorial to the Wars of Liberation” (1815), completion in a gothic-style is aimed at through in corporating various polarities and classical elements. In common architectural works like the “Schauspielhaus”, “Neue Wache”. And the museum on the Lustgarten (“Altes Museum”), the contrast between the massive building and the Greek portico is realized by emphasizing the Greek portico in the simple plain composition.

After 1825, in which remarkable technological innovations were made, the balance of load and support in Greek architecture came to be respected and the harmonious unification of different structural forms was experimented with. In the “Bauakademie” (1831-36), and the “design for a library building for Berlin” (1835), a simple, systematic three dimensional composition combines the Greek sense of rhythm and decency and Gothic pillars. On the other hand, in the “design for a residential palace on the Acropolis for King Otto 1 of Greece” (1834), and the project for the Fürstliche Residenz (Residence of a Prince) (1835), various stylistic elements are introduced to maintain a harmonious expression, based on the “picturesque” arrangement composition which is no longer symmetry in search of the purposes of architecture.

It is clear that Schinkel’s idea of “Style-synthesis” is his central formative idea in concord with the actual problems, while changing from the fusion of polarity to the unity of variety and from a structure of contrast and strain to a structure of harmony.

The essence of his idea is the fusion of polarity, the unity of variety, the formative metamorphosis of the established forms and the succession of history.

Style-synthesis was a dynamic architectural idea, which began with the individuality of the architect, facing the reality, including the past, and heading for the future.

5. Conclusion

The structural esthetics underlying Schinkel’s work
can be understood in terms of the member structure of columns and beams and rafters, which also occur in Japanese architecture. Therefore, Taniguchi noted that vertical resistance (in contrast to the International Style and Le Corbusier, which emphasized horizontal resistance) was highlighted in its architectural beauty. I think, through the picturesque formative and abstract rectangular configuration, rather than the esthetics of classicism, “Idea of style synthesis” had been also alive to Taniguchi as a result.

Taniguchi grew up in the Japan’s chilly Hokuriku region, in Kanazawa. Berlin’s gloomy weather also exerted psychological pressure. Taniguchi was saved from the gloom by a variety of artistic experiences–art, music, and architecture. Taniguchi was observing the large crowd watching Hitler returning triumphant from the Czech Republic and wrote, “that military cap and mustache approaches.” On another occasion, he saw Hitler at the Tannhäuser Theater and described the “surprisingly white color of [his] skin.” It was a rare Japanese person who could view Hitler so objectively.

Snow Light Diary is contrary to the literary title, from The Curious Case of fate, to stay in Germany before the war, one architect of architectural theory that history was in among the torrent continue to dim, in comparative culture is there. In particular, his examination and analysis of Schinkel’s architecture is sharp. Fears of historic buildings lost to war or lost after the war to waves of redevelopment, it is because of the relocated store in 1962 It became of in the wake of the birth of the “Meijimura (village).” Taniguchi was its first director.

Architecture is deeply intertwined with culture and tradition. After the war of Taniguchi, Toson Shimazaki Memorialmuseum, Idemitsu Museum, State Guest House Japanese-style annex, etc., through a return of tradition to Japan, he chose his own design style distinct from the Japanese style. This is not a straightforward return to Japanese design and to the culture and traditions of architecture.

That modern rationalism is, the fitness for purpose and the best value, but there is a tendency to deny the historical past, only Taniguchi sublimated the fitness for purpose, are valuable “beauty” is the best in terms of the liberation he had the romanticism world. In that regard, Taniguchi was to signpost that Schinkel was to cherish the things poetic and historical ones.

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Dualities of breath and of memory in artistic gesture

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Abstract

Gesture is the key-factor in most of the arts, whatever the period and the culture, but the way to reach the “right” gesture is mainly in accordance with the aesthetic thought in a given period or a given culture. What is noteworthy at the core of Chinese artistic gesture and aesthetic thought is the everlasting primacy of two dualities: a duality of breath, breath-spirit and breath-energy which guides the impulse; a duality of memories, memory of gesture and memory of idea, which guides the intention; at stake, a double cognitive process, also perceived on the Western side from ancient times onwards (from Platon to Husserl). Our purpose in this paper is to focus on both dualities in a comparatist approach (through contemporary analysis of some statements of thinkers of both sides). Moreover, although the concept of “emptiness” (together with “fullness”) is often an introduction to explain the specificity of the Chinese thought, it will, on the contrary, take place in our conclusion.

INTRODUCTION

Looking for the origins of the Chinese aesthetics, I observed that breath and memory are at the core of the artistic gesture and both are constituted in duality. They will be presented here in comparison with the Western approach. Realization and perception of arts in China since ever focus on gesture. Our analysis of them through art of guqin and art of the brush leads me to the evidence that the thought of the artistic gesture and its aesthetical appreciation express mainly – through poetic metaphors from the sensitive perception – the breath in a duality mind/body, breath-spirit and breath-energy. This duality intertwines with another one, the duality of memory of the same kind (mind/body), memory of the idea and memory of the gesture in itself. Such an approach allows to see the heart of aesthetics, a continuous thread crossing diversities between the epochs and places, arts and cultures.

DUALITY OF BREATHES

Luc Brisson (1997, 307) asks the question, which is one that I deal in comparisons in philosophy of art between the Greece and China:

“What is the mechanism of sensory perception and especially what is the relationship between sensory perception and rational knowledge in the Timaeus?”

What interest me in his discourse is that he addresses the duality of the sensitive perception. So it is possible to establish a compared aesthetics with the West, based on a phenomenological approach and through the sensitive perception in reception, in intuition and in intention. Indeed, the duality of the components – that we will now investigate – must guide our reasoning.

Luc Brisson indicates (1997, 310) that “the sensitive perception is two-folded, to the extent that it establishes a relation between a subject, who is a being dotted with a body and a soul, and an object which is outside, and from the level of παθήματα (the effects of the object)”.

He says there is some difficulty to translate this term and suggests “affects” (that is to say what affects the being ‒ body and soul ‒ at the reception level).

He continues on the effects of the object on the subject, that is to says the sensations (αισθήσεις) in focusing on the agent of transmission he indicates to be (in Timaeous) the blood – what is not so far from the Chinese approach which, however, put at stake a whole ensemble of components of the body – and above all the breath in the following complementarity: “the blood is the physical compone nt and the breath the spiritual one”.

On the Chinese side, Xu Hongliu (2000, 210-238) states four principles based on five elements “書必有

Translated by the author. Original text: « En quoi consiste le mécanisme de la perception sensible et surtout quel rapport entretiennent perception sensible et connaissance rationnelle dans le Timée? ». “La perception sensible présente deux faces, dans la mesure où elle établit une relation entre un sujet, qui est un être vivant pourvu d’un corps et d’une âme, et un objet qui se trouve à l’extérieur de lui, et cela dès le niveau de la παθήματα ». 
we arrive to the liberation of the mind, to the predominance in the psyche of the intuitive role. 

• His 1st principle (calligraphy must have spirit-breath-bone-muscle-blood. If one is missing, calligraphy cannot be successful). I will not detail the four principles (studied in Journeau, 2009), but only give the most useful indications for our purpose.
• The 2nd principle (the body and the mind, what introduces, naturally, a supra-level. Thus a breath as at the core of the swing between body and spirit, and it is a spiritual manifestation with an active complementarity ‘emptiness-fullness’; ‘energy’, and it is the corporeal manifestation with duality ‘position-movement’ of the being);
• The 3rd (the breath; the breath, a wide breath, suitable for the long and the short, the big as well as the small’).
• The 4th for the spirit (link between gesture and thought).

The approach of Xu Hongliu is demonstrative of the process which leads from the corporeal to the spiritual and from the duality of breathes to the duality of memories.

Concerning the 3rd principle, Xu Hongliu put forward:

“Because of inherent and inseparable links between ‘breath’, ‘posture’, and ‘force’, calligraphers, concerning the breath manifested in the use of the brush, have a common requirement: ‘ingress’: calligraphy must be penetrated by the breath, a wide breath, suitable for the long as well as the short, the big as well as the small’.

In brief, the calligraphic brush requests an accomplished force and a ‘penetration breath’. The accomplished force is a full one, and the brush is able to cross the sheet; the penetrating breath is an empty one, and the brush is able to leave the sheet. (由于‘气’，‘势’，‘力’的组合无间的内在联系，书法对点画用笔之表现元气，有一共同要求：‘贯’：将笔气以贯之，气大而长短大小皆宜’。合而言之，点画用笔须‘力到’而‘气贯’，力到而气足，则笔能透纸；气贯而气空，则笔能离纸’)

The term ‘气’ (breath) may often be paired: ‘breath-energy’ and it is the corporeal manifestation with ‘力’ (in an active complementarity ‘emptiness-fullness’); ‘breath-spirit’, and it is a spiritual manifestation with ‘神’ (in a complementarity ‘terrestrial-celestial’).

The reasoning of Xu Hongliu allows to conceive such a breath as at the core of the swing between body and mind, what introduces, naturally, a supra-level. Thus we arrive to the liberation of the mind, to the predominance in the psyche of the intuitive role.

Then he quotes the sentence which inspired his 4th principle ‘翰逸神飞’ (after quoting first a comment by Sun Guoting):

“Sun Guoting details more: “the heart doesn’t exhaust at the mind, the heart doesn’t forget the experience, and of the movement employs fully the experience of the mind, by practicing the breath raised and focused in its breast, in a natural air with comings and goings, the intention first and then the brush after, a deep and limpid wine pouring in streams, then the brush gallops at will and the spirit soars”.

(孙过庭论之更详，曰：‘心不厌精，心不厌熟。若运用尽于精熟，规矩暗于胸襟，自然容与徘徊，意象先笔后，潇洒流落，翰逸神飞’（历代书法论文选）).

Such a description shows a path – from the intention to the realization with return in mind – in which an artistic realization of quality passes through the necessary interaction between the body and the mind, the substance being steeped by an essence.

Billetter’s a for Chinese art (1989, 201), and Zagdoun (2000, for the Stoics, synthesize with a common reference: the “Sage”.

“Confucian wisdom is acquired by imitation of the Sage, Daoist mastering by imitation of Nature. In one as in the other, only ultimately are the qualities that manifest themselves in the spontaneous activity of the entire person. It is the same for music, painting and calligraphy.”

“Among Stoics paradoxes, the assertion that only the Sage is artist never failed to arouse some surprise in Ancient times. Art indeed requires a specific knowledge and a proper practice. It’s even what constitutes its specific identity in the Stoic definitions of art, for the τέχνη is presented in them either as a methodological arrangement or a set of comprehensive representations exercised together, what, in both cases, requires a set of rules. Let us add that, for some Stoics, art requires a “sensation of intellect”, which cannot be acquired without a repeated exercise.”

Here, the focus is no more on the breath because we reach the key point of the “right” gesture from another place: here comes the duality of memories.

DUALITY OF MEMORIES

The passage between the primary sensation and the “sensation of intellect” occurs because of discernment in the sensitive perception, and mainly through the breath

“La sagesse confucianiste est acquise par imitation du Sage, la maîtrise taoïste par imitation de Na-
- in its duality “breath-spirit” and “breath-energy” — and the memory — in its duality “memory of the idea” and “memory of the gesture”.

Beyond the technical memory necessary in the artistic activity and entered in the body by the repetition of gestures, the metaphors used to inspire the intention of the artistic gesture create mental images which constitute a common heritage for the Chinese people.

Mental appropriation, ability to memorize an internal representation of the thing, creates a lasting trace like the « stamp » (τυπωσις) in the soul used by Zenon to illustrate the φαντασία, or like the pedagogy without words – excepted through metaphorical appreciation – which China has the secret to guide the right gesture and appreciate its intentionality and effects.

Metaphor creates a stamp in the soul similar to the one suggested by Zenon because it shapes an image of the sensation, or even of the dealing, at a step and under a form which belong to a mental language, not necessary in words, a language inside oneself. It forges a memory of the idea, of the intention of gesture.

Mental images previously formed, will send back to the gesture an intuitive knowledge of the mastery: an imaginative gesture contains life, inspired breath, the mechanical one lacks.

It completes the ordinary transmission of theoretical and technical references towards a specific gesture, by inspiring a specific intention through comprehensive representation of a specific natural phenomenon. Let’s take the example of vibrato for strings players. By caricaturing classical teaching, we may say that it prescribes to set the finger on the string (whatever the pitch for the exercise) and to oscillate from nothing to half a tone on both sides of this point during ten minutes a day: it is a physical training of muscular stimulus, a purely corporal sensation. Let us judge the metaphorical contribution:

The technical text (on the right below the picture of the left hand) is: “For thumb, middle finger, or ring finger ; means that the pressing finger floats and travels with vibrato, extending beyond the position either a little or more than half. But the metaphorical one (on the left below the picture of “Fallen flowers floating at the mercy of waves”, title of the picture) adds:

Flowers fallen on water, at the mercy of current, escort running waves, wishing to fight against could nothing but give way to their intensity; Let use the metaphor to take hold of the idea and make it spontaneously comprehensible.

Such a tossing seems to be under but, on the contrary, takes on the natural motion animating water. This is an opportunity to say again that when a musician tries to control the process, to impose a rational control, may take place a ‘let go’ of mind’s hold which releases tension and generates a state of complete freedom, both natural and irrational, good for performance.

The power of Chinese metaphors comes from its ability to pick up animated things in themselves as representing phenomena that artists and Sages will appropriate through understanding and assent, and use again, wisely, when the situation gives rise to a conscious or unconscious thought of analogy. Now, the link Stoics established between sensation and thought based on φαντασία (representation) is of same nature, as shown by Mary-Anne Zagdoun (2000, 162):

“IT [φαντασία] is mingled with the sensation print in the vital part of soul (ηγεμονικόν), taking a material shape in which merge perception of external object and formation of mental image.”

On his side, Luc Brisson reaches the point of what he calls “the recipient: the rational part of the human soul”, and he clears that “in the Timaeus, the question of how a body movement can convey information to an intan-

Figure 1. Fingering-gesture « 游音 youyin ». Manuel for guqin (zither) 鍾（林文品 [1539]’, Vol. II, f. 103v-104r.
gible reality as the soul didn’t receive any answer”, but that “in the Timaeus 64b3-6, we learn that the transmission of information which is involved in the sensation must reach the φρόνιμον”; the issue being to understand what Platon means by φρόνιμον. He concludes (1997, 315-316) on a double cognitive process:

“These movements are, thanks to the blood, transmitted throughout the body and manages to inform the soul, starting with the deadly parts of this soul and, at first, its desiring part (ἐπιθυμία) and its aggressive part (θημός), then its rational part (τὸ φρόνιμον). The human being may know only at this level that he has a sensation and, above all, that he may speak about it, in contrast to the plant for which the feeling is foreign to the reason."vi

Here we are at the heart of our purpose because our reasoning is about the moment of swing between a subjective appreciation through sensation and an interpretation of intellect, moment of discernment, and about the duality, naturally because it is inherent to the Chinese thought of the arrangement of the world.

What is telling and facilitate our understanding of the phenomenon is that the translation by “soul” in Gre ek philosophical texts is translated by “heart-mind” (if well translated and not only by “heart”) in Chinese philosophy, that is to say in its terrestrial-celestial duality.

Note that the approach by the way of breath and intuition beyond the technique is similar in calligraphy, painting and music. And that, underlying the basic rules any artist (in particular musicians and dancers) adopt immediately, this means the body is an instrument crossed by a breath-energy, an impulse that goes beyond; this has to do with the breath-spirit, an intention.

We are now as close as possible to the key-step constituted by the passage from an ordinary sensation to a sensation of intellect, because if the technical gesture is not accompanied by a thought, it remains mechanical, and if the thought is done without mastering the gesture, it is vain.

Here is what makes the value of the double duality, not only duality of breathes but also duality of memories: memory of the gesture technique combined with memory of the idea to be express by the gesture.

The matter, by this double duality, is to obtain not so much a perfect gesture than a gesture in harmony with the thought of the universe, in harmony with the conception of the world for a given culture.

CONCLUSION

The discernment takes place « between » sensation and judgment, in what might be a « room of discernment of the right and the wrong », process of selection we find among the Chinese Daoists as well as among the Greek Stoics. This happens in the heart of an emptiness. Thus, there is also at stake a duality of the emptiness. By the way, doesn’t one say to the musician, the calligrapher: “Make your wrist empty”?

This emptiness connect both dualities (breath and memory) and is perceived from ancient times up to nowadays as shown by a few statements from various sources:

“Unify your attention. Don’t listen with your ears, but with your mind. Don’t listen with your mind but with your energy. Because ear can only listen, mind can only recognize while energy is an entirely available emptiness. The Way takes shape only in this emptiness. This emptiness is the mind’s fast.” (Billeter, 2002, 96)

Henri Maldiney (2003, 208) has perceived how the Asian aesthetics, based on the emptiness, is conducive to a culture of the sensation of intellect through a discernment which is not based on the learned.

“There is certainly a miracle in artistic creation », said Kasimir Malevitch (1974 [1916], 62), « the intuitive form must emerge from nothing”. And this « nothing » must not be taken in a nihilist sense.

“In Japan, said Professor Tezuka [during an interview reported by Heidegger (1976, 104-105)], [...] the Emp tiness is the name of most value for what you would like to say with the word ‘being’.

On the Chinese side, Flora Blanchon (1989, 17-44) put forward that “the man placed at the empty center of the hub [allusion to Laozi] is at the heart of all transformations. He may be poet, calligrapher, musician and painter.

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Skira.
Alvar Aalto and experiment: through analysis on Alvar Aalto’s architectural design method

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Abstract

Alvar Aalto (1898-1976) was one of the greatest architects in Finland, and he was also a talented designer. He had a great influence. However, he had not only positive impact but sometimes negative impact on other architects in his own country. Especially from the 1950s, young architects who began to aim at rational and theoretical architectures were against for Aalto because of his over individual expression.

Aalto had a strong idea that “experiment” was necessary for architects. This idea was a basic concept of his design approach. There are two notable processes. One is the material experiment, and the other is the model making. They are closely related with Aalto’s idea of experiment.

This study focuses on architecture design method: and shows Aalto’s peculiarity by considering the situation of Finnish architecture in the 1950s.

Introduction

Alvar Aalto (1898-1976) was a Finnish architect and talented designer. He is one of the most famous and influential Finnish architects of the 20th century and today. Aalto was a pioneer of modern architecture in Finland.

In the early 1920s, the field of architecture in both America and Europe underwent a revolution. This new architectural style was called international style. Aalto introduced this new style in Finland. Although Aalto was a significant pioneer of modernism architecture, he did not accept its rationalistic and technical character at face value but he created his own style. He ingeniously blended Finnish traditional materials like wood and bricks with the architectural language of modernism, and he designed functional and humanistic works.

Aalto’s original thoughts and work had not only a positive impact but also a negative impact. Finnish design and architecture faced an important development era, especially from the 1950s to the 1960s. In this decade, universal and simple design was aimed, and Aalto’s works were sometimes criticized as too individual and expressive.

The conflict structure between modern universal architecture and resistance against it is often pointed out. Architecture historian, Kenneth Frampton, explained that Aalto’s work applied to this structure: and he applied Aalto’s architecture to “critical regionalism”.

This conflict structure is also admitted in architectural design method. In this study, I analysis Aalto’s design process by comparing with the situation of Finnish architecture from the 1950’s to the 1960’s.

1. Finnish architecture in the 1950s

The 1950s were the golden age of Finnish architecture. In this decade, modernism architecture became the mainstream, and it modeled international style from the late 1920s. Modernist architects aspired for universal architecture.

In 1962, the article “Mitä on arkkitehti? [What is architect?]” appeared in the Finnish architectural journal Arkkitehti [Architect]. This article reported of a congress in 1959 which was organized by architectural school teachers from Nordic countries. At this congress, they decided what was needed for contemporary architects.

According to the article, the impact of private architecture was changed its character from special talented artistic expression to the normal intellectual performance. Thus, architectural trend became technical and rational architecture, which is applicable to any places and people rather than individual architecture.

This situation was the same in architectural education. At the Helsinki University of Technology, professors in the department of architecture taught rational architecture. They emphasized the rationalist design methodology and minimalist aesthetics. For example, Aulis Blomstedt (1906-1979), who was a great influential professor at this school, insisted that the architect must seek universal harmonic proportion which can give universally applicable phenomena in life and persons (Blomstedt, A., 1962).
As these facts show, from the 1950’s to 1960’s, universal and ascetic architecture was ideal and taught in Finland.

2. Architecture of resistance

In the 1950s, Aalto designed a lot of mature architectures. However, he did not aim universal and simple design.

Aalto was against for modern architectural trend at that time. Roger Connah, who published Finnish architectural history, pointed out that Aalto was not slow to exploit material and technical advances in building methods. However, as if to continue his warning against over-rational, standardizing developments, Aalto’s modern idiom became more expressive (Connah, R., 1990).

Aalto’s attitude toward universal modern architecture in this period is often explained by using the word, “critical regionalism”. The word “critical regionalism” was used first by Alex Tzonis and Liliane Lefaivre. “Regionalism” upholds the individual and local architectonic features against more universal and abstract ones. However, “critical regionalism” is distinguished from simple-minded attempts to revive the hypothetical forms of a lost vernacular.

In the article entitled “Towards a Critical Regionalism: six points for an architecture of resistance”, architecture historian Kenneth Frampton explained that “The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived indirectly from the peculiarities of a particular place.” (Foster. ed., 1983, p.21)

He pointed out this conflict structure between universal architecture and architecture of resistance can be characterized as sense of touch against sense of sight. And he admitted this tactile sensitivity in Aalto’s work in the 1950’s. As an example, Frampton mentioned Säynätsalo Town Hall [fig.1]. This town hall used red bricks and woods as not only visual effect but also tactile effect [fig.2]. Frampton explained as follows:

In this way, Critical Regionalism seeks to complement our normative visual experience by readdressing the tactile range of human perceptions. In so doing, it endeavors to balance the priority accorded to the image and to counter the Western tendency to interpret the environment in exclusively perspectival terms. According to its etymology, perspective means rationalized sight or clear seeing, and as such it presupposes a conscious suppression of the sense of smell, hearing and taste, and a consequent distancing from a more direct experience of the environment. (Foster. ed., 1983, p.29)

According to Frampton, universality of modern architecture is linked with the superiority of visual sensation. Against it, architecture of resistance, such as Aalto, has tactile sensitivity. Frampton emphasized, the importance of the tactile resides in the fact that it can only be decoded in experience itself: that is to say, architecture of resistance appeals to experience.

Then, where was Aalto’s tactile sensitivity derived

Figure 1. Säynätsalo Town Hall (Säynatsalo, Finland, 1949-1952). This town hall was made by red bricks. The surface is designed unevenly in order to create an expression.

Figure 2. Säynätsalo Town Hall (inside). The handrail is made by woods. The treads and risers are finished in brick.
from? In chapter 3, I focus on his design method.

3. Experimental design process

Architect who worked at Aalto’s atelier observes that “the atelier’s approach was so particular that if an architect stayed for more than 5 years, they were lost to its culture and would not easily recover their own expression” (Charrington & Nava, ed., 2011, p.64). Aalto had an strong idea of design process. In the 1950s, at the Architectural Association in London, Aalto has given a lecture, and he has explained what was necessary for architecture design process as follows:

You know that one of the great problems for architects is this: the engineer always has his laboratory. Everything is first done on a laboratory scale, in half scale, in almost-industrial scale, and after that it is a commercial problem. We architects do not have this advantage.... What is a laboratory? What is a testing ground? We do not make any progress if our laboratory only works with the things we ought to do. It is like a narrow gate, and we shall never find the way out. The only real laboratory is the free laboratory, where the master can do what he likes (Shildt, ed., 1998, p.188).

Thus, Aalto pointed out that today’s architects lacked experiment in their design process, and he emphasized the importance of experiment for architects.

In Aalto’s design process, it is admitted that there are two notable approaches. One is his material experiment. Aalto has started wooden experiment [fig.3] for his furniture works in the 1920s: and he noticed importance of knowing the nature of material. This experiment enabled his skilful use of wood in later works. In the 1950s, he worked on experiment with bricks [fig.4]. For example, the wall of Säynätsalo Town Hall is made of red bricks which are dented 15mm in order to create an expression on the surface. After that, Aalto developed the use of red bricks. The Helsinki House of Culture [fig.5] has daring curving form made by red bricks. These expressions by using bricks were regarded too expressive.

The other is his working models. The working models contain scale models and section models [fig.6&7]. First, scale models were made and confirmed the entire form of architecture and also the harmony with the environment. After this, section models were made in order to examine interior quality. Aalto seemed to attach great importance to the modeling process. He used models a lot.

However, in Finland, the models were not so significant at that time. One reason was that in Finland, almost all architectures were selected in the architecture de-
sign competition. The limited use of models in Finnish 
arhitecture competition was mainly due to costs, and 
drawings were important tools. It is said that most com-
petitions demanded a model as well, but extra time was 
usually granted for this, reinforcing the idea that models 
could be made after the event. Competitions required 
only a white model of cardboard or papier-mâché, 
which can easily be made by an individual, and do not 
lead to undue expenses for contestants. For this reason, 
Finnish architects attached importance to drawing rath-
er than model making (Korvenmaa, P., 1992).

Aalto entered Finnish architecture design competi-
tions the most between from 1892 to 1992. However, he 
attached importance to various kinds of model makings 
which were not necessary for competitions.

The situation was the same in architectural education. 
Since the early 1960s, the curriculum of the department 
of architecture at the Helsinki University of Technol-
yogy had begun to emphasize the specialized technical 
pects of building and construction. With this change, 
the number of teaching hours of modeling decreased. 
The more radical students demanded the exclusion of 
modeling because they regarded it as unduly aesthetic 
or otherwise unnecessary (Korvenmaa, P., 1992).

Thus, from the 1950s to 1960s, in Finnish architecture, 
model making was not so significant. Sometimes it was 
regarded as an over artistic process. Certainly, the pro-
cess of examining architectural design by model making 
could be an indirect process for architects who needed a 
more rational and methodological design method.

As these facts shows, Aalto attached importance to 
material experiment and model making process even 
though they were not common at that time. The sig-
nificant nature is that they are not two-dimensional 
but three-dimensional manner. That is to say, they are 
empirical manner rather than methodological. “Experi-
ment” was a keyword for Aalto. His experimental design 
method enabled him to obtain much more various 
experience of his work. It was the significance of experi-
ment.

Conclusion

As observed by the atelier’ manner, there are two no-
table design processes; they are material experiment 
and model making.

In Finland, they were not common method at that 
time. Aalto used woods and bricks a lot, but it was re-
garded too expressive. In addition, modeling was an 
outmoded process at that time because of over aesthet-
ics nature. The need for more rationalist design method-
ology regarded model making as unnecessary process. 
However, Aalto attached importance to them, because 
he believed the importance of experiment for design 
process.

Experiment was an important idea for Aalto. His de-
sign method can be considered connecting with this 
idea. His design method can be said empirical rather 
than methodological. His experimental design method 
enabled him to obtain much more various experience 
of his work. The work in three dimensions gave him the 
sensibility for materials, form, space. This experience 
made his architecture.

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Self-discovery through sound recording: the aesthetics of Namaroku in 1970’s Japan

Abstract

When the hi-fi portable cassette recorder became popular in 1970’s Japan, audio enthusiasts enjoyed recording sounds of not only music but also nature, events, and surroundings. These activities were commonly called Namaroku, which means “live recording” in Japanese. In many introductory books, magazine articles, and radio programs concerning Namaroku, professional sound recordists and audio critics informed an amateur audience about the nature of sound recording and how our ears listen to sounds. Thus, Namaroku seems to be a significant movement in understanding the history of Japan’s aural culture.

This presentation focuses on the aesthetics of sound recording in the Namaroku movement and tries to relate it to the major cultural context of 1970’s Japan. In introductory explanations of the basic skills of Namaroku, many professional sound recordists often referred to the difference between our ears and the microphone. They said our ears select sounds that are meaningful and create a perspective of our hearing, whereas the microphone picks up every ambient sound automatically. Therefore, sound recordists have to be aware of the methods used to operate microphones to eliminate unwanted sounds just as our hearing does. While listening to excessive environmental sounds through microphones, sound recordists try to discover how our ears work to give a perspective to recorded sounds.

This aesthetics of Namaroku has an interesting resemblance to a famous concept of tourism of the same period. Japanese National Railways launched the Discover Japan campaign in 1970; this is regarded as Japan’s biggest commercial campaign at the time and a turning point in Japanese tourism. One of the initial concepts of the campaign was “Discover Myself,” which encouraged consumers to reflect on themselves while traveling. Therefore, the concept of Discover Japan and aesthetics of Namaroku relate to a re-examination of the self in unusual situations. This presentation attempts to identify further connections between these ideas and thus gain more understanding of self-image in the aesthetics of Namaroku.

INTRODUCTION

Sound recording using Hi-Fi portable cassette recorders gained popularity as a hobby in Japan in the 1970’s. The sound sources were not only homemade music but also surrounding sounds like the sounds of trains, nature, and social events. This practice of sound recording was generally called Namaroku in Japanese, which means “live recording” (Nama means “live,” Roku means “recording”) and it is similar to “sound hunting” or “field recording” in English. There were many magazine articles, local groups, contests, radio programs, and guidebooks regarding the Namaroku boom.

This study considers how people listen to sounds through microphones in a particular period and place. In other words, it discusses the history of the relationship between the ears and technology. Japan’s Namaroku culture in the 1970’s is a good example for understanding this history because various texts informing amateur audiences about the techniques of sound recording were published at that time. Thus, this study attempts to find from such texts the essential ways of listening through microphones. Further, I will compare Namaroku to another commercial movement of the period, the Discover Japan campaign, to place Namaroku in 1970’s Japanese culture.

1. THE AESTHETICS OF NAMAROKU

In early 1970’s, Hi-Fi portable cassette recorders became popular in Japan. Some audiophiles took them outdoors to record diverse environmental sounds for pleasure. As mentioned before, various articles and guidebooks, wherein professional sound recordists instruct beginners, were published at the time. This section examines these texts to understand the normative ways of sound recording in this culture.

The most impressive feature of the instruction of
sound recording in the Namaroku culture seems to be the diagrams of microphone arrangements. Professional recordists demonstrated examples of microphone arrangements for each specific sound source. As people used a cassette tape that was difficult to cut and splice, normative instructions tended to focus on spatial aspects of sound recording rather than temporal aspects. Microphone arrangements were considered as the key factor to shape perspectives of recorded sonic spaces.

To explain radio dramas in interwar America, Neil Verma coins the term “audioposition.” According to him, audioposition is an element of auditory fields. Similar to “viewpoint,” it denotes “the place of the listener that is carried by coding foregrounds and backgrounds.” Therefore, audioposition is associated with a perspective of the auditory field. In addition, Verma indicates “it is always fabricated.” This concept may be used to generalize my arguments about Namaroku. Namaroku recordists fabricate audioposition through microphone arrangement. The question arises as to what are the normative rules of fabrication in the Namaroku culture.

In introductory explanations regarding Namaroku techniques, professional sound recordists often referred to the difference between our ears and the microphone. They said our ears intentionally or unintentionally select sounds that are meaningful to create a perspective of our hearing, whereas the microphone automatically picks up every ambient sound. Therefore, to eliminate unwanted sounds just as our ears do, sound recordists need to be familiar with the arrangement of microphones. While listening to excessive ambient sounds through microphones, they attempt to discover how our ears work in order to provide a perspective to recorded sounds, in other words, to fabricate audioposition. This argument could be termed as the aesthetics of Namaroku because it is concerned with the sensitivity of the microphone and the judgment of sound recording qualities.

This study thus far has discussed ideal recording practices in normative instructions of Namaroku. Needless to say, there were many texts that mentioned difficulties or failures in actual sound recording. Many amateur
recordists talked about the difficulty in making others recognize the sound sources of their recordings. They often mentioned that such obscure recordings vividly reminded them of their experiences of recording the sounds, even though others could not understand what the sound sources were. In another case, a writer recollecting Namakurou culture spoke as follows: “I have never listened to my recordings again nor edited them as sound materials. ‘The act of sound recording itself’ was my hobby.” It is considered that these comments were, in some way, the results of Namakurou’s normative instructions.

2. SOUND RECORDING AND TOURISM

This section demonstrates the significant connection between Namakurou and domestic tourism in 1970’s Japan. Domestic tourism was one of the significant Japanese cultural attributes at the time. The Namakurou movement was actually linked with it in various ways. Further, it appears that the aesthetics of Namakurou has an interesting resemblance to a famous concept of tourism during the same period, “Discover Myself.” This resemblance will be discussed in the next section.

An audio critic, Shuji Kasagi, discusses the pre-Namakurou sound recording movement around 1970. According to him, radio-cassette players gained popularity at the end of the 1960’s and people often carried them on trips. People used them to listen to the radio or music cassettes while traveling. Some people used the recording function like a camera. At the beginning of the Namakurou movement, a Japanese audio maker, Sony, organized local sound recording bus tours throughout Japan to promote the movement. Magazines and radio programs also held Namakurou tours for enthusiasts. For example, an audio magazine, Play Tapes featured a series of articles, “Sound recording journeys across Japan” in the late 70’s. Travelogues, in fact, became one of the popular topics of magazine articles concerned with Namakurou. In this way, the Namakurou culture was tightly connected to domestic tourism at the time.

Kasagi mentions the following two huge domestic travel booms in the 70’s: EXPO 70 in Osaka that more than half the population of Japan visited and the Discover Japan campaign, which was the biggest commercial campaign of the time. The latter was organized by the Japanese National Railways and is regarded as one of the remarkable turning points of Japanese tourism. It is often said that the campaign was a revaluation of the “good old Japanese homeland,” and it promoted personal travel among youth and women after a period of high economic growth in Japan.

The chief producer of the Discover Japan campaign, Wakao Fujioka, developed the initial concept of the campaign, “Discover Myself.” In the campaign’s first proposal, he said “this is not travel to see but to create myself—to achieve a feeling of fullness in discovering Japan and rediscovering myself.” He distinguished this travel campaign from existing campaigns that stressed the promotion of the destinations. Fujioka also contrasted traveling with watching television to gain and share information. His concept “Discover Myself” emphasized the process and experience of traveling and recommended self-reflection in unusual situations to travelers. In my opinion, this concept has certain similarities to the aesthetics of Namakurou.

Visual images of Discover Japan campaign embodied Fujioka’s initial concept in their own way. The designer of early posters for the campaign, Keiichi Matsuda, deliberately eliminated picturesque landscapes of travel destinations from his works. He sometimes used blurred photographs to make the location unidentifiable. In doing so, he attempted to focus on a traveler’s experience during contacting to unusual situations.

3. SELF-DISCOVERY THROUGH SOUND RECORDING

This last section compares the aesthetics of Namakurou and the concept of the Discover Japan campaign to place the former in 1970’s Japanese culture. In fact, there seems to be remarkable resemblances between Namakurou and Discover Japan.

Namakurou was deeply related to domestic tourism at the time in various ways. Here, I will demonstrate the
similarity of Namaroku as a commercial campaign to the Discover Japan campaign. Sakiko Kuwamoto argues that the campaign involved not only the general public but also railway employees and private corporations in the boom. It blurred boundaries between the producers and participants. As a commercial campaign, the Namaroku movement seemed to share the same character. For example, Sony initially held Namaroku contests only for its staff to make them aware about its enjoyment. In addition, there were also similarities in the assumed subjectivity of participants between Namaroku and Discover Japan.

As mentioned above, the main concept of Discover Japan was “Discover Myself,” which encouraged the participants to reflect on themselves while traveling. Namaroku instructions also advised beginners to discover how our ears work while listening to excessive ambient sounds. Therefore, both of them suggested that participants reexamine themselves in unusual situations. These suggestions were not concerned with any specific objects, that is, with any specific destinations or sound sources, but rather they were concerned with the individual participants’ subjectivity. Therefore, Namaroku’s participants often could not make others recognize the sound sources of their recording; further, some of them found pleasure only in the act of sound recording itself.

Makoto Fujioka, a Japanese sound recording engineer, asserted, “Technology alone cannot settle everything around sound recording. The basis of sound recording is rather epistemology, the way people can understand sounds.” There are remarkable similarities in participants’ subjectivity between the aesthetics of Namaroku and the concept of one of the major cultural movements in 1970’s Japan. These similarities imply the significance of Namaroku in both the history of sound recording in Japan and 1970’s Japanese culture studies.

CONCLUSION: REMOVING A FILTER FROM THE EARS?

This study first focused on Namaroku’s normative instructions and the contrast between the ears and microphone. Professional recordists advised beginners to eliminate excessive ambient sounds through microphone arrangements to fabricate audioposition in their recording. Subsequently, the aesthetics of Namaroku was compared to Fujioka’s concept of the Discover Japan campaign, the biggest commercial campaign at the time, to place Namaroku in the seventies Japanese culture.

This study focuses on Namaroku’s normative instructions. The supposition that the actual practices of Namaroku must be more diverse than the instructions is quite reasonable. Some professional recordists concentrated on specific sound sources and researched their conditions in detail. Other amateur recordists equipped with various editing devices entered the Namaroku contests. The realities of domestic tourism at the time were equally diverse.

Nevertheless, it is meaningful to recognize normative aspects of these cultures. For example, an editor who participated in “Sound recording journeys across Japan” reported that his experiences of the journey made him remove a filter from his ears, so every ambient sound became fresh to him. It is certain that his comment sounds like a cliché or sounds similar to Murray Schafer’s concept of “ear cleaning.” However, in Namaroku culture’s context, his comment might be radical because it could mean the removal of the ability of discrimination from the ears.

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Various aspects of love and beauty in the Italian renaissance: a study on Vasellame d’Amore

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Abstract

The vasellame d’amore, also called coppe amatorie, is a genre of Italian maiolica that flourished especially in the central region of Italy between the middle of the fifteenth century and the sixteenth century. Normally, on the inside or outside of such ceramics, a female face is painted and accompanied by the name of a woman and a positive adjective such as ‘beautiful,’ ‘graceful,’ or ‘noble.’ Other variants depict instead portraits of a couple but also males alone, or merely show some elements of a different character, for example animals, hands, Cupid, or even scenes from the lives of couples. Those ceramics played a fundamental role within the rites of marriage. They were mainly the gift of love offered to the woman of a man’s heart, sometimes during courtship or engagement, but more usually to celebrate the union between a groom and bride.

Given the importance of maiolica in the context of marriage and the life of women in those days, I will concentrate on analyzing the symbols and meanings of the figures depicted on the vasellame d’amore, representing love and beauty in the Renaissance era. Female portraits, for example, celebrate the beauty and virtues of a bride, while the presence of animals exalts concepts such as union, and the consummation of love, fecundity and the fidelity of a couple.

Firstly, I’d like to focus on belle donne. They are dishes on which women’s heads are painted. And they are usually accompanied by a label naming the woman and some mottos, inscriptions or positive adjectives. There are also many examples of belle donne of which portraits brought about the influence of contemporary portraiture and the literary tradition. On the other hand, there is another genre of vasellame d’amore on which an erotic image or caricature is depicted. These images would be shown, in particular, to enjoy women’s physical beauty and to satisfy men’s lust. Although belle donne categories were generally classified in three, such imageries can be categorized as a fourth group.

There were the vulgar images of women’s portraits which were made for pleasure from a man’s point of view. These vulgar images might be used as a gift in marriage rituals for the purpose of pleasure.

Secondly, among the many symbolic motifs, hands and handshake motifs will be treated. In the Italian Renaissance period, there was a custom that a man and woman, at the time of an engagement, shook hands as a symbol of trust in each other and exchanged an oath. The hand motif or handshakes can be considered also a symbol of love and fidelity.

In vasellame d’amore, there are evident influences emanating from social life, ideas, religion and the arts of that period. For those reasons, today it is believed that such ceramics may be a valuable source of information in the field of research on the history of Italian art despite the object being a handicraft. The vasellame d’amore is thus valuable to us, not only for examining symbols that celebrate love and beauty in Italian Renaissance culture, but also for understanding more clearly the customs of married life in that epoch.

INTRODUCTION

The vasellame d’amore, also called coppe amatorie in Italian, is a genre of Italian maiolica ceramic that flourished in the central region of Italy in particular between the middle of the fifteenth century and throughout the sixteenth century. It was an industrial art object prized as a gift or love token that pervaded the marriage system and tradition at that time. Therefore, some studies have been written and describe vasellame d’amore as a key to understanding the marriage system and the concept of love in the Italian Renaissance. In recent years, the aesthetic value of industrial art objects produced as gifts or love tokens in marriage rituals has been re-evaluated and attention has been drawn to it in the realm of Italian Renaissance art history. However, compared with other
industrial art objects, such as a cassone which is a chest or a spalliera which is a decorative panel, these objects placed in the bedroom which was a private space for a couple, the study on those images on ceramics and their functions has not yet been discussed sufficiently.

An overview of vasellame d’amore is given at first. Then in the next section, by analyzing images, I’m going to focus on the representation of love and beauty in vasellame d’amore. Among many motifs belle donne and hands or handshake motifs will be discussed. It will help us to understand especially marriage customs in Italian Renaissance in particular and its philosophical and ideal back ground.

OVERVIEW OF VASELLAME D’AMORE

Maiolica is a highly pictorial and decorative earthenware genre with tin oxide glaze. Although there are many views about its origin, the tin-glaze technique had arrived in Italy around 1200 from Majorca Island in Spain introduced by Italian merchants who dealt with the potters of Valencia. Those imports had a strong influence on Italian ceramic production because Spanish earthenware such as lustre ware was higher in quality (Fig. 1).

Thus, from about the beginning of 1400, various types of maiolica were created in Italy. Notably from about 1450, that trend resulted in the appearance of a quintessentially new type of pottery. During the fifteenth century, the ceramic industry developed very rapidly throughout the peninsula. The reasons for that development were that there were many changes in the manufacture of earthenware. The quality of materials such as pigments and glazes improved, for example, and moreover, earthenware painters who were engaged only in painting decorations and illustrations on the surface of ceramics, appeared in many maiolica workshops (Fig. 2). They often painted decorative art patterns and designs and even calligraphy manuals offered inspiration to pottery painters. Italian potters of the Renaissance period gradually developed a new kind of painted earthenware that was more sophisticated than any other ceramics made in Europe. In addition, the revival of Greek and Roman antiquity had widespread influence in the society, culture, art and life style of Italian people. From the beginning of the sixteenth century potters started to use more fashionable artistic vocabulary in their works. All these influences emerged in something completely new, a distinctive and artificially accomplished type of pottery different from anything seen before.

This movement also related to the creation of vasellame d’amore (fig. 3). Furthermore, its origin was quite influenced by the marriage system and tradition in the Italian Renaissance. Vasellame d’amore played a fundamental role within the rite of marriage. Although different contexts could sometimes occur, for example, the occasion of a birth or the celebration of a deep friendship. They were mainly a love gift offered to a woman from a man to show his love. Sometimes during courtship or engagement and even the birth of a child, though more usually the celebration of the union between a groom and bride. It also can be said that the
**vasellame d’amore** closely related to the family life of women.

**REPRESENTATION OF LOVE AND BEAUTY ON VASELLAME D’AMORE**

Various types of **vasellame d’amore** were created and used for rites which are related to women’s lives. They bear images, which relate to woman’s beauty and love in Italian Renaissance. Portrait images, images such as the *temi amatori*, including ‘allegory of love’, and *istoria* which depicted historical and mythical images portrayed on **vasellame d’amore** are related to woman’s beauty and love in Italian Renaissance. Moreover, they show some elements of different kinds, for example animals, hands, Cupid, or even scenes from the lives of couples. In this section, I especially analyze two types of **vasellame d’amore** in particular. One is **belle donne** and the other hands or handshake motifs.

1. **Belle donne**

On **belle donne** dishes, women’s heads are painted, usually accompanied by a label or a scroll showing the name of the woman and some mottos, inscriptions or positive adjectives such as ‘beautiful’, ‘graceful’, ‘sweet’ or ‘noble’ (Fig. 4). This type of maiolica dish has been classified as **belle donne**, meaning ‘beautiful women’. According to Timothy Wilson, the features of these women are usually so standardized that it would be misleading to describe them as portraits. However, some of them were presumably made for young men as gifts for their girl friends, and therefore the models for these portraits would have existed. On the other hand, there are also many examples of **belle donne** of which portraits reflected the influence of contemporary portraiture. For example, there is a female figure which is often depicted on **belle donne** dishes from the Deruta kilns Fig. 5. This female figure is very similar to a female figure painted on the fresco of the Sala delle Udienze (Audience Chamber) at Collegio del Cambio in the city of Perugia by Pietro Perugino from about 1497 to 1500 (Fig. 6).

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**Figure 3.** Dish with Allegory of Love. Inscribed; «*O QUANTA CRUDELITA*», Probably Deruta, c.1475. Diam. 41.5cm, Bernal Collection, V&A Museum, London.

**Figure 4.** Bowl of low foot with the bust of a young woman and scroll with «Silvia Bella (Beautiful Silvia)» Maiolica, Urbino district, c.1525, Diam. 23cm. V&A Museum, London.

**Figure 5.** Lustred Maiolica dish with motto. Deruta, c.1500-1530. Diam.44cm. Musée National de la Renaissance - Château d’Ecouen.

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Timothy Wilson, 1989, pp.50-1, no.21.
So far, Marta Ajmar and Dora Thornton have argued that *belle donne* could be classified in to three categories. Even though, following their categories, the author has generated a more detailed classification on *belle donne* and has added a 4th group as follows:

1. **In the center of earthenware**, the portrait of woman is drawn in profile on a dark blue ground, with an accompanying name label and adjectives such as *belle* surrounded by a band of grotesque or stylized floral ornament. Sometimes there are no name labels or adjectives (Fig. 7).

2. **Female head or bust**, generally in profile but occasionally in three-quarter portraits, is drawn on a blue ground, with an identifying label but without a surrounding border. The portrait area is correspondingly larger in relation to the dish as a whole. The woman’s name and adjective often are described on the scroll (Fig. 4).

3. **A woman’s head or bust accompanied not by a name but by a moralizing inscription motto**. The model is quite influenced by donne famose, meaning famous women, which branches out of a range of local beauties. The name and the meaning of the motto would merely allude to the contemporary poetic convention associated with sonnets. The inscriptions bears a moralizing meaning appropriate to a female figure (Fig. 5).

4. **This group is quite different from another three. In this group, the female figure is depicted while she raised her skirt, showed her breast, or was naked. In this group, the motif of animals, fruits or vegetables often metaphorically represent a carnal attribute and the also associate with a theme of fertility. And it accompanied by an ironical motto or inscription (Fig. 8).**

Ajmar & Thornton, 1998, pp.144-154: “The first type of consists of a portrait head on a dark blue ground, with an accompanying name label, surrounded by a band of grotesque or stylized floral ornament…. In belle dishes two adjectives were sometimes combined within one scrolling label….The second group consists again of a female head, generally in profile on a blue ground, with an identifying label but without a surrounding border. The portrait area is correspondingly larger in relation to the dish as a whole and has greater prominence…. There is a third group comprising women’s heads or bust accompanied ont by a name but by a moralizing inscription....”
during the course of sixteenth century, the lofty literary tradition of *donna famose*, meaning ‘famous women’ branches out of a range of local beauties, where the personages are represented as ideal models of the virtues. At the same time, they were existing, reputable women in local society. Contemporary women are being praised through comparison with the pagan examples or female saints. The connection between contemporary women and ancient exemplars was still maintained.3

Lucretia constitutes one example, as a symbol of chastity. From the archaic period of Roman history her name was well known for her virtue. Also, a name and a meaningful motto would merely allude to the contemporary poetic convention associated with sonnets such as Petrarch’s *Canzoniere*, Boccacio’s *De mulieribus claris* (*On Famous Women*) or local poet’s works4 in order to praise a woman’s beauty and virtue. Thus, it is possible to identify the models themselves with the virtue embodied by a female pagan personage or a female saint, and it would also allow the beholder to compare the real woman portrayed with the ideal, made incarnate in those personages or saints (Fig. 9).

As we see images of various kinds of *belle donne*, we recognize an ideal woman’s beauty and virtue. On the other hand, there is another genre of *belle donne* on which an erotic image or caricature was depicted.

A dish shows an example of ‘erotic earthenware’. Here a woman wears the classic style dress and hairstyles, and is accompanied by a scroll with a label showing the woman’s name *LUCRETIA BELLA*, meaning Beautiful Lucretia (Fig. 10). At first sight, it can be identified as an example of *belle donne*. However, the features of the female figure and the design of the dish itself are very similar to *belle donne* examples discussed above. However, the female figure in this group is depicted while raising her skirt, or showing her breast, or being naked, I think it can’t be categorized in the standard *belle donne* group. Another plate depicts a woman holding a bird as she displays her left breast and is accompanied by the ironical motto *PIGLI/A E NO PENTIRE PEGIO/NO PO; STARE CHE/A RESTTIV/IRE* (Take and don’t regret it. The worst that can happen is that you’d have to give it back)5 (Fig. 8). This image is allegorical and might be related to the concept of love in the Renaissance: the bird is an ancient and ubiquitous vulgar metaphor for the penis and carried expressly homoerotic connotation in Renaissance burlesque lexicons.6 Besides birds, animals, fruits and vegetables often metaphorically represent a carnal attribute and they are also associated with fertility. Moreover, by means of an elegant attitude adopted by this woman, the portrait could be identified as being of a Courtesan. The woman’s lewd gesture of grasping her own exposed breast is a stock motif in Renaissance burlesque imagery. As I showed before, these images can be categorized as the 4th group.

These images may have aimed at, in particular, the enjoyment of women’s physical beauty and satisfying men’s lust. Most of vassellame d’amore represent ideal, beautiful women and their virtue, but there are some vulgar images represented on the *vasellame d’amore*. The origin of erotic representations on art works is said

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4The following sonnets, for example, praise the beauty and virtue of local women, their names often being identified on belle donne dishes. See: Giulio Castellani, Stanze in lode delle Gentili Donne di Faenza, Bologna, 1557; Andreano da Concole, Al mastro lavorio a Deruta, Todi, 1557.
to be ancient Roman fresco paintings. These images appeared along with the secularization of culture and the revival of Greek and Roman antiquity during the Renaissance. In addition to the dissemination of the prodigal sensual theme, the artist started to enjoy the increasing freedom of expression.

While discussions at the Council of Trent was incandescent in the sixteenth century, the church and the governments forbade to paint a scene of physical and sexual expression. Physical love and pleasure were taboo on art works such as cassone or spalliera on which usually didactic stories of the ancient heroines, the life of Virgin Mary or a scene of the miracle of female saints are depicted. Nevertheless, even under these circumstances, artists did not get tired of being curious about erotic art.

As a result, Giulio Romano devised sixteen illustrations about sixteen positions for intercourse under commission from Federico di Gonzaga for his Palace. And then, from the original works of Giulio, Marcantonio Raimondi who was good at presenting erotic representation, completed the series of the engraving called I modi (The Ways) (Fig. 11). It was most scandalously pornographic at that time. Therefore it faced the wrath of Pope Clement VII. It was prohibited to be published, and was burned after. After all, Raimondi was imprisoned. Along with such vicissitude of Renaissance erotic art, even on maiolica, images of woman's sexuality or images, which are reminiscent of sexual intercourse, appeared. They would be regarded as caricatures in a sense. Maiolica painters, in particular, could use sensual images without limitation because maiolica was not accorded a high aesthetic value in the hierarchy of art.

2. Hands and handshake motifs

In addition to portrait images on vasellame d'amore as mentioned above, there are other images that depicted various aspects of love in the Italian Renaissance such as ‘Neoplatonic theory of love’. There are images that also show aspects of love in the culture of the higher classes which were expressed by literary works such as romances and chivalric stories since the Middle Ages. These image with implicit symbolic motifs represent a token of love and an ideal conjugal vision.
Among numerous symbolic motifs, hands and handshake motifs will be treated here. A dish depicts handshake motifs under a pierced heart and fire burns with a flame from the bottom side and the rays of the sun shine down (Fig. 12). In Italian Renaissance period, there was a custom that a man and woman, at the time of an engagement, shook hands as a symbol of ‘trust’ in each other and exchanged an oath. The hand motif or handshakes can be considered also a symbol of love and a fidelity. Moreover, in the Roman Catholic regimes, a burning heart is a symbol of charity as a neighborly love of God. A pierced heart represents ‘an attack of love’. The rays of the sun are considered to be symbols of the ‘life,’ ‘help’ or ‘happiness’ that God brings in Christian doctrine and it might be said that such rays also express the love that God releases on earth. The rays are also the power of the light of a white dove which is the incarnation of the Holy Spirit who visited the Virgin Mary at the time of the Annunciation.

These motifs that emerged after the early fifteenth century remind us of customs mentioned above representing mutual trust. With the handshake motif, the label on which the word *fede*, meaning ‘trust’ in Italian was written, appears on the surface of ceramics. Abbreviations such as *FI, fides* meaning ‘trust’ or *AM, amore* meaning ‘love’ are also used (Fig. 13). The face of a jug is decorated with a hand pointing over the sky accompanied by scrolls with the word *amore*. According to Fiocco and Gherardi, this iconographic image does not symbolize a general ‘allegory of love’, but it implies that love on earth becomes exalted and rises towards God. In other words it suggests the relationship between profane and sacred love and even a vision of the future. This theory is based on Marcilio Ficino’s idea of love. However, we need more analysis to reveal the relationship between images on maiolica and Ficino’s Neoplatonic theory of love.

**CONCLUSION**

We looked at some type of *vasellame d’amore* which have given as tokens of love on various occasions in relation to the marriage. During courtship and engagement, various types of images to praise the beauty of the woman were employed. Those images linked with the celebration of a marriage and the accomplishment of love were also depicted on *vasellame d’amore*. And some images were chosen to pray for fertility for the continuation and the prosperity of a whole family.

Women’s portraits depicted on the *vasellame d’amore,* were iconic women who represented what men expected of a woman. Images celebrated the virtue and beauty of the woman who received the ceramics. On the other hand, there were vulgar portraits of women which were made for pleasure from the male perspective. These vulgar images were used as gifts in marriage rituals mainly for the purposes of titillation.

Despite the object being a handicraft, today it is believed that such ceramics may be a valuable source of information in the field of research on the history of Italian art. The *vasellame d’amore* is thus valuable to us, not only for examining symbols that celebrate love and beauty in Italian Renaissance culture, but also for understanding more clearly the customs of married life in that epoch. I also think that there could be more functional variants and images if we investigated the marriage system and tradition of common people. And we realize the gender role, the status, and the reality of life together between men and women in the society of the Italian Renaissance.

Most documents relate to the paradigms of people’s lives and the tradition of men of social eminence such as princely families and the nobility, or the affluent elements of urban society. However, *vasellame d’amore* might have been used within different classes and a large number of communities because of their low prices compared to other craft objects manufactured to be sold as gifts and love tokens. The next step in this research is an examination of more documents which treat a wider range of localities.

Therefore, further research should be made on the following themes: the representation of a comparison between secular love and sacred love of God in the Neoplatonic context; the iconographical image of the theme of love or charity that resulted from Christian doctrine. These images had been diversified from the end of the fifteenth century to the sixteenth century, by having obtained an inspiration from art works, the literary fashion, religion, manners and customs, and a concept of the marriage of the period.

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Kim, Beom Soo (Hongik University, Korea)

Introduction

The image has become mobile and floating in contemporary life through various forms of screens. Anyone can be photographed with a smartphone and can become a photographer. With the development of technology, the camera can produce a high image quality. Therefore, any photograph or film or anything, is a mode of mass culture. In this contemporary phenomenon, the boundary between the non-artistic photography and art photography can be ambiguous. If we seek an image on a topic in the virtual world, we can find non-artistic images, but also artistic works. Everything is confused in this virtual world. The compartmentalization of the manifesto field of each field in contemporary art. In a photographed image, an ambiguity occurs by crossing the plastic arts. Photography or film is used in other field than the art “ephemeral” as in performance or installation. When taking a sculpture, it is this purely photography or photo sculpture? How she is sculptural art in art photography? With a look of a sculptor, I analyze the art photography of nature, particularly the sculpture photographed by the artist.

Can you feel weight from an image? Then, what gives the image its weight?

If you can feel the weight, how is gravity depicted by the light and shadow within the image? The question of the ‘plasticity’ of such an image gives us a more fundamental question concerning the whole field of the visual perception of contemporary art in general. It can be found in questions of a new approach to the abstraction and plastic element shown in photography. Thus, I analyze the characteristics of La photographie plasticienne in contemporary art, mainly through the way sculptors approach photographic images. Photography depicts plasticity as a flat surface, and it implies a number of elements.

What is photography’s approach using sculptural thinking?

How do sculptural things? function as artistic medium?

Gravity depicted in photography implies realistic death and fear. A microscopic approach towards an object makes the form heavy or else unable to feel any weight. How does mass become sculptural?

I. The characteristics that determine the concept of “sculptural thing”

The image sculptural questions and leads us to ask a fundamental question in contemporary art on the scope of all areas of the visual perception. There are characteristics that determine the concept of “sculptural thing.”

First, there is a difference between a sculpture and other media arts. A painting gives the illusion of three-dimensional, while a sculpture physically carries out the three-dimensional and is visible in all directions. The sculpture is designed in a form in three dimensions, and what is important in sculpture, is the occupation of a real space. Second, there may be mentioned the characteristic of the phenomenon of the perception. The sculpture exists in physical space, then the viewer perceives with the space surrounding it. The spatial sculpture is considered in relation to the space we occupy and we experience.

Finally, there may be mentioned the sensitivity of the shape of the mass. Herbert Read explains with reference to Rodin’s works. I quote:

“[Rodin] achieves a solid form that was in his mind. He can imagine a sculpture in his empty hands, regardless of size. He mentally visualizes the complete form, and if he sees one side, he already knows the shape of the other side. (What happens on the other side.) It is at the center of gravity, mass and weight. It embodies a volume to be placed (arranged) in the air “

The nature of the sensitivity helps to visualize the material and the mass of an object. Because the perception of an object has a sensitivity of depth.1

II. Photo-sculpture

The relationship between the photographer and the sculpture of the need for reports. Photographers need an object or room that is able to stand without moving for a long time. Photographers have learned to express the nature of the shape and volume of a two-dimensional surface by observing a three-dimensional sculpture. Photographers have used the statue to understand the material and to observe various reasons (the veins of marble) by light and darkness.

In the early 20th century, photographers have made various attempts to try to correlate photographs and sculptures. Among these attempts, Hippolyte Bayard was the first photographer that linked photography and sculpture.

Hippolyte Bayard had the idea to photograph the plaster statue commonly found in the studios of 19th century artists. By its own design, the statue seems suspended in the air as if there were no gravity. I guess he has basically a big black curtain that gives effect suspended in space. Its special photographs and witty had a great success thanks to the debate between those who support the recording photograph the phenomenon of the world and those who cling to the general thought proclaiming that classical statue can not be suspended the air. After him, there were several attempts combinations between photography and sculpture.²

The report of photography and sculpture is through Man Ray photography and that of Brancusi. The black and white photograph clearly shows the subtlety of volume by the projected light and shadow. The shadow in the picture refers to the reality of the objects in the mass. Most of the pieces are interpreted texture, mass, shape, exercise room with light. In addition to the inner space of the square frame is also worry space of the rear surface. When Man Ray went to the studio of Constantin Brancusi (1876-1956) to take pictures of his works, Constantin Brancusi refused his request. By showing the perfectly lit photograph and detailed Stiglitz (pictured at his personal exhibition), although his photography is beautiful, it is himself who could best photograph his creations to show the meaning of his own work. (A French proverb says, “One is never better (so) served than by oneself). We will know more clearly his intention through his photos.

For this reason, Man Ray taught him the art of photography (taking photos). Constantin Brancusi never reapply her advice. Shortly after, Constantin Brancusi showed Man Ray photos of his works photographed by himself. I quote Man Ray:

“They were blurry, dark and mottled. He said that his work should be seen (considered) that way. He was right because these pictures have generated a unique aura of Constantin Brancusi.”³

If we observe World of Constantin Brancusi starting from this testimony of Man Ray sculpture in the shape of huge egg is placed on the smooth surface, a light shines intensely on the top left. Half of the egg is illuminated in light and half in shadow. The entire bottom of the frame is completely filled with dark thoughts. Through the representation of the fight from the shadows, the artist has shown both the ability of divisions concerning reflections on photographs and the results of the performance.

HIPPOLYTE BAYARD, 1801-1887 STILL LIFE WITH STATUARY, EARLY 1850

HIPPOLYTE BAYARD, 1801-1887 STILL LIFE WITH STATUARY, EARLY 1850

²Mary Warner Marien, 100 ideas that changed Photography, Seedpaper, Seoul, 2012, 63 p
This way of photographing also appears in other photographs of Prometheus of Constantin Brancusi. The titanium head placed on a square pedestal lit from above emerges from a black background. If the starting World takes an infinite space, on the contrary, the space occupied by Prometheus is set. The shadow in Prometheus is a being “un-space (excluding space).” A black form is neither reflect like a mirror or a shadow, or a projection of three-dimensional. This image leads us into another dimension.

Over time, the two areas are linked more closely and created a more complex and lasting relationship. During these attempts, photographs of sculpture made by the artist, Constantin Brancusi, himself, now show consists of a form with his informal shadow. Through his photographs, Constantin Brancusi learned the art of photography to show the commissioners (curator) Exhibition, the meaning contained in his works through images describing his thoughts. Constantin Brancusi saw photography as a kind of “double image” mobile sculpture.

We can see that secondary actions are related to creation. And photograph a sculpture is making a reproduction of the form of an archetype and these reproductions are also expressed through self replication. These photos are not taken as a mere picture of an object. Thanks to the primitive form of photographic creation, Brancusi described his intention by changing the shade as creating the space division. The shadow is not the object. It becomes something more important. If the black square of Malevich off the surface of the painting, egg black or shade egg Brancusi produces a figure.4

Brancusi learned much in formal terms by Man Ray. For Man Ray Man was aware of the importance of shadow in photographing the division of space through the projection of the shadow.

Moreover, Man Ray said about the photograph of a whisk: “The shadow is as important as the real object.” Photographed by a photographer does not mean making a replica, but it is symbolic. This replica is not a reflection of an appearance, but a return to inside oneself.5

Study of Nude in 1936, Man Ray also used a combination of two media, sculpture and photography, a special way to the manner of Hippolyte Bayard to produce a work for the surrealist magazine Minotaure. May Ray photographed the body of a woman by manipulating light and shadow to draw a species that is neither woman nor man nor animal, but that seems to be both

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the man and the animal or something of an unknown statue. This photo appears as a combination of sculpture and photography.

Selfportrait of Robert Mapplethorpe, the artist used the same technique Hippolyte Bayard putting a black curtain in the background. Therefore, the face of Robert Mapplethorpe seems suspended in space like statues suspended Hippolyte Bayard photography.

The combination of photography and sculpture continues in Hans Bellmer of photography that has staged her doll he distorted. To photograph, the artist has made his own sculptures.

The scene shows us a picture of the uncanny that is also found in the illustrations of the novel, Story of the Eye by Georges Bataille. Hans Bellmer created sculptors for his photographs Legs linked with machines are men imagine future.

The two lower body connected reminiscent of cloning as kimera by his deformed dolls.

Usually, Cindy Sherman is a self-portrait for his photography. Depuis in 2000, the artist uses the dolls that give impressions of living. As Hans Bellmer, Sandy Skoglund create shapes of animals for his photographs. The natural and the artificial world mingle with contrasting colors.

The sculpture becomes a stronger sense strange or living in the photograph of Joel-Peter Witkin. Because the artist uses directly severed limbs of a corpse that creates curious moods.

As Michelangelo said: “The blank is more sculptural than sculpture,” Ralph Gibson created a work with surreal images using objects or body parts. His photography is beyond the symbolic field.

It focuses the meaning of “evocation” or “revelation”. In his photographs, the fragmented image is a clue that

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6Indeed, Mamoru Oshii referred the sculptures of Hans Bellmer in his Japanese animated film, Ghost in the Shell II: Innocence, released in 2004

7Lee Kyung-Ryul, L’image de la photographie dans le contemporain et l’être, Sajin Masil, Seoul, 2005,195p
suggests the invisible, metaphysical. 39. While reducing the scene, the artist deliberately eliminates unnecessary information. Ralph Gibson only frames a belt, an extension of the foot, a gaping mouth or back of the hand may be representatives of the whole body. These fragmented indicate an ‘invisible’ reality.

In contemporary art, artists like Doug & Mike Starn and Kwon Sang-O use the photos to create forms of sculptures.

**Conclusion**

All art fields have singularities, but sometimes they intersect. Then the border of each field becomes blurred. Art photography which is done by a sculptor integrates the intention and immaterial sensibility of the artist during the staged or when doing photography. These photographs have a strong presence and give off a strange feeling. These photographs, which affect our sensitivity, we suggest something and take us elsewhere. Fashion mass culture which photography and everything all the time, bows before these artistic photographs.

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The sense of emptiness (空) in contemporary art

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Abstract

What is the sense of emptiness (空) in contemporary art? The word « emptiness » evokes « nothing », « nothingness (無) » or « absence of material ». Could it have a different meaning in art? Emptiness which is similar at first glance, to an empty space, a blank page or a blank screen, is an essential support to the art. It is comparable to the concert of silence, 4m 33 performances, of John Cage that presents resonances or imaginations. Emptiness is invisible and intangible. But it does not mean necessarily that there is nothing.

If for Westerners, emptiness is nothing, absence of existence, for Orientals, it means vacuum and immaterial emptiness. To most Westerners white space in the traditional painting of the Far East seem free from painting a pure simple blank space, but for Orientals, it is a full space that sometimes recalls the sky or the river, the snow or the clouds, etc., depending on the surrounding. If the meaning of the emptiness in the Far East culture is not exactly the same as in the West one, what is it, where is it coming from? By analysing contemporary works, we will observe the relationship between emptiness and fullness and how the emptiness is revealed in contemporary art.

INTRODUCTION

Through various modes of easy access communications, easily accessible, everyone absorbs the flood of information thanks to the internet, but without having time enough to understand everything. Therefore, in this virtual fullness of information, a lack of feeling appears: it’s some how like trying to catch some air into the hands.

When we use the word “emptiness” in everyday life, this “emptiness” often indicates no lack of any material, an empty space, a vacant place, a deserted, empty container or a blank page, sometimes an empty feeling, a black hole, etc. “Emptiness” is the nominal use of the adjective that denotes the absence of material or of being.

In physics, the theory of emptiness means complete absence of physical things, even without air, so that the state of energy is ‘0’. The emptiness which at first glance, looks like a bare space, a blank page or a blank screen as is in fact considered as an essential support to art.

While in the West, emptiness indicates a material sense as nothing, nothingness, etc., in the Far East, emptiness has a rather intangible sense as vacuum, silence, etc. Therefore, in Buddhism, emptiness (空 gong) is the main research. In Lao Tzu’s Tao (大道沖虛), emptiness also appears but the sense is a little different the that of Buddhism. If the sense of emptiness in the Far East is not exactly the same as that of the West, what is it? And where did it come from? What is the sense of emptiness in contemporary art? What is the relation between of emptiness and fullness? How do artists represent the “emptiness” and according to what means? So we will ask several questions about emptiness.

THE EMPTY SPACE IN THE ART

For most Westerners persons a white space in the traditional Far East painting seems not to be painted, but for the Oriental people, according to their surroundings, it is full of meanings, it may be the sky or a river, snow or clouds, etc. This space which is aside, in the margins is named yeobaek 여백, the beauty of the white-empty space which let us free to imagining. Albert Camus wrote in a guest book, “With the emptiness, imagination takes full power!”.

This empty space is a place of resonance for Lee Ufan. Resonance, “reveals us what is the silence and emptiness. The West says “silence is golden”. We in the East, consider that silence is truth”. During a concert in New York in 1952, John Cage performed 4m 33 of silence. This concert proposed to listen to the silence which is part of the music. During this concert of “silence”, we could just hear the noise made by the spectators.

The emptiness which at first glance, looks like a bare space, a blank page or a blank screen as is in fact considered as an essential support to art. The empty space, the space with the air we breathe, is used as a support or a form of work in some installations works or performances. Lao Tzu, in his book
*Daodejing*, tells about the value of an empty support:

Thirty converging rays, meeting hub form a wheel; but it is central emptiness that allows the use of the chariot. Vases are made of clay, but thanks to their emptiness they can be used. A house is made with doors and windows, but it is emptiness which allows you to dwell in it. Thus, the being produces useful objects; but it is non-being that makes it effective.

Fred Sandback creates an illusion of three-dimensional space by a black or colour thread. The artist takes us into another imaginary dimension. If Felice Varini glued colour lines on the wall or on architectures, Georges Rousse painted some walls or abandoned places according to the anamorphic technique. Geometric lines or coloured walls are placed here and there. But from an unique, specific point of view, a concrete, spatial form appears. Playing the trompe l’oeil, their ephemeral works *in situ* seem to be hanging in space. As if the artist had captured these unknown forms floating in space. Similarly, in *Perceptual Shift* (Fig. 1 & 2), Michael Murphy uses the shift of perception by suspending tiny black balls in the empty space. Their works make us rethink the space as the, “non-being that makes it effective”.

**THE ABSENCE MATERIAL AND THE ENERGY STATE ‘0’**

In physics, the theory of emptiness means complete absence of material, i.e. a completely empty place, the absence of physical things, even without air, so that the state of energy is ‘0’. According to Nicolas Moulin, the sense of emptiness matches a deserted city as we can see in his video shows *Vider Paris* in 2001 (Fig. 3). The video consists in a series of computer edited images from photographs of the streets of Paris. All life was withdrawn: plants, urban furniture, pedestrians, cars, etc. His still images in random were turning in an endless in 2 minutes 27 loop. In this work, the empty space is a neutral place like the number zero. The number zero, 0, is Śūnyatā in Sanskrit. In Buddhism, Śūnya or Śūnyatā means vacuum or emptiness. The root of the word Śūnya is Śū which signified together what is swollen and empty inside.

Eight artists such as Robert Barry, Stanley Brouwn, Robert Irwin, Maria Nordman, Laurie Parsons, Bethan Huws, Maria Eichhorn, Roman Ondak, present the space in the same sense as Śū as is, leaving a dozen rooms “empty” at the Centre Pompidou of National Museum of modern Art in 2010. These eight artists expose nothing, but they left empty their room according to political, ideological or philosophical position, etc.

The exhibition, *Vides*, is a retrospective in tribute to Yves Klein who tried to reveal the intangible empty, serving the support of the bare space in spring 1958. In Iris Clert gallery he entirely removed the usually hung paintings. Pierre Restany comments, “This emptiness, although it’s invisible, is nevertheless structured. The basic structural element is the air, vehicle of energy in space”.

**THE SYMBOLE OF “BLUE” EMPTINESS**

According to Yves Klein (1928-1962), emptiness does not mean nothing, but a deep emptiness, a blue depth. His thought about the deep emptiness can be perceived through a personal experience on a beach:

[... ] while I was still a teenager in 1946, I was to sign my name across the sky during a fantastic trip “realistico-imaginary”. That day, as I was lying on the beach at Nice, I began to feel hatred against the birds which were flying here and there in my blue cloudless sky, because they were trying to make holes in one of my greatest and most beautiful work.

This blue depth appears in his pictorial space in his *Monochrome* blue or in his *Anthropometry* series. We

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**Figure 1 & 2.** Michael Murphy (1975-), *Perceptual Shift*, 2015, 12’x8’x10’ (feet), 1,252 painted wooden balls hung with braided fiber, Detail of installation.

**Figure 3.** Nicola Moulin (1970-), *Vider Paris [Empty Paris]*, 1998-2001, the series of images retouched by computer.
can find this blue depth through an open ceiling in James Turrell’s *Skyspace*, but also in the *Breathing Light* (Fig. 4), an “empty” room fully filled with a dazzling light.

Space is dusty in *Polvere* (dust) or *Luce, luce, luce* (light) from Claudio Parmiggiani. The absence of any being is revealed on the devastated empty wall where some soot traces are laid. The work of Claudio Parmiggiani’s *Delocazione* (de-location) appeared in 1970 from the observation space after objects removed. Absence, time and history leave their mark on the wall, like ghost shadows. This place of absence is a “place for soul” which the artist calls “presence”. Claudio Parmiggiani explains this emptiness:

[...] Let’s take a picture, an image, take it off the wall, throw forever and observer the remaining white makes done by the light: Let’s observe the infinite that this emptiness and this light are showing. It is like opening a window on the world.

**BLANK SCREEN, EMPTINESS**

White space is “a window on the world” as various forms of screen. Some dust scroll on the white screen during 8 minutes, in video *Zen For Film* from Nam-Jun Paik (1932-2006) for *Fluxus* in 1962. The screen shows the film aged, duration, space as it is, the origin of the film’s nature, etc. If Nam-Jun Paik shows a blank screen suggesting what is Zen, the origin of the form or human nature, Hiroshi Sugimoto (1948-) shows a white screen in his series of *Theatres* (Fig. 5). Hiroshi Sugimoto photographed a screen during the entire duration of the film 1h 20 or 30m since 1980, erasing the projected shots. That is to say, that all the images have been burned by the light, or be evaporated during the opening of the shutter of the camera. Everything is absorbed by light. It’s empty. Only remains light.

If the white screen of Nam Jun Paik signified the bottom of ourselves in Zen philosophy, Hiroshi Sugimoto’s own is the basis of the projection, the essential thing, therefore, light. On the screen not a single image is recorded, neither projected colours, nor soot marks or dust deposits or any marks of all the world phenomena, “what is remaining is exactly zero”. This white, this white empty screen, is the light itself, as Leonardo da Vinci said: “The white is equivalent to light!”. This white represents what is essential and what remains in us. Hiroshi Sugimoto photographed the duration, light or emptiness.

In the space of *Ganzfeld Apani* of James Turrell, a dazzling light fully filled an “empty” room. The space is empty without anything but the light is full. Full and empty coexist. In his works we can read the fundamental thought of Buddhism: “Colour is the emptiness, emptiness is the colour”. In other words, “Where there is form, there is emptiness; where there is emptiness, there is the form”.

**THE NATURE OF THE MIRROR**

The light is fully in front of us, but it is elusive like the reflection of the mirror which seems full when it reflects everything coming in front of him, but the nature of the mirror is empty. Several artists use mirrors for their creation. For example, in *Nine displacements of mirror*, Robert Smithson (1938-1973) installed by moving his mirrors nine times. His mirrors show various reflections.

**Figure 4.** James Turrell (1943-), *Breathing Light*, 2013, LED light in space, variable dimensions, collection of LACMA.

**Figure 5.** Hiroshi Sugimoto (1948-), *Ohio Theater*, 1980.
of the landscape where his mirrors are placed.

We can see that the reflections are constantly changing according to environment, but the nature of the mirror remains the same, empty. It is the same for *Sky Mirror* and C-Curve of Anish Kapoor at Versailles in 2015, and *Your Sense of Unity* (Fig. 6), *Deep Mirror, Solar Compression* of Olafur Eliasson (1967-) at Versailles in 2016. Various forms of mirrors create illusions and speculation. And any form of reflection changes with the installation of the work and also, of the public position. The mirror, the reflective material is empty. This mirror is comparable to the white screen, empty, that lights in itself. In Zen thought, the mirror is the metaphor of human nature, the mind-heart, ma-eum 마을.

All forms appear and disappear on the mirror and also in the mind-heart, but the nature of the mirror does not change, the same as human nature.

We can not capture light, reflections, shadows, virtual shapes or breath, even the first form of life. The breath which is usually “invisible” leaves its mark through fog when Anish Kapoor breathes out on the mirror. Oscar Muñoz’s (1951-) works, when the viewer blows on the small mirror on the small round metal mirror (Fig. 7), one or more portraits appear as if the breath or *ki* (chi), the fundamental energy, had awakened a life form or ghost which remaining in the mirror. With the mirror, “looking at oneself” and “looking at the other” are confused. According to Lucio Fontana “The emptiness is not absence, but the whole of communications and movements of breaths”.

The trace of breath is visible in *Souffle de feuilles* (breath of leaves) of Giuseppe Penone (1947-) in 1976. *Souffle 6* (Fig. 8) in 1978, Giuseppe Penone invert the visible and the invisible, as if the artist has moulded our breath. Made out of clay material, the breath is visible and the marks of the artist means the absence of being.

The artist shows us the value of breath the value of what is invisible to which we do not pay attention.

The historical Buddha said:

Emptyness is comparable to the wind. If the shape of the wind is invisible and elusive, it does not mean that there is nothing. Similarly, we can not see the shape of the emptiness, but that does not mean that there is nothing.

The masses are surrounded with architectural mirrors and living with all form screens, full of virtual windows. Through various technical advances, mass culture is influenced by the contemporary lifestyle as the Internet.

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**Figure 6.** Olafur Eliasson, *Solar Compression*, Versailles, 2016.

**Figure 7.** Oscar Muñoz, *Aliento* [Breath], 1995. Silkscreen and grease on metallic mirrors, mirrors 7, diameter 20 cm each. Courtesy of the artist.

**Figure 8.** Giuseppe Penone, *Breath 6*, 1978, Terracotta, 158 x 75 x 79 cm.
And the masses absorb a load of modes of communications and information. The junctions of these communications create the phenomena of mass culture, and reduce or reinforce the particularity of the individual culture. Similarly, through information overload, individuality disappears in the mass as in the series of photographs *Hide in the City* (Fig. 9) of Liu Bolin (1973-). In his works, man is hidden in products or in the landscape. In his series of *Hide in the City*, the artist is invisible to the shelves of magazines or supermarket. The visible and the invisible, the real and the virtual confused.

**CONCLUSION**

Everyone must find his self, his calm in front of our world where overload information circulates or noise dominates. In *Rovesciare i propri occhi* (Reverse your eyes), the lenses of the mirror of Giuseppe Penone reflect the exterior landscape and help to a returning to one’s self, to an internal look. When these “false mirrors” reflect the landscape, the lenses of the mirror cut the outside world and infuse a spiritual reflection. Taisen Deshimaru taught as well:

If we dig tirelessly the land of our mind, we surely will find the bubbling spring, the profound wisdom that embraces all things.

Giuseppe Penone hollows the trunk of an oak tree to find the latest form of the tree. In *Cedro di Versailles*, the first and the last forms of the tree coexist here and now, as the principle of Zen thought. Emptiness or silence that remains within us is comparable to the light of wisdom. It is a force or a power that hides inside us, like the power to stop the rain in *The Rain Room* (Fig. 10) of Hannes Koch (1975-), Stuart Wood (1980-) and Florian Ortkrass (1975-).

We live in the empty space and breathe the air every day without realizing it specifically. This empty space and the air are essential to our lives. The empty space is meditative in Philippe Ramette’s (1961-) photography, *Contemplation irrationnelle* (Fig. 11). His eyes still look always at the space empty. When thinking stops, and only at that moment, silence takes its place. We must have a time to meditate in order find emptiness, light, wisdom or silence that lays within us.

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Abstract

This study aims to indicate a problem of interpretations of Ozu Yasujiro’s films made in the West in 1970s and to reconsider the premise that requires the linkage between his films and Japanese traditional culture. This paper is limited to still and scenery shots, one of the most representative features of his style.

In the 1970s, the studies on Ozu began in earnest in the West and most researchers interpreted Ozu’s films in accordance with the concept of the very Japanese. Particularly, still and scenery shots were discussed in relation to ‘mu’ of Zen \(^1\) and an element of Japanese waka poetry \(^2\). This association is elicited from the idea of the very Japanese or orientalism. However, such assertions came under criticism for the surface interpretation on the films of Ozu.

Thus, to correct cultural interpretations of these shots, this study examines contemporary criticism in the period of Ozu, especially on the basis of Futaba Juzaburo’s argument. This attempt is expected to show the necessity of considering contemporary context of the age of Ozu when connecting Ozu and old Japanese culture.

1. INTRODUCTION

In this study, I’ll overview how ‘the very Japanese’ in still and scenery shots of Ozu Yasujiro’s films had been discussed before 1980. There are a number of still and scenery shots in films of Ozu, and they are usually inserted to the section in which scene or sequence is switched. Since these shots are irrelevant to a story of films and inserted 3 to 6 times consecutively, they are distinguished from those used in other directors’ films. For this reason, many critics have thought them importantly when dealing with films of Ozu. Accordingly, still and scenery shots are interpreted variously depending on the stance of critics.

①First, this study examines two representative interpretations on still and scenery shots in the West in 1970s. In 1970s, the study on Ozu began in earnest in the West, and most researchers attempted to discuss Ozu’s films in connection with Japanese culture. Among them, criticisms of Donald Richie and Noel Burch have had a vital influence on study of Ozu. ②Second, I investigate contemporary criticisms in the time of Ozu. This is expected to provide a clue for us to interpret still and scenery shots as ‘the very Japanese’. Based on these examinations, this study aims to clarify the problem of interpretations of Richie and Burch, and then, to consider the premise, which is necessary to argue when Ozu’s films are characterized as ‘the very Japanese’.

2. THE WEST CRITICISM IN 1970s

In 1970s, the criticism on the films of Ozu was conducted under two streams. One is the trend of auteurisme, and the other is Japanism. Auteurisme trend in film criticism, which started in France in 1950s, spread in America. In accordance with this tendency, researchers on Ozu also have mainly focused on evaluating Ozu as an auteur. And as Kurosawa Akira and Mizoguchi Kenji received an award in Venice International Film Festival in 1950s, the West started viewing the Japanese film as Japanism forming by the western perspective. In this context, Japanese films were often considered in relation to Japanese or eastern philosophy only for they were made in Japan from 1950s. This tendency continued in 1970s when Ozu was introduced in earnest in the West. A number of critics in the West regarded that there are some affinities between Ozu’s films and Zen art. The only word carved on the epitaph of Ozu, ‘Mu (means nothing)’ made them pay attention to the relation between Ozu and Zen.

\(^1\) ‘mu’ is a core thought of Zen Buddhism. It means ‘nothing’ or ‘non-being’ and so forth.
\(^2\) Waka is a Japanese traditional poetry with a fixed form.
2.1 Donald Richie’s ‘empty shot’

Richie, who introduced Ozu in America, regards still and scenery shots as highly important in Ozu’s films. He calls those shots ‘empty shots’. Richie says when ‘empty shots’ appears in the codas of a scene, they become clue of a certain memory and thus they stress the difference between the past and present: somebody’s absence. But it is more important that he regards empty shots as caesuras or hiatus. He thinks that characters are lost in mediation in that pause. By considering caesuras or hiatus as the moment of mediation, He reads ‘Mu’, the teaching of Zen, from empty shots.

Consequently, these shots are empty of both people and apparent intention, and they are therefore in themselves ambiguous. (...) as in the formal Japanese flower arrangement, not only the sparys themselves but the space between them is considered part of the finished work—emptiness. This is the concept of mu

and silence are a part of the work, a positive ingredient. It is silence which gives meaning to the dialogue that went before; it is emptiness which gives meaning to the action that went before. As the word ‘empty’ implies, Richie thinks that empty shots are blank of meaning, that is, appearance of ‘Mu’. The space of Zen art and empty shots of Ozu’s films are same to him. In his view, the film of Ozu can be completed by empty shots, just like Ikebana, Japanese flora art, which can be stood out by the space between branches. By the space and silence of those shots, he asserts that ‘Mu’ of Ozu makes the audiences reach the comprehension about life.

2.2 Noel Burch ‘pillow shot’

Film theory in 1970s criticizes ideology produced by films, for the smooth connections of cuts allow the viewers immersed in films. This immersion helps mainstream films to instill dominant ideology into the viewers. Therefore, film theorists or critics have thought that some kinds of alternative ways against the mainstream films are demanded. Burch is one of them and attempts to discover the alternatives in Japanese films, particularly in the films of Ozu.

According to Burch, the style of Ozu is the criticism itself toward the mode of Hollywood films. In this way, still and scenery shots are essential element to him since those shots create a de-centering effect while the mode of Hollywood films follow human-centered rule. The particularity of these shots is that they suspend the diegetic flow, using a considerable range of strategies and producing a variety of complex relationships. With some hesitation, I will call these images pillow-shots, proposing a loose analogy with the ‘pillow-word’ of classical Japanese poetry.

Like Richie, Burch also thinks that function of these shots is a pause of narrative. However, while Richie regards the pause as moment of mediation, Burch considers that this pause causes the tension between inside and outside of narrative. In addition, although Burch tries to analyze still and scenery shots formalistically, he calls those shots as ‘pillow shots’ after ‘makura kotoba(means pillow word)’ of Waka, the Japanese traditional poetry, pointing out their functional similarity: like still and scenery shots of the films of Ozu, ‘makura kotoba’ also has no specific meaning but fits rhythm and add a sort of an emotion.

To summarize, Richie uses the word ‘empty shots’ to express ‘mu’ of Zen, Burch names them ‘pillow shots’ from Waka. Even though their critical position is dissimilar, they have a something in common: They associate still and scenery shots with Japanese old thought or art. In addition, their criticism has had great effect on Ozu research to such an extent that the name of ‘empty shots’ and ‘pillow shots’ has been universally used in Ozu research.

However, the interpretation based on Japanese culture like that of Richie and Burch came under criticism from many researchers. For instance, David Bordwell asserts as following:

There is no doubt that at a very basic level, certain artistic practices and broad cultural assumption about space and time affected Ozu’s work. Yet exactly because the level is so basic, it must also have affected every Japanese filmmaker, every artist, indeed every individual in culture. But no other filmmaker’s style resembles Ozu’s. A precise historical explanation cannot simply assert a continuity between centuries of Japanese poetry and the work of a film director born in 1903. In his argument, many people are somewhat affected by their cultural sphere and the film of Ozu reflects on Japanese culture in general level. Moreover Bordwell actually criticizes Burch’s formalistic point of view, saying that he cannot understand why Burch links still and scenery shots with Waka, art of Heian period a thousand years ago.

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Here, a question arises. Is that wrong to interpret still and scenery shots based on Japanese culture? As Bord well argued, is it meaningless to discuss ‘the very Japanese’ of the film of Ozu because that is only reflected Japanese culture in general level? To answer this question, it is necessary to investigate criticism contemporary with Ozu in Japan.

3. CONTEMPORARY CRITICISM OF OZU

3.1 Overall tendency over Ozu

Since ‘I was born, but…’(1932), Ozu had been admired by critics, and he became to receive high praise from both the critics and the public from ‘The Brothers And Sisters Of The ‘Yoda Family’(1941), which was box office hit. In 1950s, Ozu was already respected as a master, absolute being in Japanese film world. However, he also encountered intense criticism from some critics. Particularly, his unique style was targeted for a lot of criticism. A number of critics pointed out that theme which can be handled in the film is so limited because Ozu sticks to his style too firmly. Still and scenery shots were also evaluated in negative perspective.

As previously stated, still and scenery shots are inserted in switch of scene or sequence. In the period of Ozu, it was extraordinary to connect scenes or sequence only by using those shots because the technique like fade in, fade out, or overlap had been generally used in those section at that time. Thus, most critics regarded those shots as a substitute of fade, but they were against that. That is because theoretical books of the film and critics stated that fade and overlap, scarcely used now, is a rule to keep by placing it when switch of scene, expression of time passing and shift of place, and directors also followed it. Bearing this background in mind, let me examine Futaba Juzaburo’s discussion in 1952.

3.2 Criticism for still and scenery shots by Futaba Juzaburo

Futaba takes up ‘static shots’, one of the most outstanding features of Ozu style. He explains ‘static shots’ has no movement of camera or character, and in his view, still and scenery shots are a kind of ‘static shots’. With regard to the way of connecting cuts by ‘static shots’ without fade or dissolve, he expresses opposite opinion. He argues that Ozu inserts useless and aninglass ‘static shots’ to reduce unnatural connection caused by not using fade.

I think it would be much better to use fade or overlap without reserving to make the flow more naturally even though it may break the unique rhythm of Ozu. By his determination, connecting scenes only with cuts, Ozu takes pains to explain of passing time and shift of place.(…) For keeping this style, Ozu falls into a trap set by him, that is, he comes to insert objectively inappropriate shots. (…)

Connecting by cuts has considerably relevance to static arrangement of things in on-screen. (…) Things of Ozu’s films stay in meticulous balance. (…) they have strictly structured composition. This is one more feature of Ozu’s films, and when these screens con nected by cuts, indescribable beauty comes into being there. However, that kind of beauty is not all for the film.6

Futaba acknowledges the beauty and peculiar rhythm from placing static shots between scenes and sequences. Nevertheless, he maintains there is more important thing than beauty. He indicates that it is irrational to insert inappropriate shots by not using fade and overlap used in common. Futaba considers using fade and overlap will enhance completion of Ozu’s works. In other words, He regards keeping a rule in the film more importantly than beauty from style of Ozu. It shows that a part of conflict between artistic value produced by Ozu’s style and rule dominated in the film world at that time.

4. ‘THE VERY JAPANESE’ OF OZU

A criticism of Futaba is a striking contrast from criticisms of the West in 1970s. Nobody among Japanese critics tried to read meaning positively from still and scenery shots, and dealt with it based on Japanese culture. This fact is quite interesting. Ozu was considered as director who has the most innate quality of Japanese in his period. It is well known that Ozu was introduced to the world more belatedly than his contemporaries such as Kurosawa and Mizoguchi, for his films had been considered too Japanese to be understood by foreigners. Furthermore, his films were often discussed with Japanese cultural characteristic. Especially, his style, producing refined, calm, and tidy beauty, was evaluated as ‘the very Japanese’.

For example, in 1955, Sugiyama Heiichi mentions that low camera position is adopted to express everyday life on the tatami in Japan.7 In addition, he makes an assertion for Japanese beauty is in ‘the static’ not in ‘the moving’. This is because the Ozu gets rid of emotional look of actors and makes conversation awkwardly to keep silence. He also states

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6双葉十三郎、「小津芸術の形式」、『キネマ旬報』、1952年06月、通号39、 p.24.

7杉山平一、「小津安二郎」、『現代映画講座 第4巻（監督篇）』、和田純衛編、東京創元社、1955.
Ozu focuses to describe an affection of parents and offsprings, but not to describe love between men and women because of cleanness of Japanese culture. In this way, Ozu’s stylistic feature such as camera position, performance of actor and lines, and theme was considered to be originated from Japanese culture, whereas nobody mentioned that still and scenery shots has a relationship with Japanese culture at that time.

This is quite unexpected. If the style of Ozu is Japaneseess, an inserting still and scenery shots, one of his representatives of his stylistic features, also can be related to Japaneseess like other features. However, as mentioned above, for the manner of connecting cut without fading was too extraordinary at that time, it can be supposed that it was difficult for critics to concentrate shots themselves. It does not mean still and scenery shots are not Japanese. It was just more important to criticize that manner than to discuss ‘the very Japanese’ in those shots.

Therefore, it is possible to suppose as follows: If fade had not been considered as a rule to keep at that time, still and scenery shots could have been interpreted based on Japanese culture. This can be refutation of Bordwell’s criticism toward interpretation based on Japanese culture. If Ozu had just reflected Japanese culture in general level, it is strange that he was regarded as the most Japanese director even in Japan.

However, if still and scenery shots had been discussed with Japanese culture, that discussion might have been different from that of the West. Since ‘the very Japanese’ of Ozu’s style was often mentioned with everyday life of Japan at that time, still and scenery shots would be interpreted in the same way. Though it is hard to say that contemporary criticism is always right, it is suggestive that contemporary context was considered at the same time. For taking account it, the problem can be found in the criticism of Richie and Burch.

There is so little consideration of the spirit of age of Ozu. When critics in the West including Richie and Burch associated still and scenery shots with Zen art or Waka, they never considered how Zen art and Waka had been accepted and succeeded in the period of Ozu. They just simply interpreted his films by Japanese conventional idea or art only because Ozu is Japanese. They were indifferent to what can mediate between Ozu and old Japanese culture hundreds years ago. That is, when leading the films of Ozu to Zen art or Waka, they made an error not to call historical context and contemporary thought of Ozu into account.

5. CONCLUSION

Through the above-mentioned examination, it can be confirmed that ‘the very Japanese’ in still and scenery shots of Ozu’s films were discussed or could be discussed in relation to various Japanese culture such as traditional art or everyday life. To treat the Japaneseess of Ozu’s films will be able to diversify for years ahead. It can be said that this trying is meaningful itself in terms of enriching Ozu interpretation because stylistic features of Ozu, including still and scenery shots, still remain as a sort of riddles. But to link Ozu with certain Japanese culture, periodic background of Ozu should be investigated. Considering the historical context, it will be possible to find true ground to state the Japaneseess of the film of Ozu.

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PROLOGUE

The topic of dealing with the present text will be the visual artist Damien Hirst or characteristics of his art – with some generalisations on the general art scene – and its impact and potential in today’s world.

So, on the case of Hirst the today’s differentiation of visual arts on the basis of economic parameters, the possibility of the status of subject in postmodernity and the issue of genius in the present epoch will be dealt with; the issue of specific and enormous production and the issue of the possibility of visual autonomy or diversity in postmodernism will also be exposed; furthermore, the postmodern sublime and the return of some themes, otherwise typical of modernism, such as in particular the mortality, into postmodernism will be dealt with as well; finally, we will ask ourselves what form of criticism can nowadays belong to the art and what function the latter can take in power relations in the today’s social discourses.

1. MINI MORRIS INCIDENT

In April 2003, the cooperation between Damien Hirst and Charles Saatchi, his long-time sponsor, finally fell apart. The apple of discord was probably Hirst’s tendency towards greater independence or less dependence within the artistic-productive discourse; the occasion was the incident with the Mini Moris exhibited at the retrospective of the presented English artist which was arbitrary staged by Saatchi. The car was painted with spots, typical of Hirst; but the latter, unlike his patron, did not see it in the context of his artistic achievements. Moreover, he considered it a commercial application, otherwise financially really accessible to the broader crowd – some kind of democratic approach within the market of contemporary art world –, but nevertheless – or that is precisely why – far from being an artistic surplus.

The postmodern myth of the flat culture of simulacrum (Jameson, 2001, p. 13) is so true to an extent, as long as we recognize that there is still a strong differentiation of the two poles of visual arts. The difference is reflected both at the economic quantitative level, as well as at the qualitative level – if we recognize the parameters of the quality artistic work, about which writes, for example, Rudolf Arnheim in his work The Power of the Center, subtitled A Study of Composition and the Visual Arts. (Arnheim, 1988).

2. STANDING ALONE ON THE PRECIPICE AND OVERLOOKING THE ARCTIC WASTELANDS OF PURE TERROR

One of Hirst’s medicine cabinets, filled with colorful pharmaceutical pills, is entitled Standing Alone On The Precipice Overlooking the Arctic and Wastelands of Pure Terror. It is more than obvious that here the author presents himself as a subject and not as a fragment (Jameson, 2001, p. 21). He may be considered within Foucault’s perception of a subject, as a revival of Kant’s Enlightenment project.

According to the French poststructuralist an individual can achieve Aufklärung by constant developing the attitude towards contemporarity (Rabinow, 1984, p. 45); such an ethos, similar to the one of the ancient Greece, is a practice where a psychiatric discourse of revealing, typical of the newer art tradition (Foucault, 2001, p. 46), is not taken into account: one no longer declares his hidden truths, but makes his beliefs known. Such a subject is like Oedipus Rex at the end of Sophocles’ drama of the same name, who blinded comes in front of his palace and says: ”I was blind, but now I see!” (Jones, 2013).

In short, it is a living technique where the individual’s views and activities are constituted and mastered. Hirst, whose outrageous shock art is to be understood primarily as a purpose to draw the attention of the viewer in this world characterised by shock and who with an extremely sophisticated visualisation of his otherwise conceptual products endeavours to achieve and surpass the quality visuality of the existing dominant and omnipresent advertising world – also with the aim to draw the viewer’s attention –, thus tells us about the transience of our existence – with the pretension for the real life – and about corporations and institutions that mislead us and to which we allow to mislead us: for example, the
Church and the pharmaceutical industry.

3. THE ERA OF INSTANT GENIUSES

Boris Groys argues that today’s cultural practice, in the spirit of its spectaclularity, places museums (with all the events belonging to these nowadays) in the present artistic-productive discourse (Groys 2009, para. 11). In the past it was not so; let us recall for instance the end of the 19th century, the French **impressionists** and their agonies, for example, the well-known Salon des refusés. And in postmodernity also the phenomena for which it seems paradoxical that they would reside in museums, last but not least and very soon get there (**net art**, **street art**), etc.

It is a sort of instant historicizing. The discourse is, roughly typified, articulated in two forms: on the one hand, there is the generic nature – these are exhibitions of the type of **African art** or other postcolonial art or figurative art in the 21st century, and so on –, which changes the artists into almost medievally anonymous artisans (the effect and architectonics of such phenomena will not be discussed here); on the other hand, there are individuals who are constantly present in the context of resounding solo or group exhibitions and around whom a cult of personality, similar to the one in modernism, was built.

Such cult actors – we could call them a kind of “instant geniuses” – and the presented Hirst, who for more than two decades has been active as a visual artist with great success, may also be considered as one of them – can pass their message to a larger number of viewers. And certainly, in the case of Hirst it is not about populism, profiteering or charlatanism: we are indeed witnessing the awareness and the philanthropy *par excellence*.

4. AN ARSENAL OF SERIES

If we take a slightly closer look at Hirst’s works, then it is quickly noticed that his opus is more or less structured in the form of a series or sets which are otherwise visually and conceptually independent, but at the same time also sufficiently compatible, so that Hirst mostly exhibits several together. As an example, we are going to describe in the *croquis* form three typical artist’s series, namely "spot paintings" (Cicelyn, Codognato and D’Argenzio, 2004, p. 104), "spin paintings" (Cicelyn, Codognato and D’Argenzio, 2004, p. 194) and a series of "a zoo" (Gallagher, 2012, p. 97).

4.1 Spot paintings

If at description of the series we start with one of Hirst’s very famous series, the "spot paintings", we can notice that these visual works use the eclectic method of the previously mentioned pharmaceutical industry.

As Hirst says, the pills are always in intensive and attractive colours (Cicelyn, Codognato and D’Argenzio, 2004, p. 113); he applies such colour approach in his paintings and strengthens it with the pattern, which, according to Klee, gives stability to elements of the composition. (Bonča, 2003, p. 63).

Of course, thus he criticizes profiteering of corporations and concealing of side effects of its products.

4.2 Spin paintings

If we continue with the "spin paintings", then we immediately notice a reference to the **American Abstract expressionism**, notably Jackson Pollock’s, as paintings offer also an inevitable *déjà vu* on pop art and mass culture, as they are bordering on kitsch and sentimentality.

4.3 A zoo

Everything aforementioned could be argued for Hirst’s most notorious series or sculptures, called "a zoo", where almost some kind of appropriation of Francis Bacon’s painting into sculpture is more than obvious (Hirst does not hide idololatry of Bacon).

In this series it is certainly also a sort of *shock art*: unlike the Italian Maurizio Cattelan, for example, Hirst operates with real animal cadavers, which seem to timelessly float in formaldehyde, and turns them into draconian symbols of his stories about life and death.

Of course, *grosso modo* Hirst in this series refers also on cadavers, exhibited in the Museums of Natural History, and thus he somewhat blurs the boundaries between the art and the science – and it is not meaningless that his workshop where he employs several dozen assistants is called just the *Science*.

5. THE QUESTION OF VISUAL AUTONOMY OF HIRST’S ART

It can be said that Hirst with his eclecticism, previously described in three series exemplary for him, appears postmodern. He was educated in the atmosphere of argument that everything remaining is only a game of references. At first he was strongly influenced by *neopop* art, particularly by Jeff Koons, but then he articulated his own *recognisability*.

As Jasmina Cibic, the Slovenian visual artist, says,
nowadays it is important to be different – and not original. And in this context also other authors, the renowned visual artists, such as Takashi Murakami, Jeff Koons or, for example, Mark Dion, are to be understood.

6. SPOTS ALL OVER THE WORLD

In January and February 2012, Damien Hirst jointly with the prominent gallerist Larry Gagosian exhibited his "spot paintings" in the form of some kind of retrospective of this series in eleven galleries scattered all over the world.

It can be argued that each viewer had to face the "postmodern sublime" (Jameson, 2001, p. 47) or the "technological sublime" (Ibid.), as described by Jameson in The Cultural Logic of Late Capitalism: at first we can not avoid the enormousness of this precise and scrupulous manuality, manufacture of his assistants, which embodies a viewer in an unimaginable globality of the contemporary capital; and last but not least, all the paintings could not be seen at a time, even though someone would have flown from New York to Hong Kong; therefore, an idea without visualisation: almost some kind of sublime per se.

And perhaps someone would say that Hirst thus only performed a neoliberal spectacle, originally intended for sale or even clearance sale. However, I claim that the artist thus only portrayed the society itself: last but not least the inability of visualisation of this world and our paranoidness are still inevitable attributes of today’s individual. And Hirst, who critically distances himself from it, tries to present us this narrative through his visual symbolism. In this or other series or art work, in one way or another.

7. THE THEME OF DEATH AND MORTALITY

In the novel of the French writer Michel Houellebecq, entitled The Map and the Territory, the main character, Jed Martin, accuses Hirst – as well as Jeff Koons – of profiteering: Koons is supposed to make money at the expense of "sexuality and pleasure" (Houellebecq, 2012, p. 275), and Hirst at the expense of mortality trauma, which hit the liberal generation as well as the new age generation that are now already aging. Since trauma is today stronger than fetishisation, Hirst finally prevailed over Koons, as it is placed in the mouth of Jed Martin (Ibid.).

It is true that the trauma of death and alienation are strutting again in our epoch and are consequently penetrating also in the artistic discourse, even though it seemed that these two phenomena disappeared with the end of modernism. However, we can strongly doubt that profiteering is an insidious intent of Damien Hirst: he does not make money at the expense of suffering; moreover, he does not understand, for example, death as a traumatic stigma, as a gaping wound, but as a fact, due to which we need to change our attitude to life and start almost Heideggerian living here and now. And here lies more than just a worthless "consolation" (Lyotard, 2004, p. 18), by which, inter alia, Lyotard rejects postmodern art.

8. WHERE ARE WE NOW?

In his work The Will to Knowledge, the first volume of The History of Sexuality, Foucault describes the operations of speech with the "rule of tactical polyvalence of speeches" (Foucault, 2010, p. 96); what more or less applies to the speech itself, applies also to the visual arts expression, which according to the Slovenian theoretician Milan Butina, by analogy with the verbal language, can be classified as "visual arts language" (Butina, 2003, p. 115): verbal signs are replaced by visual arts signs, shapes, which – in accordance with the visual arts syntax – could then be articulated in statements, such as, for example, was the composition of analytical cubism and similar. Therefore, let us read this Foucault's record in this context:

Speeches (...) are not once and for all obeying to the government or opposing to it. It needs to be acknowledged that it is a complex and variable game in which speech can be a tool and at the same time also an effect of the government as well as an obstacle, stumble, point of resistance and a starting point for some kind of opposite strategy. The speech sustains and generates the government; it not only strengthens it, but also destroys, exposes it, renders it fragile and enables its stemming. (Foucault, 2010, p. 97).

Is this not an incredibly picturesque portrait of postmodernism and, in our case, of its visual arts? And if Jameson argues that nowadays the art has not got its own semi-autonomy and that it is incapable of effective criticism itself (Jameson, 2001, p. 59), he perhaps forgets the multidimensional function of the speech: what strengthens the government can at the same time also etch it.

We dare to say that the postmodern art can be an ambassador of the future. But the battle definitely will not be fought by a single protagonist, no matter how privileged and visually and conceptually articulated he is, like the presented artist; not even by a pleiad of such artists. The discourse of power is complex, but it is possible to change it into meta-discourse: together with an active scientific and philosophical criticism the art can serve...
as co-compass to the new world. Finally, perhaps the biggest trick of the contemporary capital is that it advertises itself as – eternity.

9. REFERENCES


Surpassing realism: reconstructing the film aesthetics of Andre Bazin

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Abstract

Through a symptomatic reading of Andre Bazin’s essays published in different newspapers and periodicals and a phenomenological reduction on Andre Bazin, this thesis points out that the current research on Bazin contains various types of simplistic misinterpretations, including misinterpretations of verismo or documentarism as well as Bazin’s theory on realism, “passive author”, “themelessness”, and “ontologie”. It further asserts that Bazin’s work should be reconstructed, with writings focusing on the “developing Bazin,” before his theories matured, and, “complete Bazin,” focusing on his later writings when he advocated neorealism. This would effectively dispel the conventional misunderstandings of his work. This thesis also notes that Bazin’s later work

By examining Bazin’s cinematic image theory, author strategy, theme strategy, and cinematic language strategy, this thesis reveals the development of Bazin’s film theory and points out that Bazin’s main aesthetic idea championed a neorealism.

Andre Bazin’s film theory has gone through different stages of development. Bazin was a cultural critic in the early stage of his career as a writer of cinematic theories and commentaries. In the articles written during that early period, e.g., “The Ontology of the Photographic Image”, Bazin presented some verismo or documentary aesthetic opinions with a documentary style, as reflected in his argument “the mechanically produced image is the very identity of the model” (l’identité du modèle). This stage of Bazin’s career was marked by his immature cinematic opinions, which were later admitted to by Bazin himself. In his next evolution, Bazin discarded the verismo statements of mechanical reflection theory, like “being the very identity of the model”, but put forward the Neorealist statements, like “make cinema the asymptote of reality” (l’asymptote de la réalité). However, since this argument within the ontology of photographic image is widely known, Bazin’s cinematic thought was then interpreted by others as a simplistic mechanical documentarism. In fact, he found and actively expounded on the aesthetic considerations of Neorealism, a cinematic aesthetic view that is a very different from mechanical documentary aesthetics and conventional realism. Later on, as Andre Bazin discovered Italian Neorealism, and he then devoted his passions to the Neorealist aesthetic view.

In his early career Andre Bazin put forth several opinions on photographic image ontology and other related opinions advocating mechanical reflection theory. His comment that “the mechanically produced image is the very identity of the model” is one such example. On the other hand, he also put forward such concepts as “make cinema the asymptote of reality”, “ambiguous reality”, and “make reality produce more meaning by its own”, opinions that freed himself from the mechanical reflection realism theory. The film theory of Bazin is not a kind of documentarism of mechanical reflection as described in “The Ontology of the Photographic Image”. For a long time, people have employed verismo, documentarism, and realism separately to summarize Bazin’s opinions on the relationship between cinematic image and reality. This is a simplistic reductionist misinterpretation. In fact, his viewpoints on this relationship went through a developmental process from a documentary aesthetics that pursues reality, to complete and continuous realism that is different from traditional realism, and then to Neorealism. Andre Bazin’s version of realism, which passionately advocates Neorealism cinematic aesthetics, is different from the traditional version of realism.

In “The Ontology of the Photographic Image”, Andre Bazin raised the argument “refuse the intervention of subject”, which is interpreted as an opinion that the cinematic author should have zero intervention. Bazin advocated mechanical reflection theory which is evidenced by his statement “refuse the intervention of man”. This “zero-intervention” verismo or mechanical reflection author strategy tinged with documentary aesthetics was an opinion developed by Bazin during the early stage of his career when his theories on cinematic art were not yet mature. During the period when Bazin discovered and then expounded the Neorealism
aesthetics, he stressed the importance of an “invisible author” and a “personal vision”. This in effect did not obliterate the role of those creating cinema, on the contrary, it contained a significant confirmation of the film director’s personality and artistic talent. Andre Bazin also put forth the concept of “film author”, and hence inspired the “author theory” (la politique des auteurs) of Francois Truffaut. Bazin had his own principles and standards regarding the film theory: he held that “work is more important than the author” (l’œuvre dépasse son auteur); while the personality and talent of film directors are explored, the film should be evaluated according to its aesthetic principles, and not just according to its director.4

In his early-stage article “The Ontology of the Photographic Image”, Andre Bazin stated “the objectivity of photographic image”, and opposed the artificial addition of montage and the subjective processing of expressionism. He also advocated that that objects in cinema should be made present themselves, which caused people to mistakenly think that Andre Bazin’s film theory is against the thematic rendering of the cinema author and thus to mistakenly categorized his theme strategy as “themeless” strategy.

Andre Bazin’s film theory does not deny that a film has its own theme. He mainly adopted two French words, “sujet” and “thème” in expressing his thoughts on the theme of a film, but he still believed that a film has a theme, though he advocated the strategy of “le sujet invisible”5. He did not deny that a film could have its own ethics. However in his view such ideas should be presented through “ambiguous ethics” and “sensual ethics”. He also held that a film must not only reflect the reality of ontology, but also have the author’s ethical ideas and theme presentation. In so doing the artistic combination of reality and theme is realized through aesthetic means.

Andre Bazin’s view of cinematic language is one that pursues “ontological truth” on the one hand, and demonstrates the certain harmony and consistency of reality scene through Neorealism narrative style on the other. Bazin advocated that the Neorealism aesthetic style be realized through the signifier system based on spatial-temporal continuity and Neorealism narrative strategy. He held that montage’s splitting of reality destroys the sense of reality that is based on spatial-temporal continuity. It imposes certain views on the cinematic audience through artificial editing additions. Audiences are passive when they watch the film, because their understanding and perception of the film is fundamentally directed by the film director. Bazin further opined that the Neorealism cinematic language strategy should be carried out through spatial-temporal continuity-based signifier system, such as depth of frame shooting, long take sequence shooting6, and the complex “mise en scène”. He also maintained that the characters and environment in day-to-day life should be presented through the phenomenological manifestation of event process. He opposed the dramatization of story plots and the purposeful strengthening of conflicts, thereby wielding the Neorealism narrative strategies through scattering plot7. In addition, Andre Bazin advocated that real locations be used, non-professional actors employed, and non-technical frame transitions be used as much as possible to achieve the Neorealism narrative communication in the creative process. He saw the Neorealism language strategy and narrative style as a style striving to show no skill or trace of a director, thus achieving the Neorealism cinematic style through the application of transparent and vague signifier system and traceless cinematic language.

Andre Bazin’s film theory transitions from being photographically oriented to being artistically oriented. His film theory can be generally divided into cinematic image theory and cinematic art theory. His theory also takes on the characteristics produced by it being suspended between classic film theory and modern film theory. His emphasis on complete realism gave his work certain features of classic film theory while his discovery and exposition of Neorealism displays features of modern film theory. Bazin’s film theory differs from post-Bazin modern film theory: the former being characterized by appreciation, stitching, and defecation while the latter is characterized by decoding, disassembling and disenchantment. Bazin’s theory has its limitations peculiar to the era in which it was written; nevertheless, the eternal value of his film theory lies in that it is in passionate pursuit of the reality and life exhibited in film.

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6 André Bazin, Orson Welles, Éditions du Cerf, 1972, p.69.
ABSTRACT

I would like to consider an existence of bodies exposed in art as well as aesthetic practices, especially representation of absence of a body. It questions familiar forms of the representation and allows for the formation of different types of articulation about a body. Under the condition where virtual reality and artificial intelligence are becoming familiar among people, yet still, human beings need a process to reconfirm their bodies to think who really embody the reality as a human and who can guarantee that kind of things. Therefore, it is relevant to reflect on the body and its representation which has been questioned as politics of image. In this paper, my question is how the representation of body has an important pivotal role within the context of art until today and how we could consider the absence of the body to think what we can talk through the only presence of absence.

In this paper, I will examine art practices by artists from two perspectives. One is an act of tracing body, and the another is a question of archived material and its representation. Through these investigations, I would like to consider the representation of absence of human being and perception of the absent body in art and culture in order to interweave the existence of the body.

1. ACT OF TRACING AND ABSENCE OF BODY

In art practices across the world, including ancient mythology, religious ritual as well as Western art history, many episodes are relevant to a sense of loss and images produced through the losses. They have a close connection with the memory of the deceased people, and they raise questions how we could remember them and mourn for them as people left behind. Although the development of medical science and biotechnology blurs the boundary between death and life, its insurmountability to overcome the loss continues to lie here and there. Their absence makes people left behind face with the impossibility to express the absence as a substitute representation.

As one of the well-known origins of a painting in Europe, Pliny the Elder tells us that it began with tracing an outline around a man’s shadow. In the same way, he presented the same story about an absence of a face as an origin of a modeling of a statue. The story is like this; a daughter of a potter of Sicyon at Corinth was in love with a young man, and she drew lines following outline of his shadow on the wall thrown by a light of a lamp to retain his existence when he left for war front. Then her father put clay on it and made a relief based on the outline.1 She made his representation through the act tracing his shadow of his body. When the relief based on the shadow completed, the lover has already left. It began with the feeling of affection toward the lover and the sense of loss that she would continue to have after his leaving. In other words, its fundamental existence of the image itself was produced through her presumption of his absence. She presumed her feeling in advance and prepared the substitute for her lover as the represented image of the absence that always stayed beside her instead of him. The representation of the absence is a state that reveals the presence of its absence. As we need a photograph of a deceased person to remember that person, the story implies the premise of a vision that comes from the future. From the outset, it became a memorialization to this absent "other." The moment of touch and the aura of other’s presence was encapsulated by the tracing of the absence.

Walter Benjamin pointed out an interest of modern spectator in possession of objects by keeping them close in the form of represented image together with an appearance of technologies of the reproduction. “The desire of modern masses to bring things “closer” spatially and humanly is just as ardent as their bent toward overcoming the uniqueness of every reality by accepting its reproduction.”2 In the circulation of the progressive and inevitable decay of the aura as iconic power, the desire of contemporary masses bring and hold things “closer” as represented image as well as being in private on a daily life level. It produces new conditions between

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viewers, beholders as well as images. In such situation, the desire to have a representation of prospective absence makes us confront its complexity of representation of the body in time and space as disparity.

While taking into consideration the fact that the photograph is a fixation of light that an object existed reliably in front of the lens as long as the shutter is pressed, what does the representation of absence signify? The present of the absent throws us into confusion.

A Cuban-American artist, Ana Mendieta (1948-1985), was one of the artists who concerned the representation of the body. Her autobiographical works dealt with different topics ranging from violence, life, death and identity to association with essential elements of nature. While she was aware that her bodies functioned as the site and agent of political protest in feminism movement at that time, she intentionally presented her body to be both present and absent in her works.3

Silueta Series (1973-85) is a group of photographs and films which she inscribed her body’s outline on a landscape at various outdoor locations. In most of this series, her body was engraved on the earth without being there or merged with the nature landscape that shows us only her silhouette. She recorded these actions with pictures and videos, and we could only see traces of her body of her stilettos. By 1978, Mendieta used a template based on the dimensions of her body, in a stylized pose with her arms raised in the air as if the Great Goddess. She made this model by lying on a piece of board and having her contours traced and then cut out from the material.1 Therefore, each time it was used to represent Mendieta’s body in a different form on natural landscapes that continuously change themselves to produce the vacuous reproducibility associated with the archival trace. Mendieta spared herself this fate of disappearance by avoiding a direct representation of her body in the first place. Also, no matter how many times these photographs are reproduced, they will always refer to a body that is already absent.5 (Fig. 1)

The representation of absence represents other presences behind the visual representation. For instance, the absence of “an authentically sick body” in the representation in the context of AIDS, nevertheless, represents circumstances surrounding AIDS showing a clear fight for juridical presence of those people afflicted with AIDS as well as homosexuals. In the 1993 feature film, Blue, directed by Derek Jarman that shows only blue screens with evocative words, music and sounds,6 (Fig. 2) the absence of the body in the representation emphasizes the contrast what we see as present and as absent. It also implied that these categories are constantly in flux.

In the case of Mendieta, as she explained her own practices, “I have been... exploring the relationship between myself, the earth, and art. I have thrown myself into the very elements that produced me, using the earth as my canvas and my soul as my tools,” we see the undifferentiated between the material body and other spiritual elements by dismantling boundaries. Yet, at the same time, we also see the returning of the body as a social construct, which accentuated by loose silhouettes and her absent.7

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Figure 1. Ana Mendieta, Untitled (Silueta Series), 1978.

Figure 2. Derek Jarman, Blue, 1993
2. ARCHIVED BODY IN ART

It should also be pointed out, in contrast to the absence of the body, that non-human object has been simulated as a human in the contemporary art history in spite of the absence of a human. As anthropomorphism has been common in mythological and cultural contexts from the ancient to the present, it has taken an important role in many cultures to project attributions of human traits such as form, characteristic, emotion and so on, onto non-human creatures and objects. The notion of anthropomorphism also enabled art criticism in 1960's with the breakdown of introspective Western modernism to describe a non-autonomous art object as a kind of art which has time-based theatrical interactions with spectators. Especially within the then new type of minimalistic sculpture group, an impression of being confronted by a “person” that emerged from empty industrial boxes was identified in a similarity of a situation where one get forced to be confronted with a stranger in daily life.

According to Jay. M. Berstein, anthropomorphism is the central term around which the meaning and boundaries of art and objecthood are contested. Beginning with Descartes’ methodical doubting of appearances, modernity has construed its rationality as a critical overcoming of the endless displays and temptations of anthropomorphic understanding—the projecting of human meaning onto an inhuman or indifferent material world. Without quite comprehending its own skeptical stance, high modernism was equally a movement of de-mythologization of overcoming anthropomorphism. According to his argument, “Minimalism reveals the truth of artistic skepticism: no human fullness is given with anthropomorphism as such” of anti-anthropomorphism of modernity.8

Kikuko Sotoyama also described that minimalist’s intention to keep away from “human form” in ought not to be projected any meaning of a stabilized human being was a sign of a later development of art practices to “bring a different kind of (weird and uncanny) topology as body within a performance and contemporary dance, which was also related to conceptual and visual transformation brought by utopian cyborgs hybridity in those days. That is to say, although facilitated anti-anthropomorphism of Western Europe modernism, the return of anthropomorphism unintentionally emerged inside the modernity. They also had similar tendencies towards a new sense of human with other practices that brought political questions in a wide range in the marginalized world.

This anthropomorphism (especially in minimalism) that the Western modernist wanted to avoid implies an empty and silence of uncanny body; I presume that it is just suggesting a body of a human lying on a floor. Naturally, the anthropomorphic hollowness inside the artworks contributed to the idea of the human form, but it seems that it is not about appearance, but a projection of human being as a familiar but also uncanny form of representation.

Felix Gonzalez-Torres (1957-1996) and Roni Horn (1955-)'s harmonized artworks, which has been promoted and categorized as later (post) minimalist artworks, would be helpful to consider the anthropomorphism with a human body in art. While practicing political activities as a member of Group Materials, Gonzalez-Torres used daily life materials, such as a pile of papers and packaging candies, to intentionally indicate the body, especially as a metaphor of a body in the process and a state of decay. Untitled (Lover Boys) (1993) is referring to his boyfriend dying from HIV by specifying a weight of materials as same as his boyfriend’s weight. The changeable sculpture could be decreased by spectators (they are allowed to pick them up) and it shows vulnerable property of the human body, while fascinating people by graceful light color and glitters of wrapping paper. (Fig. 3)

In the same way, Roni Horn’s sculpture, Gold Mats, Paired—for Ross and Felix (1994–95) used two sheets of Gold foil one over another and also dedicated to the death of both Gonzalez-Torres and his boyfriend. The fragile golden sheets would be affected and deformed by movements of people around. (Fig. 4) These artworks have frequently been described in a context of budding fashion as interaction and installation art as well as institutional critics, due to their instructions that allow for collectors to replenish them again and again for the exhibition. That is to say, the commemorated dead bodies always rebirth with new materials as the artwork and

Figure 3. Felix Gonzalez-Torres, Untitled(Lover Boys), 1991
the body. These works of the candies and the golden foils spread on the floor are sculptures that emphasize the absence of the body as a metaphor of the body that is not there, while are present as the material body.

Perhaps, these works might be easily connected to commonplace sympathy toward the artists who lost their beloved person and friends as we do in general. However, rather, the zombie-like bodies, which one hand tell the story behind the works but the another hand range into a social and political discourse that engender them, convey the processes of seeing and considering death through art and culture.

In this regard, museums are not only the graveyard of art as the repetitive phraseology but also the place for the preservation of materials that shows the existence of a human that certainly existed in the past, who had some relationship with objects supplies and archived in any research institution. Needless to say that along with a transformation of the way of art production, the role of museums of art had to be changed to have a public sphere of need, production, and consumption in art. I would like to look over museums again in a different way that is not a direct criticism of museum as an institution of art with an increasing proliferation of global art market, or economic and symbolic power of capital. Rather, the place where a body has been archived with a conceptual relationship with objects and things. According to Heidegger, an object becomes a thing when it can no longer serve its common function. At the same time, objects in museums are connected with cultural heritage but repressed histories and depression the other way around, or historical figures that traumatically highlighted our histories. As Bill Brown states that we begin to confront the thingness of objects when they stop working for us: when their flow within the circuits of production and distribution as well as consumption and exhibition has been arrested, however momentarily.

The story of objects asserting themselves as things, then, is the story of a changed relation to the human subject and thus the story of how the things really transformed to nameless as an object than a particular subject-object relation.

A Japanese photographer, Miyako Ishiuchi, has been dealing with inarticulate memories of people’s experiences and existences inscribed, for instance, on the city as the U.S. military bases in Yokosuka in Japan after the World War II (Yokosuka Story) and the body (Scars). Most of her works are not photographs that display objects as they are represented visually, but rather, they are trying to capture the invisibility of the subjects that never can be seen and described as clearly. She has been focusing things left behind and traces of something on the objects. (Fig. 5) One of her prominent series Hiroshima relates to the representation of human absence and its relationship between the body and objects. She has been taking photographs of articles left behind by the (former) possessor, namely casualties of the nuclear bomb in Hiroshima in 1945, as an ongoing series since 2006. The series is dealing with not just personal feelings or attachments to the images nor the political context of the incident. Rather it shows the possibility of constant hampering stable meaning of the representation. Objects found after the disaster and displayed in the Museum in Hiroshima are now getting a new life, exposing how things make people in her works.

It is aimed to emancipate the affairs from the thor-

Figure 4. Roni Horn, Gold Mats, Paired—for Ross and Felix, 1994–95

Figure 5. Miyako Ishiuchi, Hiroshima #69 Blouse (ABE Hatsuko), 2007
oughly politicized context of the tragedy into a comforted situation for each decedent victim. In this series, the each article, mainly clothes, socks, and accessories that were attached directly to the bodies, was put on a light box and illuminated from behind to be taken a photograph one by one. As a title of this series, she used Japanese Hiragana character “ひろしま,” and not Katakana “ヒロシマ” which usually implies the tragedy of the atomic bomb, nor Chinese character “広島,” which usually mentions the place and the city of Hiroshima. She told that it was intended to allow viewers to come close to things and persons, and not seeing them just as “victims.” Of course, the each “person” is unknown for most of the viewers. Her choice and intention are strongly related to historical representations of the atomic bomb, and its aesthetic and politics expressed in their images of, such as, Ken Domon and Syomatsu Tomei. They made a strong impression of the tragedies within their works by questioning and dealing with an attitude of survivors who were forced to struggle with not the past but the ongoing problem of the present. Their images also include the actual body and space damaged by atomic-bombing.

Ishiuchi rejected photographic representation as “documentary” which is easily transformed to an ideology as “political” without any space to think and image beyond. Keeping away from these traps, Ishiuchi’s photographs take us to go beyond the political tragedy as evident of fact. They make us encounter the past with the body of absence, which once used to exist, inscribed the things left behind as the trace of the body in the present where viewers stand.

It opens a new way of seeing and feeling of a perceptual problem of human existence inconsistent with time and space. Hiroshi Yoshioka points out that in her photographs the past is brought to “the present” eliminating time across both past and present. He defined “media” as “a device to mediate between subject and the outside world and compound them through some sort of mechanical operation in between them, or these conditions.” The media is not a device that can be attached or detached from our body, but rather it appears as an environment or a view of the world in which we are alive. Then, if the media gets closer to the object, he said, it brings a representation of intimacy. It invalids the natural distance and allows us to get excessive closer to the object. It is not limited to the photography, which is in general regarded as a trace of its past of the real world, but it to various artistic activities with technology.

In other words, viewers see the vestiges of the people as images; nevertheless they are at once alive and dead. The photography is surely the trace of real, but representation of the images excessively invites viewers to perceive the things closer, invalidating therefore "natural" distance of time and space. Essentially as a mediator, things left behind force us to reconsider the distance in/ between life and death because they still exist at present after owner’s death. Her artistic practices are seeing objects not as supplementary materials for scientific research, but rather it seems like making an action and an experience through the materials to give rise to the body in the present from trace of their absence of existences to us.

I have looked through works of the representation of the absence not as a sociological sense of absent that has not been recognized by society in spite of being there, but as the absence in the representation. The practices of the artists throw cast on settled discourses of the representation and make us consider deeply in the current society where representations of both presence and absence are excessive. They also imply their attempt to make to present the absence to live with absences together.

References


3. Women artists who displayed and used their bodies in their art filed were shown to be at risk of endorsing a narcissistic and biologically reductive image of womanhood as essentialist.


10. She has already published two books of Hiroshima series in 2008 and 2014. The Hiroshima Peace Memorial Museum has continued to receive “new” articles of victims from their bereaved family, and Ichiuchi goes there every year to take photograph of them. (http://www.1101.com/21c_working/miyakoishiuchi/index.html, accessed 10th August, 2015)


13. Ibid. 122 - 123
Hans Georg Nägeli’s recognition of strict style: an essay on his aim in publishing keyboard works by J. S. Bach

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Abstract

In 1801, the Swiss composer, music educator and publisher, Hans Georg Nägeli (1773–1836), began publishing a scores series, entitled “Musikalische Kunstwerke im Strengen Style von J. S. Bach und andern Meistern,” which included Johann Sebastian Bach’s instrumental works such as the Well-Tempered Clavier and the Art of Fugue, along with Georg Friedrich Händel’s Clavier Suiten. As several editions of J. S. Bach’s keyboard works were published around the same time, Nägeli’s series and its background have hitherto been discussed mainly from the perspective of dissemination of manuscripts of J. S. Bach’s work and their publication in the early nineteenth century. However, the ideological aspects of Nägeli’s publication have not yet been clarified. This study shows Nägeli’s focus on “strict style (Strenge Style)” (fugal writing, according to Heinrich Christoph Koch’s Musikalisches Lexikon (1802)) by interpreting his description of such works through sources such as Nägeli’s aesthetical writings and publication announcement.

INTRODUCTION

Johann Sebastian Bach (1685–1750) has been regarded as the prominent composer of western music, especially as the “master of fugue.” However, in the second half of the eighteenth century, shortly after his death, he was not widely admired. This is because Bach’s works were rarely printed until the nineteenth century, and only a close circle of musicians (for example, Carl Philipp Emanuel Bach (1714–1788), Johann Friedrich Agricola (1720–1774), Johann Philipp Kirnberger (1721–1783) and Friedrich Wilhelm Marpurg (1718–1795)) in Berlin studied Bach’s contrapuntal keyboard pieces. Most of these unprinted manuscript copies contributed to the transmission of Bach’s works until the nineteenth century. It is well known that Baron Gottfried van Swieten (1733–1803), who served as an Austrian diplomat in Berlin, brought the manuscripts of Bach’s Well-Tempered Clavier to Vienna and this allowed Mozart to become acquainted with Bach’s music.¹

This situation changed in 1801 when the first wave of publications of Bach’s keyboard works occurred. Hans Georg Nägeli (1773–1836), the Swiss composer, music educator, and publisher, was one of the publishers who issued Bach’s instrumental music in particular. Besides Nägeli, Simrock in Bonn and Bureau de Musique in Leipzig and Vienna also published Bach’s Well-Tempered Clavier the same year (1801).² Thus, Bach’s instrumental music came to be actively received in the early nineteenth century, and furthermore, with the revival of the St. Matthew Passion by Mendelssohn in 1829, Bach’s
vocal church music began to attract public attention.

This paper’s focus is not on the publishing events themselves but rather on the background and motivation for publishing Bach’s works. Nägeli was chosen as an example from the numerous publishers who had printed Bach’s works because of the unique name of his score series. The title of the series was “Musikalische Kunsterwerke im Strengen Style von J. S. Bach undandern Meistern (Musical Artwork in a Strict Style by J. S. Bach and the Other Masters),” under which Bach’s instrumental works such as the Well-Tempered Clavier (BWV 846–893), the Art of Fugue (BWV 1080), the Six Sonatas for Violin and Clavier (BWV 1014–1019) and the Goldberg Variations (BWV 988) were published.

The title of this series clearly shows that Nägeli’s focus on “strict style (strengen Styl; strenge Schreibart)” motivated him to publish Bach’s keyboard works. According to the article of “Style, Schreibart” in Musikalisches Lexikon edited by Heinrich Christoph Koch in 1802, “strict style,” as opposed to “free style (freye Styl; freye Schreibart),” is described that “it is also called bound or fugal style (gebundene oder fugenartige Schreibart)” (Koch, 1802, p. 1451), which presents that among Nägeli’s contemporaries, “strict style” meant a fugal or restricted style.

Why did Nägeli focus on and admire the strict style of Bach’s music, specifically Bach’s fugues, when publishing the works? One of the reasons was, presumably, that Bach’s fugue collections such as the Well-Tempered Clavier or the Art of Fugue were enthusiastically studied by the late eighteenth century. While this confirms an interest in Bach at that time, it fails to explain what motivated the publication of his work. Answering this question will clarify the process for publicizing and canonizing these works.

This paper first examines Nägeli’s representative writings on music aesthetics, Vorlesungen über die Musik (Lectures on Music, 1826), and clarifies his definition of strict style, which has hitherto been overlooked. Next, it investigates his announcement of the series’s publication presented in Allgemeine musikalische Zeitung and examines how strict style and the notion of “the classic” combined in Nägeli’s aesthetics.

1. THE AUTONOMY OF MUSIC: THE MAIN FOCUS ON NÄGELI’S AESTHETICS IN PRIOR STUDIES

Nägeli’s musical aesthetics is well documented in his essay on Bach (c. 1801–1804. in this article, described as J. S. Bach) and Vorlesungen über die Musik (1826). The former is an unpublished manuscript but is presumed to have been written between 1801 and 1804, thus in the same period of his publication of Bach’s works. Indeed, Nägeli discusses Bach’s instrumental pieces such as the Well-Tempered Clavier and the Art of Fugue, which he published under the score series “Musikalische Kunsterwerke im strengen Style.” However, this essay does not concern strict style but rather the “unity (Einheit)” and “abundance (Reichhaltigkeit)” of Bach’s works. The lack of any mention of the strict style was probably because its importance seemed to Nägeli to be too self-evident to require explanation.

Rather, he was enthusiastic about explaining the virtues of Bach’s work by focusing on its formal aspects, not on its content such as Affekt. Such a standpoint is succeeded to Vorlesungen über die Musik. Nägeli’s aesthetic inclination to formalism can also be observed when he focuses on the concept of “play (Spiel)” quoting the definition of music by Immanuel Kant’s (1724–1804) Kritik der Urteilskraft (1790), “music is the art of the beautiful play of sensations (Musik sei die Kunst des schönen Spiels der Empfindungen)” (Nägeli, 1808, p. 10). Schäfke (1982, pp. 376–382) points out the relevance of Nägeli’s thought with Eduard Hanslick’s (1825–1904) formalistic aesthetics presented in Vom Musikalisch-Schönen (1854). Following Schäfke’s indication, prior studies on Nägeli’s thought such as Nishihara (1984) and Sponheuer (1986) have focused on the formal, autonomic aspects.

Unlike the essay Johann Sebastian Bach, Nägeli’s later work, Vorlesungen über die Musik, not only presents the formalistic aesthetics but also historical perspective on strict style. Therefore, it is reasonable to assume that Vorlesungen über die Musik offers an important clue to relate Nägeli’s aesthetics and publishing activity. Interpreting Vorlesungen über die Musik will enable an understanding of the background underlying Nägeli’s high regard for strict style and, consequently, Nägeli’s reason for focusing on strict style when he published Bach’s works.

However, this book too has mostly been interpreted from the perspective of its musical autonomy. Because of this limited approach, Nägeli’s aesthetics and publishing activity have not yet been appropriately connected. Taking into consideration the restricted interest that prior studies have taken in Nägeli’s writings, our examination of Nägeli’s understanding of strict style in the next section will be an important attempt toward a new understanding of Nägeli’s aesthetics.

2. NÄGELI’S UNDERSTANDING OF STRICT STYLE IN VORLESUNGEN ÜBER DIE MUSIK

Vorlesungen über die Musik collected the lectures given by Nägeli himself in the cities of South Germany in 1824 and published in 1826. In chapter 6 of this book, tracing Bach’s legacy in the second half of the eighteenth
century, Nägeli (1826, pp. 133-134) argues that Bach’s “spirit (Geist)” was inherited by his second son, Carl Philipp Emanuel Bach (referred to as Emanuel Bach in this paper).

According to Nägeli, Emanuel Bach is positioned at “the great turning point of art history” (Nägeli, 1826, p. 134), that is, during the transition from the period of strict style to free style. In Nägeli’s view, Johann Sebastian Bach was the primary representative of strict style, while Emanuel Bach exemplified free style. Because both father and son achieved magnificent results in their respective styles, Nägeli argued that Emanuel Bach inherited his father’s spirit. Basically, Nägeli understood strict style to mean fugal style as defined in Koch’s Musikalisches Lexikon. However, Nägeli’s own understanding emerged in Vorlesungen über die Musik. Let us thoroughly examine his understanding of strict style below.

Nägeli (1826, p. 134) defined strict style as “counterpointing (das Contrapungiren)” or, to put it plainly, composing according to the “art of counterpoint (contrapunktische Kunst).” In Nägeli’s view, strict style aims to achieve harmony (Vollstimmigkeit); in other words, polyphony. However, strict style was actually problematic because true freedom in the strict style could only be achieved when it developed into “the fullest play as possible (so spielvoll, wie möglich)” (Nägeli, 1826, p. 135). Although it would be very difficult for most composers to evoke “freedom” and “fullness of play” with these restrictions, “only a Bach could move (bewegen) under such restrictions, with such freedom (Freyheit) and fullness of play (Spielfülle)” (Nägeli, 1826, p. 135) because he was “the first master of rhythm (der erste Meister des Rhythmus)” (Nägeli, c. 1801-1804, p. 18).

According to Nägeli, the need for free style arose to resolve the restrictions imposed by strict style. In his words, free style tries to avoid “the multiplication of lines of tone (Vervielfachung des Tonreihen)” (Nägeli, 1826, p. 135); in other words, the characteristics of polyphony or strict style. Instead, free style aspires to homophony, where “the upper voice may sound like music of a single voice (als ein bloß einzimmmiger [Satz])” (Nägeli, 1826, p. 136). According to Nägeli, Emanuel Bach is a good example of a free style composer: Emanuel Bach indeed composed a few fugal works, however, this was “maybe to honor the memory of his father” (Nägeli, 1826, p. 135).

Judging from the above, it seems that Nägeli considered free style superior to strict style because the former overcomes the limitations of the latter by shifting from polyphony to homophony. However, the relationship between both the styles is not that simple because, according to Nägeli, free style also has a disadvantage. The problem is that free style lacks “imitative art (Kunst der Nachahmung),” a characteristic of strict style. Because imitative art is fundamentally the “spice, beautification, and enrichment of all the music composed of several voices (Würze, Verschönerung und Bereicherung)” (Nägeli, 1826, p. 136), music in the free style, which does not employ imitative art, must be “rhythmicized (rythmisirt), melodized (melodisirt), or both at the same time” (Nägeli, 1826, p. 136) to overcome this shortcoming. It is true that “freedom” and being “full of play” are essential qualities of music, but with only such elements and without “imitative art,” music lacks “spice, beautification, and enrichment.” In short, Nägeli regarded both strict style and free style as having their own advantages.

It should be noted that Nägeli recognized not only the characteristics of both styles but also their chronological history: strict style was succeeded by free style. Certainly, this is to some extent self-evident because existing rules in general are departed from by the new ones. However, it is worth underlining that we can find Nägeli’s inclination toward a historicist view in his clear positioning of both styles by taking into consideration the relatively low prestige of strict style in the first half of the eighteenth century. At that time, music in strict style or counterpoint was often criticized by progressive musicians for its mathematical, somewhat unnatural aspect. The significance of Nägeli’s historicist attitude to strict style will become clear in the next section, where Nägeli’s motivation for publishing Bach’s works will be examined.

3. ANNOUNCEMENT OF THE PUBLICATION OF “MUSIKALISCHE KUNSTWERKE IM STRENGEN STYLE” IN ALLGEMEINE MUSIKALISCHE ZEITUNG

In the fourth volume (1801) of Allgemeine musikalische Zeitung, Nägeli announced the publication of Bach’s music under the series “Musikalische Kunstwerke im Strengen Style von J. S. Bach und andern Meistern,” which included Bach’s Well-Tempered Clavier, Art of Fugue, and other works. Before turning to a closer examination of Nägeli’s announcement, a few remarks should be made about Allgemeine musikalische Zeitung.

The musical newspaper Allgemeine musikalische Zeitung, published from 1798 by the influential publisher in Leipzig, Breitkopf und Härtel, contained treatises on music criticism and theory. It also reported on concerts and publications and played an important role in the world of German music, which included the process of Bachbewegung (the revival and re-evaluation of Bach’s music) in the nineteenth century. For example, a portrait of Bach appeared on the title-page of the first issue; it also featured the German-born English musician
Augustus Frederic Christopher Kollmann’s (1756–1829) famous diagram, “Sun of Composers,” which put Bach at its center, surrounded by prominent eighteenth-century composers such as Georg Friedrich Händel (1685–1759), Carl Heinrich Graun (1704–1759), and Franz Joseph Haydn (1732–1809).7

We turn now to Nägeli’s publishing announcement in 1801. In the article of Allgemeine musikalische Zeitung, Nägeli explains his motivation for publishing the series containing Bach’s instrumental works as follows:

The epoch of music in which artists still followed academic rules (die Regeln der Schule) is worthy of attention in many respects even in contrast with our epoch; furthermore, the compositions of the former epoch are obviously indispensable not only for the true composer and learned musician but also for every music lover who strives to grasp the whole of art. Therefore, a venture which aims to pick out the classic (das Klassische) of each epoch will gain applause and promotion without doubt (Nägeli, 1801).

Nägeli argued that the composers of the past, unlike those of the present day, studiously observed compositional rules. It is assumed that Nägeli called them “the rules of the school” in the sense that they are sometimes overly fundamental and strict. On the other hand, contemporary musicians compose more freely, having been released from the restriction of such rules. Nevertheless, according to Nägeli, the music of the past has great significance for both professional and amateur musicians in the present day. Nägeli defined “the classic” as works that had become uncommon in style but continue to appeal to the musicians of the present day.

The meaning of “the classic” here must be noted. The concept of “classic” in music is too involved to be treated in detail here; however, it should be noted that with this word, Nägeli does not have in mind the music of Haydn, Mozart, and Beethoven from the Viennese classical era of the late eighteenth and early nineteenth centuries nor the music of ancient Greece and Rome. Rather, it should be regarded as “widely accepted, excellent” music from all of the eras, taking into consideration Nägeli’s other writings. In short, he tried to extract excellent works in the strict style from all eras, including that of Bach.

Then what kind of music in addition to Bach does Nägeli specifically have in mind when he says “the classical”? He admits that “it is right to regard J. S. Bach as the first classic, beyond all comparison, taking into consideration both the quantity and excellence of the great J. S. Bach” (Nägeli, 1801). However, he also thinks that such recognition reflects an “incorrect bias (fehlerhafte Einseitigkeit)” because “there are many interesting—even though limited, but within their limitations—artists, from Frescobaldi to the modern fugue composer, Reicha, who will maintain their own positions in our art” (Nägeli, 1801). The composers Nägeli cited, Girolamo Frescobaldi (1583–1643) and Anton Reicha (1770–1836), are well known for their achievements in fugal works. Nägeli’s focus on fugues is obvious from the following sentence. He announces publishing: “[... not only J. S. Bach’s works, but also instrumental (clavier and organ) works written in the strict style by the other great masters, and all the excellent works mentioned as masters in Marpurg’s Abhandlung von der Fuge” (Nägeli, 1801).

Marpurg’s Abhandlung von der Fuge, Nägeli must have believed that his own knowledge, as well as his selection of the works, took into account a vast range of masterworks of fugues. It is clear that Nägeli intended to advertise that his own score series, “Musikalische Kunstwerke im Strengen Style,” would meet the standards of those desiring to collect the great fugues written in strict style by citing Marpurg’s prominent treatise.

The above considerations can be summarized as follows. Nägeli published Bach’s works not only because they were composed by Bach, for Nägeli did not exclude the other composers such as Frescobaldi and Reicha, as the title of the series shows, but because they were fugues, in other words, written in the strict style. Nägeli’s high regard for the strict style can be easily explained, given that Nägeli, in Vorlesungen über die Musik, characterized both strict and free styles in chronological order and regarded the strict style to be that of the past. We can assume that in addition to the unique virtues of strict style, Nägeli believed that the widely accepted, excellent music in strict style can still attract contemporary audiences because it has survived the changing tastes in music over the years. Nägeli counted Bach’s fugal works as representative classical examples of strict style.

CONCLUSION

This paper examined a hitherto overlooked aspect of Nägeli’s aesthetics and clarified his understanding of the relationship between strict and free styles. It then accounted for Nägeli’s motivation for publishing Bach’s works in light of this understanding and presented new data on the early stages of reviving Bach’s music.

Through interpreting Nägeli’s writings, it becomes clear that Nägeli’s aesthetics reflects the modern way of
enjoying music—listening to Bach’s pieces as outstanding past masterworks rather than contemporary music, which was closely connected with the process of canonization and reassessment of Bach’s music. Such a listening mode as proposed by Nägeli proposed is promoted not only by interest in Bach’s music but also by high admiration of the strict style as a style of an earlier era, which the contemporaries’ music lacks. Bach’s change in status and recognition in the musical world around 1800 could not have been achieved by simply admiring Bach, but by a change in the way of understanding of music. This paper traced this process in detail by linking Nägeli’s understanding of the strict style presented in his Vorlesungen über die Musik to the high regard for Bach’s music that motivated him to publish Bach’s music.
Pierre-Auguste Renoir (1841-1919) is one of the painters who organized the Impressionists’ exhibitions. They were held between 1874 and 1886. However, in 1883 he abandoned the technique that he had mastered with the Impressionists. (1) With this technique, perceived color tones are transferred almost exactly as is onto canvas. Renoir thought this technique was not appropriate for painting the human form, so he traveled to Italy to learn drawing from the wall paintings of Pompeii and, especially, of Raphael.

The Umbrellas [Figure 1] is known as the turning point in the transition of Renoir’s painting techniques. He began painting it in 1881 and finished it in 1885. It was probably painted at two different times. (2) The painting seems to be divided into two sections by a vertical axis; the right-hand side is painted using the Impressionist technique and rich colors. The left is finished using another technique that influenced Renoir during his trip to Italy. It emphasizes outlines of figures. Ashok Roy, Rachel Billinge and Christopher Riopelle discovered that Renoir’s palette had changed between two stage (from cobalt blue to French ultramarine and from zinc yellow to Naples yellow), Souichi Tominaga has referred to the changes in style seen in this painting and Guy Jennings says that the difference in women’s clothing also indicates different eras of execution. Moreover, Jennings describes the new technique in detail, but few scholars have yet mentioned the changes in shading techniques. At first, under the influence of the Impressionists, Renoir used blue for shading, but after traveling to Italy, he began using brown. After the high Renaissance, shadows were painted in a gradation of a single color, especially brown. This was also used for human modeling in the same way that it was later used in the Academy in the nineteenth century.

In this paper, I will discuss the importance of shadows seen in The Umbrellas. I compare Renoir’s usage of color and touches in his paintings from each of his three periods. The first period was influenced by Impressionism until 1881, when he went to Italy; the second was during his travels to Italy; and the last period began after his travels.

I-1 Changes in Blue

Renoir started to use large quantities of blue in his paintings in the 1870s because the painter was inspired by Monet’s style while the two men were living together. He drew the same subject in 1869. Renoir and Monet depicted light by placing the color that artists perceived in the light onto canvas. They showed that the shadow has colors, removed black, used blue as a cold color for drawing shadows, and pink or orange as a warm color for light. As for technique, this was the time that Monet discovered the tache technique for brush strokes. Renoir was also influenced by the technique. However, Renoir did not only imitate Monet; he also used the technique of wet-in-wet and merging adjoining colors. This differed from Monet’s painting technique, which consisted of broken, short brush strokes. Monet chose nature as his theme for representing light, while Renoir painted the human form because he felt it was most interesting.

We can see traces of Renoir’s study of the effect of clothing bathed in light in *Blanco* [Figure 2], which the painter submitted to the Second Impressionist Exhibition in 1876. For example, there is a man standing in the center of the canvas wearing a navy suit. The painter used a bright blue for parts of the light and quick, flat brush strokes. Moreover, the dress of the woman that is directly in the sun is painted in white and the light filtering through the leaves on the dress becomes shadows that are represented in blue. The tonality is almost a cold color. When the painter drew a path across the canvas, he captured the movement of light that changed color from the light that came through the leaves and expressed it by using white, yellow, and pink. Here too, the shadowing is blue.

I will next discuss *Study Torso Sunlight Effect* [Figure 3], which the painter submitted in the same exhibition and called an *étude*. We can see blue and dark green on the woman’s skin. The painter researched the effect of light on skin and the human form without focusing on the details of skin. The skin is changed by the light. The painter drew in a way that adapted whitish light that falls directly on the shoulders and breasts, and also expressed the light through the leaves with a cold color.

As above mentioned, the painter studied the effect of light on surfaces as they appear in shadow and the relation of the changes of color between light and shadow. Thus, technically, the painter used blue not only for the shadows on material but also for human skin.

In *Portrait of Jeanne Samary* [Figure 4] his style is very apparent. It was painted as a portrait that reflected the results of his previous research and was submitted in the Third Impressionist Exhibition. There is a cold color and a warm color in the middle of the canvas. The painter used blue for drawing shadow on the skin; for example, the shadows appear clear-cut in the face around the eyes, mouth, jaws, and temples. Also, the shadows on the left hand, on which the woman’s cheek rest, were represented by blue broken brush strokes using cross hatching.

### I-2 Critical Reception

The technique of the Impressionists was seen as rough sketching because the paint was applied thickly and was completely different from the painting of the Academy, which used a smooth surface and no visible brush strokes. That’s why Renoir stopped using blue and cold colors for representation of human skin; he wanted to resubmit his paintings to the Salon after the Third Impressionist Exhibition.
One of Impressionism’s fiercest critics, Albert Wolff, a writer for *Le Figaro*, wrote in 1876 that what Renoir did with paint was unnatural, maybe even unholy. Here is Albert Wolff’s comment on Renoir’s *Study Torso Sunlight Effect*.

Could you take the trouble to explain to M. Renoir that a woman’s body is not a piece of putrid flesh with green and purple spots which indicate that a corpse has researched a state of complete decomposition. (3)

About *Blanco*, which was poorly received at the time, the critic spoke of grease stains and fierce blue:

La Blançoire….Ce tableau, qui fut mal accueilli à l’époque-les critique parlèrent de ‘taches de graisse,’ de ‘blue féroce’ [from Serge Lemoine, *Exposition Renoir/Renoir*] (4)

From these criticisms, it is obvious that using blue for shadow was considered undesirable. So what kind of shading for modeling do people generally accept? Until the mid-nineteenth century, the Academy of French Art was a powerful organization. Artists who were rewarded by the Salon could receive large work projects, such as work orders from the state.

Raphael had set the norm for shading in the Academy. In this paper, I will consider the importance of modeling in his works. He was an Italian painter of the High Renaissance who used the painting mode, *sfumato*, which was created by his contemporary, Leonardo da Vinci. The color used for shading for humans was brown. The masses who had a look at academic paintings knew they were safe investments because they thought brown for modeling was the norm.

The use of blue for the shading of skin had been done for quite some time. *Cangiante* was one of the four canonical painting modes that had been used in modeling from the time of the fourth century. Italian painters of the late Middle Ages also used it as a technique in painting bright parts or dark colors different from local color. Even today, in 2016, there is an extant fresco of Giotto, so certainly the people in the nineteenth century saw the shading of cold colors that employed *cangiante*. Thus, blue modeling was recognized and there is no problem with cold colors. However, people didn’t notice that Renoir’s paintings used broken brush strokes for shading.

II. Travel to Italy

The painter received more commissions for portraits because his paintings were accepted by the Salon several times for not using Impressionist techniques. By then, Renoir had become well-known. Moreover, Paul Durand Ruel, who was a picture dealer, usually bought Renoir’s paintings. The painter could focus on drawing without anxiety because he had sufficient funds. For these reasons, the painter traveled to Italy in October, 1881, where he realized that he had ignored sketching until then by focusing on the frescos in Pompeii and on Raphael.

Next I will describe the relationship between paintings that the painter saw in Italy and those he actually drew. When the painter went to Florence, he saw *Madonna della Seggiola.* (Figure 5) (5) This painting is a drawing of

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(3) Peter H. F. Renoir. 1993. Köln, Germany. TASCHEN, p31
the Virgin and Child; the Virgin is smiling and looking at us. The two figures are shadowed with light at the upper right. Raphael used brown for shading the child’s thigh and used a gradation of brown for the toes. Moreover, Raphael put pink on the soles of the foot, which gives us the feeling of circulation. Renoir also saw *The Triumph of Galatea* [Figure 6] by Raphael at Villa Farnesina in Rome. (6) For the representation of human form, we can see that Raphael used brown for shading. As detail, part of the light is white and part of the shadow is dark brown. Raphael made use of a graduation from white to brown in human modeling.

We can see the influence of Raphael in *Blonde Bather* [Figure 7], which Renoir painted during his travels to Italy in 1882. For example, Raphael’s *Galatea* depicts a womanish body that has muscles. In comparison, the frame of Aline is well-contoured. She is similar to Galatea in the raised part of the muscles in the back, although the skin of the back should be smooth because it is naked. The shadow of Aline from her shoulder joint to the elbow is painted in brown like the shadow of Cupid, who is carrying a bow over Galatea. We can also see the same influence in *Bather Seated on a Rock* [Figure 8]. Renoir used a gradation of brown and white for modeling. Moreover, the painter represents the shadows on the ground by using brown.

Renoir was far more fascinated by Raphael’s frescoes than he expected to be before traveling to Italy. Later, the painter studied Raphael’s techniques and decided against the use of blue for modeling although he was not submitting his paintings to the Salon.

III. After Traveling to Italy

Renoir continued his research after traveling to Italy. The painter told Vollard later that in 1883, he had doubts about the Impressionist technique. (7) Renoir kept traveling, but did not submit his paintings to the Salon and did not accept commissions of portraits while he was concentrating on searching for his own technique. The painter was particularly interested in frescoes. In *Girl Braiding Her Hair* [Figure 9], he applied several layers of paint. In terms of style, the painter emphasized lines and drew the woman’s eyelashes and the foliage behind her one by one in detail. We can see that this painting also was influenced by Raphael in terms of the shading of the face and representation of the cheeks.

I compare this painting with *The Triumph of Galatea*

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(6) Henri, P. translated by Jun, C. 1981. p214
because the painter definitely had seen this fresco.

In the both paintings, there are common points where shadows fall across the eyes, the noses are drawn in brown, and shadow has been put in the inverted triangle of the inner corner of the eye, the nose, and eye area. Furthermore, representation of the cheeks is the same; shading by brown from the cheekbone in thin strokes to express flushed cheeks. These new techniques were used for the woman on the left side in *The Umbrellas*, which was painted in 1885. Thus, the painter used a great deal of sketching and neoclassic lines from the eighteenth century and added brown shading to his style.

**Conclusion**

*The Umbrellas* is in a turning point in Renoir’s style in that different colors for shadows for the people in the canvas are used vertically. The right side in 1881 is blue and the left side in 1885 is brown. This is because the right side was influenced by the Impressionists and the left was influenced by the frescoes of Raphael, which Renoir had seen in Italy. For shading, Renoir used the same representation for shadows on material and for modeling human skin. Therefore, through focusing on Renoir’s techniques for shading, we can follow the change in representation of shadow in his paintings from the Impressionist period and after his travels. Moreover, we can recognize that the painter emphasized using lines based on the classic technique after traveling to Italy through examining the changes in his use of colors for shading, which shifted from blue to brown. From this we can see that the painter decided to use the classic technique based on his own studies without being accepted by the Salon. In *The Umbrellas*, the change in shading from blue to brown is clearly apparent, which makes this bifurcated painting a turning point in the painter’s style.

**References**


Peter H Feist. Renoir. 1993. Köln, Germany. TASCHEN


**Catalogue**


**Figure**

Bruno Santi. translated by Hiroshi Ishihara 1995 Raphaello Tokosyoseki

Eugenio Battisti 1960 GIOTTO biographical and critical study-Skira


ABSTRACT

In 1851, Franz Liszt made a transcription for piano and orchestra of Franz Schubert’s Fantasie (D.760, 1822), commonly known as the Wanderer-Fantasie. In the Adagio section, Liszt inserted unison trills and chromatic scales into the piano part in bars 18-20. Through intertextual/medial discussions of the works in question, as well as historical analysis of the Parisian musical scene, this paper will present and examine a hypothesis that these unison trills and chromatic scales were inspired by Charles-Valentin Alkan’s Le vent (Op.15, No.2, 1837), a piano work dedicated to Liszt featuring remarkably similar unison chromatic scales for a pictorial depiction of a blowing wind.

This paper will first highlight some of the evidence coming from musical analysis, lyrics and text analysis and a historical analysis of the Parisian musical scene in the late 1830s to examine this hypothesis. Then, it will attempt to investigate what it was that inspired Liszt to incorporate these "Alkanisque" musical elements in elsewhere in inserting these musical elements: Charles-Valentin Alkan’s Le vent (Op.15, No.2, 1837) [Figure 3], a piano work dedicated to Liszt that makes use of remarkably similar unison chromatic scales for a pictorial depiction of a blowing wind.

1. INTRODUCTION

In 1851, Franz Liszt made a transcription for piano and orchestra of Franz Schubert’s Fantasie (D.760, 1822), commonly known as the Wanderer-Fantasie. In the Adagio section, Liszt inserted unison trills and chromatic scales into the piano part in bars 18-20 [Figures 1 & 2]. While it has not been paid enough attention in previous studies, the significance of this addition is obvious in that this is the first and among the most noticeable of the changes made in Adagio. Now, this addition may simply be an elaboration based on the left-hand trills found in the original piano Fantasie. However, Liszt may have drawn inspiration from

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1 This work was supported by JSPS KAKENHI Grant Number 16J10871. Parts of this paper incorporate materials presented orally in Japanese by the author at the 65th national congress of the Musicological Society of Japan. All English translations from French and German are by the author. The text was proofread for linguistic corrections by Keiran Maskell.

2 Sheet music typesetting is based on Epstein (1888, 2-27).

3 Sheet music typesetting is based on Liszt (n.d., after 1851). For details of the background of this transcription, see Walker (2005, 30) and editorial notes (2013, 118).

4 Sheet music typesetting and lyric quotations are based on Mandyczewski (1894-95, 217-219).

5 Identical unison trills and chromatic scales are also present in Liszt’s transcription of the same work for two pianos. They are in the first, rather than in the second, piano part. This testifies to the emphasis placed upon these musical elements. For details, see Sauer (n.d., 1913-17, 186-187).

6 Published as the second work in Trois morceaux dans le genre pathétique. Sheet music typesetting is based on Alkan (n.d., ca.1845, 18-38). Interestingly enough, "pathetic" is the exact adjective with which Liszt described how the Adagio of Wanderer-Fantasie should be played: "Meines Erachtens sollte dieser Satz [=Adagio] sehr langsam, pathetisch, ab imo pectore (aus tiefster Seele = äußerst seelenvoll) vorgetragen werden." For details, see Sauer (n.d., 1913-17, 185). If Liszt had worked on the final version of Chasse-Neige, published in 1852, before the transcription, it would also be possible to infer a direct quotation from the well-known unison chromatic howling in Chasse-Neige here. However, one needs to note that in the previous two versions of Chasse-Neige, written probably before he saw Alkan’s Le vent, no such chromatic scales were used. In light of this fact, rather than suspecting a direct quotation from Chasse-Neige, it would be of more interest to infer a direct influence on Chasse-Neige from Le vent. For similar discussions, see Smith (2000b, 21), Luguenot (2001) and Eddie (2007, 43).
transcribing Schubert’s *Wanderer-Fantasie*. First of all, do the two works resemble each other only superficially, or are they similar enough to further indicate any direct influence?

2. MUSICAL ANALYSIS OF THE UNISON CHROMATIC SCALES IN ALKAN’S *LE VENT* AND LISZT’S TRANSCRIPTION OF SCHUBERT’S *WANDERER-FANTASIE*

In comparing works of music and inferring direct influence between them, one must examine commonalities in musical elements which did not need to resemble each other. Therefore it may seem methodologically challenging to compare chromatic scales, for chromatic scales are, after all, the same familiar chromatic scales for every composer and display very little diversity or variation. Noteworthy in this context, however, is the fact that both chromatic scales, despite being of chromatic nature, show harmonic structures in exactly the same manner. See Figures 2 & 3 for reference to the following argument. In Alkan’s *Le vent*, the long unison chromatic section is preceded by the following chord progression: Fis-Dur: I → °II1 - V - V. Then comes the unison chromatic section, which leads us back to the first motif in h-moll: I. This means that the chromatic scales are expected to function as a Fis-Dur: I = h-moll: V chord to bridge the preceding and following harmonic structures. The expected progression (to be more precise, Fis-Dur: I = h-moll: V - X7) is clearly traceable in the lowermost and uppermost notes of the waving chromatic scales: save a few exceptions, these notes either represent a note within the harmonic chord, or surpass it by one semitone, giving the wind an extra whiz. For example, in bar 78, the scale starts from a fis, rises and falls at a cis-d-cis, and then disperses at a fis. This creates a pattern that persists into the following bars and gives the chromatic scales a Fis-Dur: I = h-moll: V chord. In Liszt’s transcription, the harmonic progression of the section in question is as follows: cis-moll: I - VI - II1. This is represented by the chromatic scales in exactly the same manner. This means that the chromatic scales are governed by the same harmonic principles in both Alkan’s and Liszt’s pieces. The idea of juxtaposing trills and chromatic scales to accompany a more melodic main voice, as seen in Liszt’s work, is also present in Al-

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Figure 1. Schubert’s original *Wanderer-Fantasie*, Adagio, bars 18-20.

Figure 2. Liszt’s transcription of *Wanderer-Fantasie*, Adagio, bars 18-20. The original orchestra score has been reduced to woodwinds, brasswinds and strings. Red denotes notes in the chords.
kan’s [Figure 4]. This is also suggestive of Alkan’s influence here. As traced above, the similarities encourage argument for possible influence between the two. Can we, then, find other indicators of influence outside the music itself?

3. TEXTUAL ANALYSIS OF LISZT’S REVIEW OF ALKAN’S OP.15 AND THE LYRICS OF SCHUBERT’S DER WANDERER

Here is where one may turn to the fact that Alkan’s Op. 15, the suite which encompasses *Le vent*, was dedicated
to Liszt and that Liszt, in return, wrote a review on the suite in the Revue et Gazette Musicale de Paris.7 In the context of comparing Liszt’s transcription of Schubert’s Wanderer-Fantasie and Alkan’s Le vent, we are pleasantly surprised by the opening phrases of the review, which read:

Quotation 1A: Liszt’s review of Alkan’s Op.15.
When the wanderer has long walked alone in an unfamiliar country, and when the end of the route is still far, [...]8

Not only does it open with an unexpected appearance of a wanderer — unexpected because Alkan’s Op.15 (No.1 Aime-moi, No.2 Le vent, No.3 Morte) seems to have little to do with wanderers as far as the titles go — , it also stands in remarkable resemblance to the opening phrases of the lyrics of no other than Schubert’s Lied, Der Wanderer,9 based on which the Adagio of Wanderer-Fantasie was composed:

Quotation 1B: The lyrics of Schubert’s Der Wanderer.
I come from the mountains, [...] I wander in silence, I am not happy at all, and the sighs always ask, where? [...] I am a stranger no matter where I go. [...]10

The similarity extends to five common concepts in total, the second of which being the words of his own kind:

 [...] Sometimes wanderers like himself pass through the way, offering him cordial words. He feels, this very moment, that he is not alone; the

11“[…] quelquesfois aussi d’autres voyageurs comme lui passent sur le chemin en lui envoyant une cordiale parole. Il sent alors qu’il n’est pas seul: les accents de la voix humaine, toujours si puissants sur le cœur de l’homme, chassent du sien la tristesse et le découragement; [...]”
12“[…] il […] se croit déjà parvenu aux lieux où il reverra ses amis et ses frères. [...]”
13“[…] und was sie reden, leerer Schall, […] das Land, das meine Sprache spricht, O Land, wo bist du? [...]”
14“[…] die Blüte [dünkt mich hier so] welk, das Leben alt, […] wo bist du, mein geliebtes Land […] ? Das Land, das land so hoffnungsgrün, das Land, wo meine Rosen blühn; [...]”
15“[…] ces vents prolongés qui soufflent durant des journées entières en arrachant aux bruyères et aux herbes des forêts une plainte monotone, […]”
16“[…] wo meine Freunde wandelnd gehn, wo meine Toten auferstehn, […] O Land, wo bist du? […]”
17“[…] he […] feels as though he has already reached his destination, where he will be reunited with his friends and brothers. […]”
18“[…] where my friends wander, where those whom I have lost come back to life, […] O land, where are you? […]”

Next, his friends and family:

Quotation 3A: Liszt’s review of Alkan’s Op.15.
[...] he [...] feels as though he has already reached his destination, where he will be reunit-ed with his friends and brothers. [...]13

Quotation 3B: The lyrics of Schubert’s Der Wanderer.
[...] where my friends wander, where those whom I have lost come back to life, [...] O land, where are you? [...]14

Then, flowers, grasses and the passage of time:

[...] these prolonged winds that blow for entire days, tearing a monotone moan across the heathers and grasses of the forest. [...]15

Quotation 4B: The lyrics of Schubert’s Der Wanderer.
[...] the flowers [seem so] wilted [to me here], and the life old, [...] where are you, my beloved land [...] ? The land, the land so green with hope, the land, where my roses bloom; [...]16

And finally, voice-like murmurs:

Quotation 5A: Liszt’s review of Alkan’s Op.15.

1For full text, see Liszt (1837, October 22). This review consists of five parts: introduction to the suite, reviews on each of the three pieces and a closing paragraph. This paper quotes from the introduction and the review on Le vent. Jacques-Philippe Saint-Gérard suggests that the beginning of this review is reminiscent of Baron Byron’s Childe Harold’s Pilgrimage. While it is regarding the lyrics of Der Wanderer that Liszt’s review shows higher homogeneity, possible influence from Byron is also worth considering outside the context of this paper. Of more relevance and interest in the present context are the distinctive features of wording of this review. Saint-Gérard points these out to features of wording of this review. Saint-Gérard points these out to
one listens with captivation to the song heard over these muffled murmurs [...][17]

Quotation 5B: The lyrics of Schubert’s Der Wanderer.

[...] It resounds to me in a ghostly breeze, [...][18]

Now, the point is not that the two texts are in any sense the same; they are indeed not.[19] The differences between the two will prove to be important in the later discussion of this paper. However, sharing as many as five key concepts within just a few paragraphs is indicative in itself of something more than just a coincidence. If Liszt wrote his review of Alkan’s Op.15 with the lyrics of Schubert’s Der Wanderer in mind, then Liszt must have viewed an intrinsic relationship between the two works, a hypothesis strongly supporting the present paper’s interpretation of the trills and chromatic scales found in his transcription. What was it about Alkan’s Op.15, then, that so reminded Liszt of Schubert’s Der Wanderer?

4. MUSICAL ANALYSIS OF THE THEMES OF ALKAN’S LE VENT AND SCHUBERT’S DER WANDERER

Rather than in the trills and chromatic scales, the key to this question may lie in the main theme of Alkan’s Le vent, which possesses distinctive characteristics of the very passage in Schubert’s Der Wanderer which was later incorporated to Wanderer-Fantasie [Figures 5 & 6].[20] Let us compare the two from harmonic, rhythmic and melodic perspectives. First of all, both are set in sharp minor keys (Le vent: h-moll, Der Wanderer: cis-moll) and open after a prolonged V chord (Le vent: in

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[17] [...] l’on écoute avec recueillement le chant qui plane au-dessus de ces sourds murmures, [...]

[18] [...] Im Geisterhauch rönt’s mir zurück, [...]

[19] For example, Schubert’s wanderer is still in desperate search of the land where he may meet his friends and family, whereas Liszt’s wanderer already feels as though he has been reunited with them. For details, read full texts.
the preceding two beats, there are 30 notes in the right-hand chromatic scales, whereas there are mostly 24 elsewhere. Der Wanderer: in the previous bar, there is a fermata sign). The theme progresses harmonically as follows: Le vent: I - V⁰ - V⁰⁴ - I, I, IV - - IV⁰ - V - I, Der Wanderer: I - V⁰ - I - IV⁰ - V - I - IV - V - I. In terms of their function, they reveal further similarities, especially in the latter half: Le vent: TDDT, TSDT, Der Wanderer: TDTSD, TSDT. In both, the second half of the theme brings about a drastic change in tone, with the addition of a fourth note in the left-hand chord in Le vent, and a leap of fifth down for the same hand in the piano accompaniment of Der Wanderer. In terms of rhythm, both are based on the distinctive combination of dactyl and dotted rhythms. In terms of melody, both are set to the baritone's voice range and show similar sequential patterns: the melodies are more conjunct in the first half and more disjunct in the latter. If Liszt was aware of these similarities, then that would well explain why he incorporated key concepts from the lyrics of Der Wanderer in his review of Alkan’s Op.15. If so, the interpretation that the unison trills and chromatic scales in Liszt’s transcription of Wanderer-Fantasie may be traced back to Alkan’s Le vent grows promising. However, before making such an assertion, one must verify whether this scenario is plausible in light of the historical context.

5. SCHUBERT’S PROMOTION IN THE LATE 1830S IN PARIS

This takes us three years back in time to 1834, when the following was posted in the Gazette musicale de Paris.

**Quotation 6:** A review article on Schubert in 1834. Franz Schubert [...] is still very far from being known in France [...]22

Appreciating Schubert as such a celebrated composer today, we may have a hard time imagining him as a composer “very far from being known.” However, four years later in 1838, Henri Panofka wrote the following biography article in the same medium:

22This paper is not the first to suggest possible Schubertian element in Le vent. For example, Ronald Smith argues for possible influences from Schubert’s Piano Sonatas Nos. 20 and 21. This was most probably not the case, as these sonatas had not been published in 1837. However, it is worth our attention that an Alkan authority also heard possible reminiscence of Schubert within Le vent. For details, see Smith (2000b, 21), Frost (1881, 126) and Költzsch (1927, 31).

23For full text, see Revue critique (1834, August 31).

24François Schubert [...] est encore bien loin d’être connu en France [...]”

25For full text, see Panofka (1838, October 14).

26"[...] Mais l’homme qui a donné au lied une impulsion toute nouvelle, l’homme qui a concentré sur cette seule branche de la composition toute sa verve, toute son inspiration, tout son amour, l’homme qui nous devons une masse de chefs-d’œuvre que la postérité admirera autant que nous, ses contemporains, c’est Schubert. [...]”

271834: 0, 1835: 10, 1836: 25, 1837: 30. For details, see Bibliographie de la France (1834-37). Publications which were not reported in the Bibliographie de la France are not counted here.

28Other notable facts on Schubert’s reception in Paris include: In a travel guidebook published in 1836 in Paris, the tomb of Schubert was mentioned along with those of Haydn, Beethoven, Luther and Melanchthon as a notable landmark of Währing, Vienna, which suggests that the name of Schubert proved no inferior for Parisian readers to the names of these outstanding figures. For details, see Audin (1836, 138). In 1839, full-page advertisements of Schubert’s works appeared four times (March 31, July 11, July 26 and September 5) in the Revue et Gazette musicale de Paris [Figure 7]. Such full-page advertisements were a rarity in this medium. For details, see Revue et Gazette musicale de Paris (1839, 104, 232, 256 and 360).

29For details, see Clark (2008, 29 and 37-38).

30For details, see Nouvelles (1837, January 22). These concerts were attended and reviewed by renowned contemporaries such as Hector Berlioz and Ernest-Willard Legouvé. For details, see Berlioz (1837, February 5), Berlioz (1837, February 19) and Legouvé (1837, March 5).

31For details, see Duménil (1934, 42).

32For details, see Sivol, another by Bélanger, both under the title of Le voyageur, and another quoted in the review by Panofka under the title of Le pêlerin. For details see Duménil (1934, 42), Hirschbach (1844, 410) and Panofka (1838, October 14).

33Lied der Mignon and Das Fischermädchen.
detailed description in the aforementioned biography, which gives us a speaking example of how the Lied of solitude was successfully received by Parisian audiences.

Quotation 8: A biography article on Schubert in 1838.

[...] [Schubert] was successful since, as I recall, every time I heard this masterpiece [=Der Wanderer] sung, the final part impressed the audience so greatly that the applause was replaced by a gloomy silence, that the terror manifested itself on all faces, and that each person seemed to ask, with a look, to those sitting next to him: And you, have you found this land? [...]32

Considering the Parisian excitement over Schubert's Lieder and the enormous presence of Der Wanderer, the scenario of Liszt being reminded of the Schubertian Lied in discovering resembling elements in Alkan’s Le vent is surely of a certain plausibility, which means that as early as in 1837, Alkan’s Le vent and Schubert’s Der Wanderer probably formed a closely tied bond within Liszt’s interpretation. Back to our original question, it makes a strong argument for the interpretation that an influence from Alkan’s Le vent can be seen in the unison trills and chromatic scales in Liszt’s transcription of Schubert’s Wanderer-Fantasie.

6. WHY DID LISZT DO THIS?

Why did Liszt do this? Why did Liszt employ musical elements presumably taken from Alkan’s Le vent in transcribing Schubert’s Wanderer-Fantasie? The answer derivable from the above formalistic arguments will thus be a formalistic one: the forms of the themes of Le vent and Der Wanderer suggest that he did because he saw similarities in the two. Any further argument beyond such formalistic analysis into the real motivation behind why he did this will not escape a certain degree of speculation. However, in the presence of a more than intriguing and telling analogy in his review article of Alkan’s Op.15, it would be worth the risk to further follow his words beyond the limits of such analysis.

Quotation 9, re-quoting Quotations 2A & 3A: Liszt’s review of Alkan’s Op.15.

[...] Sometimes wanderers like himself pass through the way, offering him cordial words. He feels, this very moment, that he is not alone; the accents of the human voice, always so powerful over the human heart, rids his heart of sadness and discouragement; he [...] feels as though he has already reached the destination, where he will be reunited with his friends and brothers. There is something analogous in the impression that I got, during hours of daydreams and of working by myself, from the thought of an absent friend who sent me a noble and beautiful work, to which he associated his memory of me. I was singularly moved by this mark of sympathy from an artist of heart and intelligence. [...] I would [...] be happy to know that, when I believed I was alone, another person was awake with me and his affectionate eyes were pointed at my retreat. [...]33

All of a sudden, “he” = “the wanderer” becomes “I” = Liszt, and “[a] wanderer like himself”, whose “cordial words” “[rid] his heart of sadness and discouragement”,

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32[...] il a réussi car, je me le rappelle, toutes les fois que j’ai entendu chanter ce chef-d’œuvre, la fin impressionnait si vivement l’auditoire que les applaudissements étaient remplacés par un morne silence, que la terreur se peignait sur tous les visages, et que chacun semblait demander du regard à son voisin: Et toi, as-tu trouvé ce pays? [...]
becomes "an absent friend" = Alkan, absent because Alkan was in Paris, whereas Liszt was traveling in Italy when this review was written.34 It would perhaps be easy, however superficial, to see how Liszt saw himself as a wanderer: he identified himself as a Hungarian, grew up in a German-speaking community, came to Paris, and was traveling as a pianist. He was wandering around Europe. Alkan, on the other hand, seems to be the least likely musician of his time to be called a wanderer, as he confined himself to Paris almost all his life. This means that, for Liszt to see a wanderer in someone, and presumably in himself, no traveling was necessary. They were, in Liszt's view, not wanderers by the miles they had walked. They were wanderers by the loneliness they felt and by the longing for each other's "cordial words" to be emancipated from it. What Liszt equates to Alkan's "cordial words" in his review article is no other than Alkan's Op.15, to which, in Liszt's view, the composer "associated his memory [of Liszt]," What exactly is meant by associating the composer's memory of the dedicatee to this suite?

One clear answer to this question is the simple fact that the suite was dedicated to Liszt himself. Among the dedicatees of Alkan's works in the late 1830s were the composer's close friends,35 which means that the dedication of Op.15 to Liszt may have been, and may have been taken by the dedicatee as, a friendly act by the composer. Another less clear, yet musicologically thought-provoking, answer to this question would be the interpretation that Liszt saw Le vent as a piece specifically written for Liszt: as shown in Figure 5, the left-hand chords of Le vent require pianists to play non-arpeggio 10th, or sometimes up to 11th, 12th, and 13th chords, and while it is highly questionable whether Liszt, or anyone of his time, could reach a 13th, who better would have played a piece with such strenuous stretches than the famously big- and flexible-handed Liszt himself? While no assertive record is available to the author's knowledge on how big Alkan's hands were, he usually assigned arpeggio marks to big chords over 10 keys, which would mean that his comfortable reach was around 9-10 keys. Therefore Alkan probably found it challenging to play Le vent himself.36 In light of this fact, it grows somewhat more plausible to assume that Liszt may have seen the non-arpeggio big chords in Le vent as being associated with the composer's "memory" of him.

Whatever Liszt may have meant by the composer's "memory" of him, it must have left a deep impression on "the wanderer" = Liszt. As quoted in Quotations 2A & 2B, "the wanderer" in Liszt's review "feels as though he has already reached his destination, where he will be reunited with his friends and brothers," whereas "the wanderer" in the lyrics of Schubert's Der Wanderer is still looking for the land "where [his] friends wander, where those whom [he has] lost come back to life." This rather optimistic tone will persist throughout the rest of the review following the phrase quoted in Quotation 9, finally even paralleling the piece to "the song of someone in love or of the poet, who witnesses nature's grief without sadness, because he senses in him the gentle light of a memory or of a hope."37

If the above speculation catches any glimpse of how Liszt saw Alkan's Le vent, then it would provide a crucial peek into Liszt's motivation in question. If the act of writing a piece of music that reminds one of the other may be equated to "cordial words" between two wanderers, then so too may be the case in Liszt's incorporation of the musical elements evocative of Alkan's Le vent in his transcription of Schubert's Wanderer-Fantasie. In the year 1851, Liszt stayed in Weimar,38 closer to home for him but far away from Paris. Alkan, on the other hand, gradually became reclusive after a failed attempt at gaining professorship at Paris Conservatoire in 1848 and his friend Chopin's death in 1849.39 There is no known record to the author's knowledge of any communication between Liszt and Alkan during this period. Yet again, Alkan became "absent" to Liszt. It would be no wonder if it was this absence, and his temptation to this time give the "Alkanisque" unison trills and chromatic scales in his transcription of Schubert's Wanderer-Fantasie.

33[...] quelquefois aussi d'autres voyageurs comme lui passent sur le chemin en lui envoyant une cordiale parole. Il sent alors qu'il n'est pas seul; les accents de la voix humaine, toujours si puissants sur le coeur de l'homme, chassent du sien la tristesse et le découragement; il [...] se croit déjà parvenu aux lieux où il reverras amis et ses frères. Il y a quelque chose d'analogue dans l'impression que fit sur moi, à des heures de rêveries et de travail solitaire, la pensée d'un ami absent qui m'envoyait une noble et belle oeuvre à laquelle il avait associé mon de l'homme, chassent du sien la tristesse et le découragement; il [...] se croit déjà parvenu aux lieux où il reverras amis et ses frères. 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27[...] [le] chant de l'amarant ou du poête qui assiste sans tristesse au deuil de la nature parce qu'il sent au-dedans de lui le doux rayonnement d'un souvenir ou d'une espérance. [...]"

28For details, see Randel (1996, 509).

29For details, see Smith (2000a, 47-53).
7. CLOSING REMARKS

While this interpretation remains a hypothesis as long as no direct evidence for or against it is discovered, this hypothesis is worth discussing in light of the following three contexts. Firstly, in the context of comprehensive analysis throughout the transcription, it has provided a promising example of how what seems to be no more than a Lisztian embellishment is open to interpretation within a much larger context. This should encourage analysis of other changes in the transcription for a comprehensive understanding of its nature. Secondly, it has illustrated a certain potentiality of intertextual analysis of inexplicit, but still traceable, quotations in the works of Liszt. As Charles Rosen wrote, it is rather such subtle influences which “provoke the most original work” that are worth critical attention. It is well known that Liszt was as much an original composer as a quoting composer, with works with explicit quotation representing a great percentage of his output. Uncovering instances of his inexplicit quotations will make him an ideal artist to study in order to explore various aspects of intertextuality under different shades of explicitness. Lastly, this hypothesis challenges us to further explore the scope of intermediality in Liszt’s artistic activities: we know that he demanded that the lyrics be printed alongside the corresponding note heads of his transcriptions of Schubert’s Lieder for the solo piano, which are meant for performances without a singer. This alone testifies to his keen belief in an unbreakable bond between words and music. What this paper delineates is both the extent and agency of intermediality at work, mediating poetry/review and music, bridging two languages and four musical pieces 38 years apart in time, that may hold keys to interpreting Liszt’s works.

8. REFERENCES


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The possible context of “Sound Art” in Japan in the late 1980s: ethnomusicology by KOIZUMI Fumio

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ABSTRACT

This paper outlines the situation surrounding sound art in Japan in the late 1980s by investigating three exhibitions that occurred at that time, which put emphasis on sound and music, by discussing the backgrounds of the exhibitions, and by forming theories about one of the geneses of the genre called sound art in Japan. A close examination of these exhibitions will clarify how works leading up to sound art operated before the term “Sound Art” became common in Japan. This presentation then aims to indicate the context relevant to these exhibitions. I consider the ethnomusicological thinking after Fumio Koizumi. Finally, this presentation introduces one of the possible histories of sound art in Japan.

Although the reasoning behind this paper is necessarily simple and blunt, I hope that the hypothesis will help to continue the comparative research on Sound Art in various Asian Countries (NAKAGAWA & KANEKO 2016).

1. INTRODUCTION

In this paper, I will be talking about “Sound Art” in 1980s Japan. I use the term “Sound Art” to mean, “art that uses sound but is not music.” Precisely speaking, the term came into general use in the West in the late 1980s and in Japan in the 1990s. In 1980s Japan, similar terms such as “sound sculpture,” “experimental musical instrument,” “on-gu (which means the instruments for sound)” were in circulation. For the purposes of this presentation, I will not apply a strictly historical or aesthetic focus and will not draw a clear distinction between these terms.

My paper will examine “Sound Art in Japan in the late 1980s” and its context, offering my own hypothesis about the process and mechanism through which sound art appeared in Japan. First, I will explore three exhibitions which shared the following aims:

- To relativize Eurocentrism in music;
- To incorporate an educational purpose;
- To make sound sculptures that could be manipulated through play;
- To enable musical non-specialists to perform music.

Next, I will refer to one of the possible contexts for these exhibitions, that is, the prevalence of ethnomusicological thinking introduced into Japanese musical culture by KOIZUMI Fumio. Finally, I will develop a theory about the origins of the sound art genre in Japan.

No one has yet undertaken comprehensive research on Japanese sound art. Although these exhibitions in the late 1980s may not have been the first sound art exhibitions in Japan, they were documented using well-organized research materials and are therefore good examples to discuss. I have used them as a starting point for this research on sound art in Japan.

Finally, it is important to say that, in presenting information about these exhibitions, I have drawn on research conducted with my research collaborator Mr. KANEKO Tomotaro (KANEKO & NAKAGAWA, 2013, 2015; NAKAGAWA & KANEKO, 2012, 2014), including one unpublished material (NAKAGAWA & KANEKO, forthcoming). I am very grateful that he has given his permission for me to use this material. All other aspects of this presentation are my own.

2. THREE EXHIBITIONS


This exhibition was held at the National Children’s Castle (Kodomo-no-Shiro) in 1986 and 1987. This institution is not a national art museum but “Public Interest Incorporated Foundation.” It was founded in 1985 to provide “a place where children can develop healthy, happy, energetic, sound minds and bodies” (Kodomo website). It also developed educational programs for public facilities such as children’s houses and elementary schools. This exhibition, which was organized by the Division of Fine Arts, included an exhibition in which children could touch the works on display and attend
workshops led by artists. I believe that this exhibition also aimed partly to relativize Eurocentrism in music, criticizing the view that Western Art Music must always be the standard model. Consider the essay, "how to make sound (Oto-no-Shikumi)," which is included in the official book of this exhibition that was published in 1996 (Kodomo, 1996, 5-6). This essay begins with the observation that, when we talk about Japanese music after the Meiji era, we are usually referring to Western-style music. Although this bias has dominated music education, in recent years there has been an increasing interest in ethnic music and ethnic instruments. So this essay explained as below.

“When we talk about "music," we generally mean Western music. We assume that we need to be able to read notes on a staff as one would at a piano or violin lesson, or when playing the recorder or key harmonica (melodica) in school. It could be said that the modern Japan has come to consider Western music as the one and only kind of music, even though Western music only involves one limited genre (art music) among many other types of ethnic European music. Since the middle of the twentieth century, more people have wanted to learn about other types of ethnic music, developed in various countries. As a result, the number of Japanese people playing nonwestern musical instruments has increased. Such instruments make sounds that are closely related to daily life.” (Kodomo, 1996, 5) (translated by NAKAGAWA)

I think the method of categorizing musical instruments used in this book is original. It eschews existing systems of musical instrument classification method such as the Sacks-Hornbostel. This book categorizes 19 on-gus, using a method based on nine children’s actions: beating, rubbing, flipping, swinging, shaking, blowing, pushing, speaking, and spinning (Kodomo, 1996, 10). I would interpret this method of categorization as distancing itself from Eurocentrism and revisiting music from a different perspective.

I have identified the following key characteristics of this exhibition:
- To incorporate an educational purpose;
- To make sound sculptures that could be manipulated through play.


This series of exhibitions was held six times during the late 1980s at the Roppongi Striped House Art Museum. A total of 58 artists participated. One of the main directors, YOSHIMURA Hiroshi, was a composer and musician who was born in 1940 (and died in 2003). More than a dozen other central participants were visual artists either still attending or recently graduated from the Department of Fine Arts, Tokyo University of the Arts. Most had been born in the late 1950s or 1960s. There were few composers or musicians. The details of some works are lost and unknown, but most of the exhibited works in all six exhibitions used sound in some way. Beyond that, it is difficult to identify common characteristics across all six exhibitions. In most of the exhibitions, there were more sound sculptures that visitors could manipulate than ones they could not, but the reverse was true in SG6.

I want to focus on the performances given by these visual artists, using their sound sculptures such as KANAZAWA Ken-ichi’s iron pieces (Pieces of Sound se-
ries). These performances may be related to the Performance Art genre, which was imported into Japan in the late 1980s. However, I would like to interpret them as examples of musical non-specialists performing music. When we judge these performances by the traditional standards of Western Art Music, they are nothing but boring amateur performances. However, I want to suggest that by presenting performers who were not specialists in Western traditional music and not applying those standards, these performances can be regarded as attempts to relativize Eurocentrism in music.

I therefore identify the characteristics of this exhibition as:
- Enabling musical non-specialists to perform music;
- Making sound sculptures that could be manipulated through play;
- As a result, relativizing Eurocentrism in music.

This interpretation concerning non-specialists performance and sound sculptures creates a loose association between these three exhibitions as suggesting why all of these exhibitions had so many sound sculptures that visitors could manipulate. I would argue they aimed to relativize Eurocentrism in music through sound sculptures, which were different from traditional western musical instruments.

I have identified some characteristics of Sound Art in Japan in the late 1980s. The three exhibitions share a common tendency: to make sound sculptures that can be manipulated in order to relativize Eurocentrism in music. I will now discuss the context of these sound art works.

3. CONTEXT: Ethnomusicology by KOIZUMI Fumio

I would now like to point out the influence of ethnomusicological thinking on music culture in Japan in the 1960s and 1970s. I believe that it helped to shape the activities of Japanese artists in the late 1980s.

Take a look at the writing of Japanese ethnomusicologist KOIZUMI Fumio. The Japanese title of his book, “OTAMAJAKUSHI-MUYOU-Ron” can be literally translated as, “About the uselessness of staff notation” or “No more staff notation for Japanese music education” (KOIZUMI, 1980). KOIZUMI Fumio, who was born in 1927 and died in 1983, was a central figure who popularized ethnomusicology throughout Japan in the 1960s and 1970s. His book was published in 1973, causing a big sensation in Japanese musical thinking, including in the field of music education. An enlarged and revised edition of the book was published in 1980. This work clearly influenced Japanese sound art artists in the late 1980s, shaping their perspective on the need to relativize Eurocentrism in music. KOIZUMI criticized music education in Japan as “only teaching Western Music” (KOIZUMI, 30) and creating a situation in which “children don’t know how to enjoy music in general” (KOIZUMI, 32). He proposed to teach not only Western music but also various ethnic musical traditions (KOIZUMI, 36–44). That is, he criticized Eurocentrism in music education from the perspective of ethnomusicology. Similar books were published by other ethnomusicologists in Japan in the 1970s and 80s such as (GUNJI, 1989; KOJIMA, 1981; TOKUMARU, 1979).

It can therefore be deduced that most sound art artists in Japan in the late 1980s were familiar with the ethnomusicological argument in favor of relativizing Eurocentrism in music, regardless of whether they were directly or indirectly influenced by KOIZUMI Fumio. For example, SEKINE Hideki, who participated in Sound Garden exhibition series four times, has said that he discovered the ethnic music of East Asia and Africa through KOIZUMI Fumio’s book and radio program.

The prevalence of ethnomusicological thinking in the 1970s therefore contributed to the context from which the artists who promoted 1980s Japanese sound art emerged.

4. HYPOTHESIS

Based on this argument, I have arrived at the following hypothesis:

The prevalence of ethnomusicological thinking in the 1970s relativized Eurocentrism in music and brought about “art that uses sounds but is not music, made by musical non-specialists” (in other words, “Sound Art in Japan in the late 1980s”).

Ethnomusicology relativized Eurocentrism and drew attention to ethnic music and ethnic musical instruments, which leads the late 1980s sound artists first to incorporate educational purpose and to relativize Eurocentrism in contemporary musical culture. And second to make sound sculpture which are not “standard” Western musical instruments, which also function to relativize Eurocentrism in music.

5. FUTURE TASKS

What conclusions can be drawn from the argument above?

Firstly, I want to suggest that “Sound Art in Japan” may have originated in the movement to relativize Eurocentrism in music, although it appears to have originated in the visual art movement. Secondly, we should consider the theme “Sound Art in Japan” not only as a mixture of visual art and music, but also in the context of a kind of
anti-Western movement in the Asian countries.

Although the reasoning behind this hypothesis is necessarily simple and blunt, I hope that the hypothesis will help others to continue this examination of the development of “Sound Art in Japan in the late 1980s.”

I plan to carry out comparative research on Sound Art in various Asian Countries in order to refine and develop this hypothesis and gather more materials from a range of other countries. I would welcome your suggestions or recommendations, as I’m eager to understand how Sound Art is made and presented in other Asian Countries (NAKAGAWA & KANEKO 2016).

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Pictorial and sculptural representations: figure and ground referring to the object and idea

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ABSTRACT

This presentation discusses pictorial and sculptural representations derived from three-dimensional artwork. There are two main doctrines regarding pictorial representation: the perceptual theory and the semiotic theory. The perceptual theory involves five capital theories: 1) the resemblance theory; 2) the seeing-in theory (R. Wollheim); 3) the seeing-as theory (L. Wittgenstein); 4) the illusion theory (E. Gombrich); and 5) the imagination (make-believe) theory (K. Walton). In contrast, the semiotic theory (N. Goodman) states that an image denotes an existential object or exemplifies a label by means of convention. The first capital theory applies only to the figurative picture and the second theory does not include a representation without depth, so these two do not have a wide application. In the third, fourth, and fifth theories, there are some concepts coexisting with perception like cognition, illusion, and imagination that support the meanings of the things represented. Then, the semiotic theory offers a new interpretation on the representation, but it is not appropriate that Goodman excludes the perceptual aspect of the representation. These theories of pictorial representation are also adaptable to the sculptural representation, but the properties of “tactile imagination” (H. Read), of “virtual space” as an illusion derived from the sculpture that makes a kinetic volume visible (S. Langer), and of beholder’s imagination of the kinetic potentialities of the object (R. Hopkins) are discussed as the characteristic aspect of the sculpture.

We examined the pictorial and sculptural representations using both perceptual theory and semiotic theory. To unify these concepts, we consulted Charles Sanders Peirce’s semiotic theory, which covers perception as well as the existential and conventional relationship between sign and object. We assert that the representation consists of an act that organizes the figure on the ground, referring to the object, or image, or idea in virtue of the resemblance, contiguity, and convention. Further, the figure is the intentional image and volume, and the ground consists of the background space, support, cultural context, and knowledge of the beholder. We used Daniel Buren’s work *in situ* as a sample case study.

1. INTRODUCTION

How can we explain the representation of three-dimensional artworks that act mostly as installation in the field of contemporary arts? This plastic style derived from sculpture and painting is often composed of real objects, strengthening the relationship with the environment. If the three-dimensional artwork represents something, how does this representation function among the work, the beholder, and the space?

I will treat this subject by naming the representation of three-dimensional art works as pictorial and sculptural representations. There are many discussions in the field of analytic aesthetics about pictorial representation, that is, the representation of painting, engraving, photography, and image on the screen, and pictorial representation is considered a base for sculptural representation.

I first examine the sculptural representation space, followed by that of the pictorial and sculptural representations. Lastly, I offer an interpretation of pictorial and sculptural representations from perceptual and semiotic points of view.

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1Wollheim’s “seeing-in” (Wollheim, 1968, 205-226) consists of recognizing the depth in the picture, that is, “on,” “level with,” and “behind” (Wollheim, 1973, 26-29). “If we think that representation occurs just where the sense of depth is perceptually evoked, then maps turn out not to be representations, but many abstract paintings are best thought of as representational” (Wollheim, 1996, 224). Thus, he excludes certain abstract paintings, for instance Man, heroic and sublime (Vir Heroicus Sublimis) by Barnett Newman, from the representation, because of the lack of depth (Wollheim, 2001, 131).

2Nelson Goodman discusses the case of null denotation or indeterminate denotation through examples of pictures of unicorns, which do not treat the real object, but are classified into pictures of a certain kind—unicorn-pictures. Thus, the representation that he defines has two types: one is the denotation and other is the categorization (Goodman, 1976, 31). I also think that categorization is a sort of representation.
2. WHAT IS SCULPTURAL REPRESENTATION SPACE? SCULPTURAL REPRESENTATION CONTAINS THE SPACE AROUND THE SCULPTURE AND THE BEHOLDER

2.1 Bodily space

What is sculptural representation space? Sculpture is not limited as a painting frame is. Even placed on a pedestal, the latter cannot surround the space. Sculptural representation space is not limited to the sculpture itself, but covers the space around it. Susanne Langer mentions “the semblance of kinetic space” as follows:

“... the kinetic realm of tangible volumes, or things, and free air spaces between them, is organized in each person’s actual experience as his environment, i.e. a space whereof he is the center; his body and the range of its free motion, its breathing space and the reach of its limbs, are his own kinetic volume, the point of orientation from which he plots the world of tangible reality—objects, distances, motions, shape and size and mass (Langer, 1977, 90).”

In other words, as summarized by Robert Hopkins, “we experience our surroundings as organized around our possible movements and actions” (Hopkins, 2003, 280). Langer’s statement could be related to the phenomenology concepts of perception of Maurice Merleau-Ponty, who explains the abstract movement that unifies human beings’ potential space in physical space.

The abstract movement carves out within that plenum of the word in which concrete movement took place a zone of reflection and subjectivity; it superimposes upon physical space a potential or human place. Concrete movement is therefore centripetal whereas abstract movement is centrifugal. The former occurs in the realm of being or of the actual, the latter on the other hand in that of the possible or the non-existent; the first adheres to a given background, the second throws out its own background. The normal function which makes abstract movement possible is one of ‘projection’ whereby the subject of movement keeps in front of him an area of free space in which what does not naturally exist may take on a semblance of existence (Merleau-Ponty, 1962, 111).

Merleau-Ponty continues his discussion by saying that the power of throwing out a spectacle inhabits visual representation, “It [visual representation] is itself endowed with the same power of throwing out a spectacle which is revealed in the abstract movement and the act of pointing” (Merleau-Ponty, 1962, 115). In this case, “visual representation” does not necessarily refer to artistic, but philosophical sense of representation of ordinary things. According to Merleau-Ponty, “visual representations,” “abstract movement” and “sense of potential touch” are unified as the same central phenomenon (Merleau-Ponty, 1962, 118). Thus, he notes, “visual representations, tactile data and the motility are three phenomena which stand out sharply within the unity of behavior” (Merleau-Ponty, 1962, 119-120). Therefore, the visual representation is a hinge that unites bodily space with physical space by its capability to project a kinetic sight. In this way, we organize the space around us.

Similarly, the beholder in front of the sculpture as material superimposes his bodily space on the physical space around the sculpture by projecting a potential sight of bodily movement. However, in this case, this sight belongs only to the beholder’s actual potential of motility. In addition, projecting the sight of a sculptural representation adds to the bodily space.

2.2 Organization of representational and bodily space

Langer notes that there is an analogy between our instinctive act of building sensory space and the sculptor’s mental activity in his work, which is reflected in his work (Langer, 1977, 91). Therefore, the sculpture dominates its environment as we organize our environment.

A piece of sculpture is a center of three-dimensional space. It is a virtual kinetic volume, which dominates a surrounding space, and this environment derives all proportions and relations from it, as the actual environment does from one’s self (Langer, 1977, 91).

Langer summarizes her idea as follows, “sculpture is literally the image of kinetic volume in sensory space” (Langer, 1977, 92). Even in sculpture, she highlights the visual sensation that makes a tangible and kinetic volume visible, quoting the conception of “perceptual space as virtual scene” by Adolf Hildebrand. She deals with the concept of “virtual space” as the main concept of sculptural representation. Incidentally, interestingly for Langer, Hopkins summarizes Langer’s sentences as follows, “we are able to see the space around a sculpture as organized around its kinetic possibilities” (Hopkins, 2003, 280). However, Hopkins wonders what organizes sculptural representation space, although he agrees with most of Langer’s ideas.
In the sculptural case, in contrast, the viewer does not see gallery space as organized around the sculpted object by imaging herself in that object’s shoes: her own actual point of view remains the only relevant one. From that point of view, she experiences the space around the sculpture as shaped by the sculpted object’s potential to move and act in various ways (Hopkins, 2003, 281).

Langer’s point of view on the thought of organization of space refers to the sculptor’s intentional process. Thus, to her, the artist’s intention to organize a space is embodied in his work, and this work totally dominates the beholder’s point of view. However, as Hopkins observes, the beholder’s position to see the sculpture is not necessarily identical to that of the sculptor. Indeed, it is the beholder that organizes the sculptural representation space by interpreting it in various ways. Consequently, the beholder organizes the projection of the sculpture’s virtual movement upon his potential bodily movement. In other words, sculptural representation space organized by the beholder under the kinetic possibility of the sculpted object is superimposed on his physical space. The sculptural representation space could correspond to the figure and the bodily space to the ground; in this case, the ground recedes like the horizon of a sensory field. Moreover, this figure is still composed of the sculpture as figure and the space around the sculpture as ground.

3. SPACE OF SCULPTURE AND PAINTING: FIGURE AND GROUND

Herbert Read states that the tactile sensation is the peculiar aspect of sculpture that differs from the painting. However, as Merleau-Ponty observes, the tactile sensation is finally reduced to visual representation. Though admitting the superiority of the gaze, David Martin highlights the difference between the sculpture space and that of the painting:

... the space around a sculpture, although not a part of its material body, is still an essential part of the perceptible structure of that sculpture. And the perceptual forces in that surrounding space impact on our bodies directly, giving to that space a translucency, a thickness, that is largely missing from the space in front of a painting... even though we do not actually touch the material body, we sense its power penetrating the surrounding space and pressing on our bodies (Martin, 1976, 282).

Like Martin, we would say that the space around the sculpture belongs to its representation, but the space in front of the painting does not necessarily belong to its representation. In the tableau, the inner space of the frame, the pictorial representation space, has no continuity with the bodily space where the beholder is actually located. As Leon Battista Alberti related the painting to the window, “the space outside a window is different from the space within the room” (Hopkins, 2003, 279). However, like a window, a painting is also part of the architecture in which it is exposed. The relationship between the two could correspond to that of figure and ground. For instance, the painting, The Church in Auvers-sur-Oise, view from the Chevet (1890) by Vincent van Gogh, hung on the wall of the Orsay Museum, forms a figure as picture on the ground of the museum space. In this case, the ground recedes as the visual field background and the space in front of this tableau is transparent. In contrast, in the fresco of the Last Judgment (1541) by Michelangelo, the influence of its expression extends over the space of the Sistine Chapel as part of the architecture. Therefore, the spectator organizes this fresco and the space also constituting a representational continuum as the figure on the architecture ground, which has, furthermore, the figure of the fresco on the chapel space ground.

We could consider the representation of painting—a duality of the materiality of the tableau’s surface and the peculiarity of the image that appears in the beholder’s mind—as a relationship between figure and ground. According to the Gestalt theory, “any sensible object, therefore, exists only in relation to a ‘ground’” (Gulloaume, 1979, 64). Moreover, Merleau-Ponty deals with a representation of a stain on a ground that is aimed as “intentional part”:

That a quality, an area of red should signify something, that is should be, for example, seen as a patch on a background, means that [...] but that it announces something else which it does not include, that it exercises a cognitive function, and that its parts together make up a whole tot which each is related without leaving its place. Henceforth the red is no longer merely there, it represents something for me, and what it represents is not possessed as a ‘real part’ of my perception, but only aimed at as an ‘intentional part’ (Merleau-Ponty, 1962, 13).

Merleau-Ponty explains intentionality in the two classes: one is the intentionality of act « which is that of our judgements and of those occasions when we voluntarily take up a position; the other is the operative intentionality « which produces the natural and antepredicative unity of the world and of our life ». Then, he refuses
the association based on empiricism, but he asserts that present consciousness before the object arrays past images. We could say that intentionality and reference to objects or ideas function interactively in the aesthetic experience. The reference to objects or ideas under the resemblance and contiguity guide us to form a thing, and simultaneously our perception of a unity enable us to discern likenesses or proximities. Thus, the act of representation consists of the formation of the figure on the ground that is functioned in the interaction between intentionality and the reference. Therefore, we could say that pictorial and sculptural representations consist of forming the figure on the ground. The peculiarity of sculptural representation belongs to the tactile and kinetic sensation of volume.

For Kendall Walton, “any ‘nonfigurative’ or ‘non-objective’ painting that is to be seen in some figure-ground configuration will qualify” (Walton, 1990, 56). In contrast, Richard Wollheim excludes the figure-ground hypothesis from his view of representation, because “for an [visual] element to be figural is a far more general characteristic than for it to be pictorially on something else” (Wollheim, 1973, 28). I agree with this remark, but when the beholder has an aesthetic intentionality, the figure is recognized as a pictorial object. In addition, forming a figure on / in a ground corresponds to Ludwig Wittgenstein’s “seeing-as”.

4. IS REPRESENTATION AN ILLUSION, IMAGINATION OR REFERENCE?

For Langer, representation is an illusion that she defines as “virtual space”:

Like the space “behind” the surface of a mirror, it is what physicists call “virtual space”—an intangible image. This virtual space is the primary illusion of all plastic art (Langer, 1977, 72).

This virtual space is not localized and she explains its nature as follows:

Virtual space, being entirely independent and not a local area in actual space, is a self-contained, total system. Whether it be two-dimensional or three, it is continuous in all its possible directions, and infinitely plastic (Langer, 1977, 75).

Therefore, the sculptural representation that Langer considers “virtual space” is an illusion that exists somewhere else. Although Hopkins supports Langer’s ideas, he disputes the interpretation of sculptural representation as illusion and adopts the theory of imagination: “My suggestion is that the experience Langer has described is essentially an imaginative one” (Hopkins, 2003, 282). Hopkins refers to Walton’s theory of imagination, known as that of make-believe. Walton explains sculpture representation using an example of a doll as follows:

…the place where, fictionally, there is a baby is just the actual place where the doll happens to be; there is no “fictional place” to be thought of as a “fictional world.” Statues and sculptures are sometimes thought of in the way that dolls are, in this respect. The Minute Man statue on Concord Bridge makes it fictional that there is a soldier on Concord Bridge (Walton, 1990, 63).

Similarly, Walton exemplifies the representation of non-figurative art as imagination, by taking the tableau *Suprematist Painting* (1915) by Kasimir Malevich:

It might be thought that what we have here is simply an illusion—it appears to the viewer that there is a yellow rectangle, in front of a long green one, in front of a black trapezoid—not a case of imagining. But, in the first place, it is not clear that this is a full-fledged illusion. For there is a sense in which the painting appears to be a flat surface, with no part of it significantly in front of any other [...] Why not say that it induces an imagining instead? (Walton, 1990, 56)

If we consult the general definition of the illusion, it is described for example as follows:

The illusion is a false appearance by which we are tricked. In the illusion, there exists indeed a real object; but it is presented with a misleading way, and we feel that it is other than it is actually (Souriau, 1990, 854).

Moreover, Ernst Gombrich recognizes the duality of the painting that sometimes appears to be material and sometimes to be image as illusion (Gombrich, 1977). We could say that the illusion belongs to the duality of reality and fiction, and does not always exclude the reality. Therefore, Walton’s claim that “painting appears as a plain surface” does not necessarily mean a denial of illusion. In contrast, Langer’s concept on the independence of the illusion as virtual space exceeds the general definition of the illusion because of a lack of locality. Her concept, as Hopkins indicates it, is rather close to the imagination. For Walton, the painting is a “props” to
arouse an imagination in which the beholder believes a spectacle. Yet, as to Suprematist Painting, it seems appropriate that what makes the beholder see a yellow rectangle in front of a long green one is based on a reference to overlapped things in his visual experience. Wittgenstein explains "seeing-as" as follows: “what I perceive in the dawning of an aspect is not a property of the object, but an internal relation between it and other objects” (Wittgenstein, 2001, 180). Then, he “came to favour the terms ‘grammatical relations’ or ‘grammatical connections’ over ‘internal relations”’ (Glock, 1996, 190). Thus, even if Wittgenstein mentions only a likeness of the picture as an internal relation, we could think that “seeing-as” is a perceptual act relating the object to other objects in “the context” (Wittgenstein, 2001, 180). This concept would probably be relevant to iconic and sculptural representations.

In the painting Black Square (1915) by Malevich, we do not see the depth aroused by the imagination or the perception of "seeing-in"1) that Wollheim defines, but we could recognize a representation even in this painting. We see the black painting as a figure, referring to geometric squares of black color or abstract paintings such as those2) on the ground of the frame, wall, and museum building. While it is possible to imagine, for instance, a window in the night or other objects, that imagination is not always necessary for representation. We would say that pictorial and sculptural representations belong to the notion of “seeing-as,” which consists of the formation of the figure on the ground referring to something else. As for the reference, we can discuss Charles Sanders Peirce’s notion of semiotics. He classifies a sign into three types: icon, index, and symbol—the icon is associated with an object represented by a resemblance, “while an index is in an existential relationship with the object it represents,” and “a symbol is associated with the object represented by a conventional rule.” Thus, the formation of the figure on the ground refers to the object, idea, or image by virtue of resemblance, contiguity, and convention.

5. EXEMPLIFICATION

5.1 Figurative picture

**Literal reference.**

Let us return to the painting of van Gogh. In the Orsay Museum, if we stop before the tableau The Church in Auvers-sur-Oise, view from the Chevet, we see a figure as a sort of figurative painting on the museum wall, focusing our visual field. In this case, the ground is composed of the canvas, frame, wall, and building as well as the title of the painting, knowledge of the beholder, and cultural context, and it recedes into the background of the visual field as a horizon, “while, however, not ceasing to be there” (Merleau-Ponty, 1976, 68). In this figure we reorganize the figure and ground like nesting boxes. We see a church, a woman, and two paths as figures on the ground of the dark blue sky. These figures refer to real objects by virtue of a experienced resemblance. These denotations correspond to the literal reference.

**Associative reference.**

This painting by van Gogh represents a country landscape in the daytime, but the color of the sky is ominously dark; moreover, the beholder sees many twisted touches everywhere. The dark sky evokes the storm by the association of contiguity, and the twisted touches of color evoke the idea of anxiety by the association of similarity or linguistic conventions. One could refer to the snake by virtue of the similarity of the twisted touches, which makes the beholder think of anxiety by linguistic conventions. This is the associative reference (Figure 1).

5.2 Public sculpture

Next, we approach a work that is both painting and sculpture. In Les deux plateaux (1986), a site-specific work created by Daniel Buren, the beholder could organize the figure and ground in various ways: (1) a figure composed of columns, soil, and space on the ground of the Palais Royal’s inner courtyard, referring to a category of public art as such by virtue of conventions, a very large chessboard by virtue of the resemblance, or the theatrical relationship with the beholder by virtue of the painting, knowledge of the beholder, and cultural context, and it recedes into the background of the visual field as a horizon, “while, however, not ceasing to be there” (Merleau-Ponty, 1976, 68). In this figure we reorganize the figure and ground like nesting boxes. We see a church, a woman, and two paths as figures on the ground of the dark blue sky. These figures refer to real objects by virtue of a experienced resemblance. These denotations correspond to the literal reference.

**Figure 1. The act of the representation (The case of the figurative picture)**
of the contiguity; (2) the figures of the columns in the ground of this space referring to the traditional columns in the Galerie d’Orléans by virtue of the resemblance; (3) a figure of the architectural landscape around the Palais Royal’s inner courtyard on the ground of striped columns, literally referring to these dissimilative architectures by virtue of resemblance; (4) the figures of the stripes in the ground of this space referring to abstract painting by virtue of the resemblance or conventions, etc. Buren’s stripes indicate both the scene of the Palais Royal’s inner courtyard and themselves as an index creating a new vision of the place.

6. CONCLUSION

Finally, representation consists of organizing the figure on the ground referring to the object, idea, or image. We can consider that there are two kinds of reference in the representation of artwork: the literal reference denoting the object by virtue of the resemblance, and the associative reference that refers to the object, idea, or image, by virtue of resemblance, contiguity, or convention.

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Ecological approach to U-Fan Lee’s aesthetic consciousness of coexistence

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ABSTRACT

Coexistence as a new horizon for contemporary society is required by contemporaries for solution of religious conflict and multicultural conflict. At this time, concept of coexistence is full of suggestions to artist. In this paper, we discuss on concept of coexistence to overcome modernism base on the world of U-Fan Lee’s artworks.

This study will earning through discussions of aesthetic configuring point of ecological view which give aesthetic criteria for overcoming the ecological crisis. In order to huge quality leap on ecological interest of art and literature, instead of stop at quantity expansion, discussion should be conducted on aesthetic configuring not just material but other thing. Art works of U-Fan Lee(1936–) which reveal aesthetic consciousness of coexistence and poem of Yong-Rae Park(1925–1980) which represent of Korea naturalism poet are examined ecological viewpoint for concept of symbiosis.

In order to the discussion, I examine characteristics of aesthetic consciousness of coexistence and possibility of ecological approach for them from chapter II. Here I present ‘Harmony with environment’ and ‘Leave it as it is’ as ecological aspect to practice aesthetic consciousness of coexistence. In chapter III, inquiry was conducted focus on work of Lee U fan Versailles 2014 how an ecological approach were presented by him. In chapter IV, practice for the ecological approach which can observe in U-Fan Lee is revelation of oriental aesthetic consciousness and especially those were compared with ecological aesthetic character in poem of Yong-Rae Park who is Korean naturalism poet under presupposition which Korean common emotion.

This process gave us opportunity to confirm oriental aesthetic consciousness in work of U-Fan Lee and Korean common emotion. Moreover, organic poetics through repeat and circulation of an esthetic sense in Yeo-Baek (blank spaces of oriental painting) of poem of Yong-Rae Park is similar with characteristics of artworks of U-Fan Lee. This gave us possibility of ecological discuss on aesthetic consciousness of coexistence.

U-Fan Lee represents Korean artist in contemporary art world and also discussed in Europe and USA. Research on meaning of aesthetic in artworks of U-Fan Lee was already conducted in overseas country, and his own world of artworks was stood out by these studies. U-Fan Lee’s artworks were center of renewal price in Korean art market during last few years. Because of this, most of public opinion focuses on price of artworks of U-Fan Lee rather than inquiry of his world of artworks. We should stop critic at his artworks and point out his limitation, but move forward to multi lateral discuss on his world of artworks for right evaluation of art world of artist.

Keywords: coexistence, Lee U Fan, ecology, symbiosis, environment, Korean emotion

I. INTRODUCTION

This study claims that the world of U-Fan Lee’s artworks expresses the aesthetic consciousness of coexistence, which is the new prospect of modern days, while also examining the aesthetic aspect shown in his works based on the possibility of approach from the ecological point of view regarding the aesthetic consciousness of coexistence.

For the qualitative advance of ecological concerns on arts so far, and not limited to the quantitative expansion of the same, an in-depth discussion on the aesthetic imagery beyond materialism is requested. Also, the ecological concern in terms of literature has once been discussed in-depth, through the aesthetic emotion and imagery method regarding the nature. Therefore, in that the discussions on the aesthetic imagery in ecological point of view shown in art and literature can prepare aesthetic criteria for overcoming the ecological crisis, this study has its meaning.

In Chapter II, following the introduction of the study, the characteristics and the approachability in the ecological point of view of the aesthetic consciousness of coexistence shown in the artworks of U-Fan Lee are ex-
amined. In Chapter III, regarding the ecological practical aspect of the aesthetic consciousness of coexistence, the U-Fan Lee’s Versailles Contemporary Art Exhibitions are focused on for examination. In Chapter IV, it was assumed that the ecological practical aspects shown in his artworks are the expression of Oriental aesthetic consciousness, and that they show the universal features of Korean emotion, and were compared with the ecological aesthetic features shown in the poems of Yong-Rae Park, a nature poet of Korea.

II. COEXISTENCE OF AN ECOLOGICAL APPROACH

I have comprehended the limits of precedent studies focused on the concepts of ‘Theory of body’ or ‘Encounter’, which is the major concept of U-Fan Lee’s theory of work, and has suggested the concept of ‘coexistence’ to discuss the aesthetics of coexistence shown in his world of artworks (Nam, Su-jin, 2015, 29~50). In The quest for encounter (1971), a book of U-Fan Lee’s, his artistic point, which demonstrates an identity of his own within the influence of modern western philosophy was shown. He mentioned in numerous writings that his world of artworks came from the idea of coexistence, while criticizing the modernism, which is based on chosen subjects.

By definition, ‘coexistence’ “does not concern the interpretation of modalities of being as the inevitable struggle between the two conflicting principles, but can be distinguished from the dualism in that it understands the very presence of the two conflicting principles, and derives actual consequences from the same” (Ritter, Joachim, 1971~2004, pp. 865~866). According to his theory of artworks, ‘coexistence’ is the respect of ego and the other, existing together. In that it admits the relativity of various recognitions and the possibility of coexistence, U-Fan Lee’s thinking shows monistic characteristics which encase conflicts. His thinking is connected to the monistic thinking of the eastern world.

According to U-Fan Lee, a history, in which nature has become the target of instrumentation, is worthless. To him, nature is the other with endless excitement, and is the outside, which cannot be objectified forever (Lee, U-fan, 2002, p. 328). The fact that U-Fan Lee predefined nature as the ‘exciting other’ means the point at which human, who is influenced by the nature, became an object. As U-Fan Lee criticized the modern sense of subject, he refuses to the notion in which human becomes a subject who occupies the nature. Therefore, the nature is the other, which is bound to influence human, but should not become an object which is objectified by human.

Although U-Fan Lee was influenced by the modern western philosophy, he also accepted much from the eastern philosophy. He mentioned numerous times about the stances that should be posed by an artist. According to the same, the appearance of an ideal artist is ‘a person who can transcendentally disclose him/herself on the outside, which is the relation with the other’ (Lee, U-fan, 2002, p. 296). Just like Lao-tzu mentioned in his saying “the human emulates land, and the land the sky, the sky the enlightenment, and the enlightenment the nature.” (Tao Te Ching, 25) in the east, nature was the basis of the cosmological order. Therefore, the ideal form of human in Taoism is, as Chuang-tzu mentioned, is a “person who transcends the distinguishing of self and other, without being occupied by anything, and who goes abreast with the conducts and behaviors of the Mother Nature.” (Chi Wu Lun, 2). The aspect of artist, pursued by U-Fan Lee, is similar to the ideal form of human mentioned by Chuang-tzu, in that U-Fan Lee mentioned ‘the person who can transcendentally disclose his own expression to the outside, namely within the relation with the others.’

As a result, through the thinking and action of an artist who transcends the distinguishing between oneself and the others, U-Fan Lee is describing an ideal world wherein the human-oriented modern art is being dismantled. However, the art, which is an act of expression derived from the life of an artist, is itself caused by the human-oriented aspect. Therefore, art faces its own limitation, which is the reality. In such context, the concept of ‘coexistence’ can be an actual alternative for the contemporary art to relate to the reality, while enabling an ecological thinking, which is the coexistence of art and reality. Then, why does it have to be the approach in the point of ecological view?

As is familiar with, the term Ö kologie, or ecology is a coinage made by Ernst Haeckel (1834~1919). Haeckel deviated from the existing study of biology, and discussed the mutual interactions between living and nonliving things environments surrounding the human. After the 1960s, the ecology was expanded to the scope of criticism against the destruction of natural environment, and to the social and political movements in the pursuit of environmental-friendly technology and society.

In the ancient days, unscientific cosmology deeply engaged in the lifestyle of human. In modern days, as the scientific cosmology was established, the heavenly system was unified with the earthly world, under the name of ‘the nature’. Considering that the real world nowadays is recognized neither as the ‘cosmos’ of the ancient days nor as the ‘physis’ of the modern days, the contemporary art also comprehends the surrounding reality in relation as the environment. In addition, the reality
surrounding human is the life environment, and nature surrounding the human is the nature which relates to the life of human. In other worlds, the nature as the environment is imposed on human, and is connected to the history or the society. To human, the environment emerges in the name of ‘environmental art’. For instance, the land art of Chris Drury (1948~) or Christo (1935~) is such. However, their artworks are artificial, in that they pack or damage the nature, causing novel environmental destructions (Min, Joo-sik, 2003, pp. 232–241).

These days, as requested by the society, the contemporary art should also continue on with the consideration concerning the harmony and coexistence with the environment. For the same, an ecological approach to art is being requested. In ecological thinking, nature is not an objectified target to the human but is a partner which should coexist with. The approach to the nature in the ecological point of view, concerning the aesthetics of coexistence, can prepare more realistic aesthetic criteria for practicing the coexistence between human and nature, which are the self and the other pursued by U-Fan Lee. As the practical factors, suggested is the ‘harmony with the environment’ and ‘leaving something as they are’.

III. PRACTICAL ASPECTS FOR AN ECOLOGICAL APPROACH

In this chapter, based on U-Fan Lee’s theory of artworks, the practical aspects of coexistence shown in Relatum series will be dealt with, focused on the ‘harmony with the environment,’ and ‘leaving as it is.’ The natural stones and steel plate emerging in Relatum series are respectively set as the product of nature and industrial society, and are set in opposition. The objects set in opposition in the artworks of U-Fan Lee have their respective characteristics, while also being the icons of coexistence, since they exist together.

In the exhibition of Lee U fan Versailles 2014, large-scale natural stones and steel plates emerge. U-Fan Lee intended to let the completeness contained by the Versailles garden intact, while expressing the other side hidden within the landscape, using the harmony. In other words, he expected to create a new space, by the meeting with the present day, and not by the contradiction to the tradition. His thoughts could be realized, since he thought that the works are not limited individually, but thought that a totally new artworks can be created by the harmony with the surrounding. He thought that the scale of artworks can expand limitlessly (Pacquemet, Alfred, Feb. 1, 2016).

Relatum - The Arch of Versailles displayed in the Versailles garden is an 11-meter-tall arch, which was actually manufactured with steel bands. On both ends of the steel bands in contact with the ground, the natural stones are supporting the steel bands as if they are fixating the same. Along the steel plates that penetrate below the arch, the front side of the Versailles emerges. U-Fan

**Figure 1.** U-Fan Lee, *Relatum-The Arch of Versailles*, 2014, Arch 1,113x1,500x3cm, Two stones 220x175x135cm/260x140x240cm, Steel 3,300x300x3cm, Versailles. Source: (https://www.gettyimages.com)

**Figure 2.** U-Fan Lee, *Relatum - Wavelength space*, 2014, 40plates of steels, 20plates 150 x 500 x 1.5 cm, 20plates 1.5 x 500 x 150 cm, Versailles. Source: (http://www.expointhecity.com/2014/08/16/lee-ufan-a-versailles/)
Lee induced the natural movement of eyesight using this artwork. When passing along the Great Perspective toward the grand canal, a long and narrow lawn emerges. *Relatum - Wavelength space* comprises total 40 waveform steel plates. Among them, 20 in a matrix were laid on the lawn while the other 20 are vertically stood. The steel plates are in harmony with the swaying lawn and the movement of wind passing through the Great Perspective, guiding the visitor toward the Apollo Fountain.

*Relatum-The Shadow of the Stars* is installed on the Star Grove. White marble pebbles are laid on a circular space, and granites with 7 different sizes were stood up. 37 rectangular steel plates surround the circular space at a predetermined interval. Under the 7 granite, a shadow, drawn by the artist, lies. The shades are overlapped or crossed with the shadows cast by the sunlight or moonlight to make visitors recognize the natural phenomenon called ‘shadow.’ This indicates that Lee includes the natural environment, the shadow, as the relatum of his artworks, along with the stones and steel plates, which are the materials of his works.

According to U-Fan Lee, not only the relationship between objects, but also their relationship with the surrounding environment can become the elements constituting the artworks. As the art of relating to the surroundings, the artworks of Chris Drury or Christo overwhelm or damage the surroundings, while the

Figure 3. U-Fan Lee, *Relatum-The Shadow of the Stars*, 2014, Diameter 40m, 37 plates of steels 300x120x1.5cm, Seven stones, Versailles. Source: (http://www.domusweb.it/en/news/2014/06/19/lee_ufan_versailles.html)


Figure 5. Christo, *Wrapped Coast*, 1968-69, One million square feet, Little bay, Sydney, Australia. Source: (http://christojeanneclaude.net/artworks/realized-projects)

Figure 6. Giuseppe Penone, *Triplce*, 2013, bronze and stone, Versailles. Source: (http://www.domusweb.it/en/art/2013/06/7/penone_in_versailles.html)
artworks of U-Fan Lee accept the surrounding environment as it is. The aesthetics of coexistence suggested by U-Fan Lee is expressed by the practice of ‘harmony with the environment’, where the works are installed while considering the size and shape of the space, and not damaging the Versailles garden.

The artworks of Giuseppe Penone (1947~), invited to the Versailles, prior to U-Fan Lee’s exhibition, included the connection of bronze trees or the connection between the bronze tree and natural stones. His works resemble the works of U-Fan Lee, in that the artworks are indicating the meeting between the ego and the other, by suggesting the meeting between the industrial culture and the nature. However, there are distinctive differences in the methods for suggesting the artworks between the two artists. U-Fan Lee minimizes the process, in order to suggest the natural stones and steel plates as they are, while Penone processes the bronze in order to suggest the form of tree which can be viewed by the visitor. From the natural stones and steel plates which are not processed, symbols or stimulations are hard to find. Such points are the difference between U-Fan Lee’s artworks and the same age artworks of western world.

The artworks of U-Fan Lee were once compared with Arte Povera artworks. The Relatum series were in fact influenced by the Arte Povera, in that the natural objects or industrial products themselves were suggested in raw status. However, in case of Arte Povera, the combination of the materials consequentially triggers some kind of symbolism or stimulation, which is different from the works of U-Fan Lee(Berswordt-Wallrabe, Silke von, 2008, pp. 33~35). As a consequence, the refusal to symbolism by using non-processed stones and steel plates, and the suggestion of the artworks by using the surrounding environment as it is, are the practices of ‘leaving as they are’.

Along with the flow of Japanese mono-ha, U-Fan Lee was not only influenced by the same age western art, but also by Japanese art, in relation to the Korean art society. Although he was influenced by the art and philosophical thinking of the western world, his unique artistic point of views shown in his works are from the eastern point of aesthetics and is also related to the unique emotions of Korean.

IV. ORGANIC CHARACTERISTICS OF EXPRESSION

The consideration on the relationship with the surroundings, as can be seen by U-Fan Lee’s Relatum series, is revealed through the concept of Yeo-Baek (blank space) by Correspondence series. Yeo-Baek is “a space where reverberation occurs from the relationship between the drawn and undrawn parts, and the mutual interaction between the inside and outside”(Lee, U-fan, 2002, pp. 16~17) and a space where the ego and the other coexists in organic relation. Yeo-Baek is mentioned as an essential element constituting the picture along the mental orientation of the subject in the oriental landscape. However, the Yeo-Baek is not limited to the zone of drawing. The poem, among the literatures wherein aesthetic emotions and aesthetic imagery are discussed, is the most typical zone which includes the aesthetic emotions of Yeo-Baek, due to its formal and contents.

Through the poems of Yong-Rae Park, which includes the indigenous lyrics of Korea, the trials to comprehend the beauty of Yeo-Baek and oriental view of nature in ecological point of view should be noted(Lee, Hye-won, 2005, Eom, Gyeong-hee, 2001).

Moreover, the world of of Yong-Rae Park’s poem resembles the world of U-Fan Lee’s artworks, in that the poems are old-fashioned and environmental-friendly. The comparison between the artworks of two artists can therefore suggest a huge advance to the discussion on the aesthetic dimension of ecology. Therefore, in this chapter, the characteristics of contents and forms shown in the artworks of U-Fan Lee, and the poems of Yong-Rae Park will be compared. Next poem is Mogwa-Cha(1984) of Yong-Rae Park.

Ap-San-E Kaeul Bi
Dwit-San-E Kaeul Bi
Nat-Yi Seol-Eun Maeul-E
Kaeul Bit-Sori

Figure 7. U-Fan Lee, Correspondence, 2008, 218×291cm, Pigment on Canvas.
Yi-Reot-Da Hal Il Eop-Go
Gi-In-Gin Bam
Mogwa-Cha Ma-Si-Myeon
Kaeul Bit-Sori.

An autumn rain at the front mountain
An autumn rain at the behind mountain
In a village not very familiar
The sound of autumn rain
Nothing to do and this
A long and long night
Quince tea drinking and
The sound of autumn rain.

The above poem includes much Yeo-Baek (blank space) between the lines, since a single line comprises a stanza. Also, the phrases in each stanza are relatively short, so the Yeo-Baek is rich in general. Such richness grants the emotional depth to the loneliness of autumnal rain which fills up the entire space existing in the village’s landscape. The loneliness of the autumnal rain fills up the entire space, while it is also connected to the unlimited time, which is compressed as ‘long and long night’. The Yeo-Baek of this poem spatially expresses the unlimited time of loneliness(Leem, Hyo-won, 2005, pp. 398–400). The poem Jeonyeok Nun(1984) also creates the structure of repetition and circulation, along with the aesthetics of whiteness, well describing the organic thinking of poetry.

Neu-Jeun Jeonyeok-Ttae O-Neun Nunbal-Eun Mal-Jip Horongbul Mit-E Bum-Bi-Da
Neu-Jeun Jeonyeok-Ttae O-Neun Nunbal-Eun Jorangmal Balgup Mit-E Bum-Bi-Da
Neu-Jeun Jeonyeok-Ttae O-Neun Nunbal-Eun Yeomul Sseo-Neun Sori-E Bum-Bi-Da


Jeonyeok Nun
(Korean phonetic transcription)

The snow that is coming late evening is crowded below the kerosene lamp of horse pen
The snow that is coming late evening is crowded below the pony hoof
The snow that is coming late evening is crowded at the sound of chopping chaff
The snow that is coming late evening is crowded only at empty space in the corner.

Evening snow
(English translation)

The above poem maximized the simple beauty, by the repetition of phrases which are repeated every stanza. The simple beauty, which is another feature of Yong-Rae Park’s poems, can be distinguished from the mechanical simplicity, and contains the beauty of circulatory form. The variations “below the kerosene lamp of horse pen”, “below the pony hoof”, “the sound of chopping chaff”, and “empty space in the corner” all have the common, in that all the above are very weak. These materials are harmonized with each other, while calculating a warm emotion in which ‘someone quietly prepares the chaff for the horse in the horse pen.’ The focus should be on the last stanza, by “empty space in the corner”, wherein the finishing device includes all the things that are listed in macroscopic view, to effectively complete the form of a repetitive poem. The exquisite respiration of Yong-Rae Park’s poem is an important feature in the organic figures of speech(Lee, Hyo-won, 2005, pp. 412–417). Such respiration of repetition and circulation is also very important in the artworks of U-Fan Lee.

A number of brushstrokes are listed on the canvas of an artwork. This artwork is From Line of U-Fan Lee. U-Fan Lee pointed dots repetitively, starting from the upper left of the canvas to the right bottom. The dots started from the left showed gradually decreasing concentration, revealing the background, while forming the space of Yeo-Baek. Demonstrating that the dots are generated and gradually disappearing tells that this action is a single process. According to U-Fan Lee, such repetitive action enables the loss of subjectivity. The loss of subjectivity more clearly awakens the relationship with time, space, and the other. Such situation is influenced by ‘In-der-Welt-Sein’ of Martin Heidegger, the experience of dasein within the relationship with time, space, and the other.
However, when excluding the philosophical thinking of U-Fan Lee, and approaching the unconsciousness of the artist, the repetitive action which triggers the loss of subjectivity, as mentioned by the artist, can be viewed as something similar to the ‘rhythm of the nature’.

According to Ludwig Klages, who distinguishes the ‘rhythm of nature’ from the ‘rhythm of unnaturalness’ (Klages, Ludwig, 1948, 162-163), the rhythm of nature relaxes the consciousness and induces sleep, when heard, such as the cases of echoing wave, the movements of waves on the beach, or when seeing or hearing monotonous and repetitive orders (Min, Joo-sik, 1993, p. 62). In other words, such rhythm is a rhythm which leads us into the unconsciousness, while removing our interests to our everyday lives. If U-Fan Lee’s repetitive actions are the movements which reflect the monotonous rhythm of nature, it is possible to reach the status of lost subjectivity, a relaxed consciousness.

Considering that the artworks of U-Fan Lee are focused on the reflection of indigenous emotions of Korea, the simply repeated dots in From point might be the symbolized image derived from the unconsciousness of the artist, who remembers the sound of rain drops falling. Or, my own hypothesis that the dots are the unconscious reflection of a rhythm used when the U-Fan Lee leaped upon stepping stones when he was young, is still too rash, but can be discussed afterward.

Through the comparison, it was found that both artists shared in common in the reflection of modernism and adaptive attitude. That U-Fan Lee tried to express the coexistence of countless other points of views, through the existence of Yeo-Baek, as in From point, resembles the Yeo-Baek which realizes the limitlessness of time in Yong-Rae Park’s poem. The images of ‘poverty’ or ‘simplicity’ shown in the poems of Yong-Rae Park refer to ‘the other’ which is alienated in the modern world. He criticizes the modernism, and looked forward to the environmental-friendly world. Therefore, repetition and circulation, which are the basic principles of environmental-friendly traditional poems were actively posed. U-Fan Lee also criticizes modernism in his artworks, and supports the world where the other or the nature is coexistent, and not the human-oriented thoughts. Also, he tried to suggest the possible loss of subjectivity, which is the motto of modernism, through the repetitive actions expressed by the organic circulation.

V. CONCLUSION

This study intend to ecological approach to U-Fan Lee’s Aesthetic Consciousness of Coexistence. In order to the discussion, I examined ‘harmony with the environment’ and ‘leaving something as they are’ as ecological aspect to practice aesthetic consciousness of coexistence. This process gave us opportunity to confirm oriental aesthetic consciousness in artworks of U-Fan Lee. Moreover, we confirmed possibility of ecological discuss on aesthetic consciousness of coexistence. Because an esthetic sense of Yeo-Baek and organic poetics through repeat and circulation in poem of Yong-Rae Park is similar with characteristics of artworks of U-Fan Lee.

Coexistence as a new horizon for contemporary society is required by contemporaries for solution of religious conflict and multicultural conflict. As many artists have been the case, the thought of the artists precede the horizon. U-Fan Lee is also trying to realize the new horizon, coexistence.

U-Fan Lee represents Korean artist in contemporary art world and also discussed in international art world. He approaches the artworks with philosophy and many thought. This is why he comes into the spotlight. Research on meaning of aesthetic in artworks of U-Fan Lee was already conducted in overseas country, and his own world of artworks was stood out. U-Fan Lee’s artworks were center of renewal price in Korean art market during last few years. Because of this, most of public
opinion focuses on price of artworks of U-Fan Lee rather than inquiry of his world of artworks. We should stop critic at his artworks and point out his limitation, and move forward to multi lateral discuss on his world of artworks for right evaluation.

VI. REFERENCES


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INTRODUCTION

This paper focuses on an interview of Henri Bergson (a French philosopher) by Michel Georges-Michel (a French journalist, novelist, and painter). The interview was published as “Henri Bergson Talks to Us About Cinema” in *Le Journal* (1914). Oddly enough, this interview has seldom been referenced by film theorists, even ones like Gilles Deleuze or Georges Didi-Huberman, who explored the relationship between Bergsonism and cinema.

This paper attempts to shed light on one aspect of Bergson’s viewpoint about cinema that has generally remained unknown. Although in some respects, Bergson was positive about cinema, as it was a new invention at that time, it is well known that he generally criticized cinema in his books, especially *Creative Evolution* (1907), because it gave the illusion of movement. However, in Michel Georges-Michel’s interview, Bergson surprisingly evaluated cinema positively; he insisted that it represented real movement.

Thus, Bergson paradoxically evaluated cinema both positively and negatively. Why? In what follows, I suggest this theory as an explanation: He emphasized the physicality of cinema in *Creative Evolution*, but in the interview, he foregrounded the appearance of it.

1. THE CINEMATOGRAPH AS AN EMPIRICAL OBJECT FOR THE PHILOSOPHER

In the interview, Bergson referred to four themes of the “cinematograph”:

(1) Providing an empirical object for philosophers
(2) Giving movement to snapshots
(3) Improving the actor’s mime
(4) Possessing a documentary element

Certainly, the third and fourth themes are curious, in that Bergson talked about cinema. However, his remarks about it seem obvious today. Hence, this presentation omits them. The first and second themes are more important, as far as exploring the relationship between Bergsonism and cinema.

Regarding the first theme, Bergson observed that “the cinematograph interests me as much as any new invention. The philosopher must account for events in external life and whatever novelty I have been able to bring to philosophy has always been based on experience” (Georges-Michel, 2011, p. 81).

Bergson insisted that we can experience reality, and that it does not transcend our experience. For him, “metaphysics” is a synonym for “empiricism” (Bergson, 2007, p.147). Metaphysics should be verified by our experience. Therefore, we must not start from the abstract, but the concrete. His empirical metaphysics no longer requires abstract concepts. In order for a concept to correspond with a singular thing given by our experience, a unique concept must be created. “It [Empiricism] cuts for the object appropriate to the object alone, a concept one can barely say is still a concept, since it applies only to that one thing” (Bergson, 2007, p.147). The philosopher had to try to create a concept that was appropriate to the cinematograph as a new invention. In the interview, Bergson showed us a glimpse of this concept.

However, it is regrettable that Bergson did not accomplish the creation of a concept fit for a cinematograph. Bergson (2007) concluded the interview by saying, “The philosopher cannot really push his recognition to the extent of becoming a subject himself for the cinematograph” (p.81). He took a pessimistic viewpoint, considering the cinematograph as a philosophical theme.

Nevertheless, there have been successors to Bergson. If theorists take over his unfinished project, they must create a concept about the cinematograph that is unique to their own manner.

2. THE CINEMATOGRAPH GIVING MOVEMENT TO THE SNAPSHOTS

Thus, as an empiricist, Bergson was interested in the cinematograph. However, in his books, Bergson accused the cinematograph of showing false movement. Finally, Bergson thought the second theme (i.e., the cinemato-
Bergson observed that the cinematograph was “a complement to instant photography.” The medium of painting stiffened under the influence of the “mathematical accuracy” of the photograph. The advent of the cinematograph made it possible to represent vibrant movement that was based on “personal impressions.” Bergson compared cinematographic movement to “life,” which is imparted to the immobility of the photograph. To give something movement is to breathe life into it. The cinematograph taught the painter that photography was wrong. By reproducing movement on the basis of personal impressions, the artist had recomposed, fused into one, several successive attitudes, giving the illusion of life and therefore of movement. They found these attitudes again on the screen (Georges-Michel, 2011, pp.81-82).

Bergson observed that the cinematograph was “a complement to instant photography.” The medium of painting stiffened under the influence of the “mathematical accuracy” of the photograph. The advent of the cinematograph made it possible to represent vibrant movement that was based on “personal impressions.” Bergson compared cinematographic movement to “life,” which is imparted to the immobility of the photograph. To give something movement is to breathe life into it. Bergson’s view of cinema recalls the original meaning of animation; he positively evaluated it from the standpoint of his philosophy.

For Bergson, the reality that we experience was a continuous transition, which cannot be fragmented into moments. He called this reality “duration” (or durée). In Creative Evolution, Bergson (1998) wrote, “duration is the continuous progress of the past which gnaws into the future and which swells as it advances” (p.7).

In other words, duration is “the continuous progress of the past”; hence, the past always survives there. Due to this survival of the past, the same thing cannot happen twice. Duration is irreversible, hence “unforeseeable” (Bergson, 1998, p.8). In short, it is always creating something new.

Bergson saw this creation in the evolution of life, which is incessantly changing its shape. The nature of life consists in its duration. He compared this duration of life to the cinematographic movement. The cinematograph complements the fragmented snapshots by fusing them into one movement. He witnessed vitality in this movement.

In addition, Bergson compared the cinematographic movement to memory. Duration takes the form of memory in our consciousness, because it preserves the past. He stated, “Is not vibration the essence of light and sound? Is not the living eye a cinematograph?” In Matter and Memory, he insisted that subjective human perception involves the condensing of myriads of vibrations.

According to Bergson, memory has two forms.”In short, memory in these two forms, covering as it does with a cloak of recollections a core of immediate perception, and also contracting a number of external moments into a single internal moment, constitutes the principal share of individual consciousness in perception” (Bergson, 2004, p.18).

In the interview, Bergson referred to the latter form of memory. The “living eye” is similar to the cinematograph. Our eye contracts myriads of vibrations into a single moment, as the cinematograph fuses the snapshots into one movement.

However, as mentioned above, Bergson also criticized the cinematograph in his books. Firstly, Bergson made a negative evaluation of snapshots in Creative Evolution. Duration is a continuous transition; nevertheless, snapshots divided it into forms. “The body is changing form at every moment; or rather, there is no form, since form is immobile and the reality is movement. What is real is the continual change of form: form is only a snapshotview of a transition. Therefore, here again, our perception manages to solidify into discontinuous images the fluid continuity of the real” (Bergson, 1998, p.221).

For practical reasons, our perception regards a moving reality as immobile. Ignoring a process, our perception practically aims at results. It does not have to follow the twists and turns of constant change. It is satisfied to see only the rough “form” of things. Thus, it immobilizes movement.

Form as “a snapshotview” is the same thing as an instant. Thus, real movement cannot be divided into instants. Therefore, it is a corollary that movement cannot be recomposed of them. However, the cinematograph seems to reproduce movement through the succession of instant photographs. Hence, it gives the illusion that movement can actually be recomposed of instants. In fact, cinematographic movement is unreal. It is “abstract” and “general.”

Real movements are concrete and various. “Becoming is infinitely varied. ... The action of eating or drinking is not like the action of fighting: they are different extensive movements” (Bergson, 1998, p.223). However, the cinematographic movement is nothing but abstract, in that it converts different movements to a simple movement—
which is generated by this apparatus. The cinematographic process consists of “extracting from all the figures an impersonal movement abstract and simple, movement in general” (Bergson, 1998, p.224). The cinematographic movement can only compensate for the gaps in instant photographs with this abstract, general movement.

Louis-Georges Schwartz (the English translator of this interview) commented, “Creative Evolution compares cinematographic technology to practical understanding. Here [in the interview] the cinematographic image, the product of that technology, is compared to subjective experience. Had Bergson pursued this line, he might have arrived at a different conception of the relations between cinema and time” (Georges-Michel, 2011, p.80).

At this point, Bergson’s cinematic conversion must be brought into question. In Creative Evolution, Bergson criticized the cinematograph for giving the illusion of movement, but in the interview, he praised it as the representation of real movement. He positively and negatively evaluated cinema. What made this paradoxical attitude toward cinematically possible?

Snapshots are only fragmented poses. Even if the cinematograph gives them movement, they remain fragmented on their own. However, what happens when we perceive them on the screen? Then they are no longer fragmented instants—but one united whole. We do not see 24 separate images per second—presented on the screen one by one. We immediately perceive one movement. These fragmented snapshots are fused into our eyes.

As French film theorist Jean Mitry (2001) observed, “In fact, the object we see does not exist anywhere on [the] frames of the film.” We see the “essence” of the photographs, “an intermediate image” (p.135). We see this image as movement on the screen. Hence, Deleuze (1986) considered this image as an “immediate given” for the audience (p.2). In short, when Bergson praised the cinematographic movement as real, he considered it something that appears to our eyes.

By contrast, in Creative Evolution, Bergson only paid attention to the physical mechanism of reproducing a movement. As stated above, snapshots remain fragmented on their own—even if the cinematograph adds movement to them. According to Bergson, the human perception and the cinematograph are very analogical. He was strongly interested in the concept that the cinematograph (almost) perfectly embodies our practical understanding. Consequently, he only focused on the physicality of the cinematograph, not its appearance.

CONCLUSION

Bergson, as an empiricist, was interested in cinema, which was a new invention during his lifetime. In his books, he negatively evaluated it. However, in the interview, he positively evaluated it. On one hand, he focused his mind on physicality. On the other hand, he focused on appearance. Since his evaluation depended on viewing different aspects of the same thing, it was actually not a contradiction.

Deleuze criticized Creative Evolution because Bergson did not recognize cinematic movement as an “immediate given.” However, if Deleuze had read the interview in question, he would not have criticized it. Bergson already thought cinema immediately gave us movement.

Nevertheless, we should not overlook the differences between the two philosophers. Bergson considered the cinematic movement as subjective. By contrast, Deleuze recognized it as objective: It makes the cinematic image fluid, which gets rid of the central position for a perceiving subject. It represents the non-subjective world.

There is an originality in Deleuzian film theory, which corresponds to Bergsonism. To truly realize Bergson, we should recreate Bergsonian film theory as Deleuze did.

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Nocturnal reveries in the modern city: from Japanese literature and illustrations of the early Showa period

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1. INTRODUCTION

In the Japanese “modernist” literature of the early Shōwa period (from 1920s to 1930s, that is, from the reconstruction after the Great Kanto Earthquake in 1923 to the commencement of the Second Sino-Japanese War in 1937), fantasies were shown happening late in the night at the center of Japan’s modern cities, especially Tokyo. This was clearly in contrast to the fantasy novels of the preceding era (such as Izumi Kyoka), in which supernatural phenomena occurred during the day in the deep mountains or in dense forests far away from the town.

For example, Hagiwara Sakutaro’s *The Town of Cats*, published in 1935, describes the weird experience of the narrator losing his way in a familiar town:

> Feeling as if I was seeing an image projected by a magic lantern onto a screen in front of me, I slowly approached the town. At some point, though, I crossed over into the projection and became part of the mysterious town itself.

> 私は幻燈を見るやうな思ひをしながら、次第に町の方へ近付いて行った。そして到頭、自分でその幻燈の中へ這入つて行った。

The cityscape is defamiliarized and becomes like “a reflection or a silhouette of a town projected on a screen.” Edogawa Rampo, a short story writer who describes bizarre events in nocturnal Tokyo, confesses that in the late 1920s, he had this habit of wandering about the city at the midnight. Uchida Hyakken and his favored engraver, Yanaka Yasunori, depict other worlds that emerge in places where two contrasting parts of Tokyo meet, such as the modernized city and a pre-modern site like the Imperial Palace (former Edo Castle).

This modernist tendency also reflects the changes in perceptions due to the spread of technological innovations, such as electric illuminations, motorcars, trains, telephones, radios, and especially, the cinema. These changes have been captured by a literary group called the “Shinkankakuha” or the New Sensationalist group. Hyakken also depicts the ambiguity of perception in his novels dealing with illusions.

Many previous studies have already shown the relevance between Japanese modernist literature and contemporary urban life, such as works by Maeda Ai, Matsuyama Iwao, Suzuki Sadami, Unno Hiroshi, etc., but to the best of my knowledge, there has been no research about the illusory aspects of modernist urban narratives. Moreover, the relationship and the common ground between literature and visual arts (paintings, illustrations, cinema etc.) have been ignored as well.

This study examines the inspiration for the new tendencies in fantastic city novels. Accompanied by the post-quake urbanization, the changes in the nocturnal lifestyle of city dwellers (mainly middle-class men), their changing perceptions (temporary, unstable, or uncertain) caused by the new technologies, and the anxiety from the contrast between the traditional and the modern form the matrix of the new nocturnal fantasies represented in the literature and illustrations of the early Shōwa era.

2. SOME HISTORICAL CONTEXTS: RISING AWARENESS OF THE CITY

From the late 1910s to the early 1930s in Japan, that is, during the age of modernism, the main theme in literature and the visual arts was the cityscapes and city lives. This was the era of rapid urbanization and modernization after the reconstruction of Tokyo post the Great Kanto Earthquake. This was when urban culture flourished; “strolling Ginza (Gin-bura),” “mobo & moga (abbreviations for modern boy and modern girl)” became popular words; and this was also the age of “erotic-grotesque-nonsense (ero-guro-nansensu),” reflecting the

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mood of the Interwar period.

As mentioned before, the 1910s had already witnessed a rising awareness of the city. City planning (Toshi keikaku) became the buzzword, and in the field of literature, the new genre of “city novel (Toshi shosetsu)” was born. In the 1920s, ethnographic studies of contemporary urban culture began to increase. For example, Gonda Yasunosuke, a sociologist interested in contemporary urban mass culture, published a book, Problems in Mass Entertainment (Minshu goraku mondai), in 1921. Kon Wajiro, an ethnologist and architect, advocated “Modernology” or Kogengaku, the study of contemporary everyday life in 1927. Shortly after the Great Kanto Earthquake, Kon began to walk around in Tokyo to make a record of the number of temporary shelters (Barrack kenchiku). During the 1920s, he carried out field research in some downtown areas in Tokyo, such as Ginza, Shinjuku, etc., to observe and record the rapid changes in urban life. He published the New Edition of the Guide to Greater Tokyo (Shinpan dai Tokyo annai) in 1929.

A literary genre called “city story (toshi shosetsu)” flourished in the 1920s and early 1930s. As DiNitt says, “Japanese writers discovered the modern urban landscape,” and “Tokyo’s new urban reality commonly appeared in literature, as the city became an oft-used setting.”

3. MIDNIGHT CITY STROLL WITHOUT PURPOSE

Edogawa Rampo (1894-1965), an authority on Japanese mystery and detective fiction who also wrote some short stories describing bizarre events in nocturnal Tokyo, confessed that in the late 1920s he had developed “an inveterate habit” – strolling the streets of the city aimlessly at midnight:

At that time, I had an inveterate habit of wandering in the Asakusa Park in the middle of the night. When I told this to my fellow novelist Unno [Juza], I found that he too was fond of wandering the town at midnight... One spring night, we started from Ginza late at night, wandered in the dark in Asakusa ... and enjoyed Tokyo from midnight till dawn just as we intended to.

Unno Juza (1897-1949), the companion of this midnight stroll, in his short story titled “A Mayor at Midnight (Shinya no shicho),” describes a city dweller whose habit was to take a walk late at night under “the night sky filled with dark ether.” For this solitary flâneur, the midnight cityscape wears an “enigmatic robe of mystery” and turns into “another city standing on utterly different coordinates” from that during the day. In this short mystery, the protagonist-narrator who lives in Asakusa, the low town, one night witnesses an illusory event that occurred in the middle of Marunouchi, the business district. Considering that the center districts of Tokyo, such as Marunouchi, were not residential areas but places for business and amusement, these busy commercial places take on the aspect of a ghost town at night, thereby making it a suitable setting for an other-worldly experience.

This habit of nocturnal flânerie is not restricted to Edogawa and Unno.

4. POST-QUAKE URBANIZATION AND THE ALTERATION OF PERCEPTIONS


Yokomitsu Riichi (1898-1947) pointed out how “sensations” were affected by the Great Kanto Earthquake and by the subsequent rapid reconstruction:

The great earthquake in the twelfth year of Taisho [1923] hit me. This misfortune instantly destroyed my firm faith in beauty. At that time, the era of our literary movement began, which was named the “New Sensationalist School (Shinkankakuha).” In the midst of the unbelievably charred ruins of the metropolis, an alternation of velocity called an automobile began to stroll around, a freak of voices and sounds named the radio appeared, and an imitation of birds called an airplane was put to practical use and started to fly in the air. These are the embodiments of modern science that appeared in our nation shortly after the Great Kanto Earthquake. The perception of a youth must have been altered in a sense, because he witnessed the start of modern science, which was embodied successively.

大正 12 年の大震災が私を襲ってた。それ以降、音と感覚が突然変わり、その動きを観る発明物たちも次々と登場して来て、もはや都心では建物も崩壊し、人々の目は新しく現れた現代的な文明に固定されていた。
New Sensationalist group or *Shinkankakuha*, one of the Japanese modern literary groups led by Yokomitsu and Kawabata Yasunari during the prewar period, was established then. Yokomitsu's statement also indicates that a new sensitivity to the emerging technology was born during the post-quake period.

In this modernist city, perceptions become temporary, transient, and partial. These kinds of perceptions represented in Japanese modernist literature grew more rapidly than Charles Baudelaire's modernité. Jo Masayuki (1904-1976, author of detective and historical novels) vividly describes the ephemeral perception of a technologized modern city in his crime fiction *The Mystery of City* (*Tokai no shimpi*) in 1926:

> Look! That sparkle of green and purple, the symphony composed of the noises of elevated tracks, trains, and motors, which is only possible with machine, the smell of gasoline, inhabitants of apartment houses who see sunlight only one hour a day – such sensations that men have never felt before have become the intricately woven experiences of this modernity. Therefore, isn’t it certainly an inevitable consequence that we modernists, who are unconsciously accustoming ourselves to new and different sensations and phenomena on earth, see the emergence of new and different ideas, morals, philosophies, and mysteries?  

In such a city, when a murder occurs, the cause is attributed to, according to a character in Jo's criminal fiction, “the mystery of modern times born of the metropolis.” Describing modern cityscapes as stage settings of enigmatic crimes became a common theme in those times, especially in the mystery and detective fiction published in the modernist literary magazine *Shinseinen* (*New Young Men*), started in 1920.

4.2 The Sense of Floating and Swaying: Yanaka Yasunori

Yanaka Yasunori (1897–1946), an engraver best known for creating the illustrations in Uchida's Hyakken's novels, also depicts his vision of the modern city in the early Showa period. In his work titled *A Flying Head* (*Tobu kubi*) engraved in 1931 [fig.1], modern buildings line along a wide street, and a harbor with a large ship can be seen in the background. Such cityscapes are the scene where the supernatural occurs; for example, a head that looks like a mask or a wooden doll suddenly floats in

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the air. In the late 1920s and early 1930s, Yanaka depicts the cityscapes partially based on the actual scenes but in a somewhat chimerical fashion. A series of woodcuts titled Book of City (Machi no hon), published in 1933, is an example. Yanaka depicted various nocturnal cityscapes; a bright show window and streetlights illuminating a quiet street under the huge full moon [fig. 2], a brilliantly illuminated cabaret [fig. 3], the city of Shibuya with modernist buildings rising up to the dark sky [fig. 4], and a movie theater with a glowing screen [fig. 5]. Yanaka engravés certain corners of Tokyo slightly different from what they actually are rather than inventing an entirely imaginary scene, which is common in the fantasy novels of his sympathetic patron Uchida Hyakken.

As with Hyakken’s fantasy novels, in Yanaka’s woodcuts, one can notice the fusion of the artificial modern cityscapes with primitive elements such as a naked modern woman in A Flying Head [fig. 1] or the beasts represented in a fauvist manner in A Tiger Sleeps (Tora nemuru) [fig. 6]. Stuffed birds in an illuminated show window, the motif of “Dou-zaka,” are, so to speak, “natural artifacts,” and this image might serve as a common metaphor of the illusory worlds of Yanaka as well as Hyakken.

Hyakken nicknames Yanaka “the artist balloon (Fusen gahaku).” This nickname comes from Yanaka’s vaga-

Figure 2. Yanaka, “Dou-zaka” in The Book of the City (Machi no hon), 1933.

Figure 3. Yanaka, “Moulin Rouge” in The Book of the City, 1933.

Figure 4. Yanaka, “Shibuya” in The Book of the City, 1933.

Figure 5. Yanaka, “Cinema Ginza” in The Book of the City, 1933.
bondage, but it also captures the sense of floating and swaying that is peculiar to his works.

4.3 Ambivalence of the Imperial City and the Ambiguity of Perception: Uchida Hyakken’s Tokyo Diary

In modernist urban fantasies, surreal visions and real cityscapes often interpenetrate and alternate around the protagonist’s strolling body with perceptions becoming unreliable.

In Uchida Hyakken’s I-novel Tokyo Diary (Tokyo nikki), fantastic events emerge between the modernist city Tokyo reconstructed after the Great Kanto Earthquake and the remains of old Edo. Though Tokyo Diary was published in 1938 and written in present tense, Uchida recalls in it the days shortly after the Great Kanto Earthquake that occurred 15 years earlier. Another leitmotif of Tokyo Diary is the names of places. Hibiya, Marunouchi Building, Ginza, Tokyo station, etc. (most of which are the middle-class business and commercial districts) are places of chimerical phenomena. Moreover, these phenomena are accompanied by the technologies of the modern city such as electric trains, city trams, automobiles, streetlights and signals, telephone boxes, etc. (A minute study of Hyakken by DiNitto, considering Tokyo Diary as a literary archeology of Tokyo and as a resistance to the rising militarism ignores this technological aspect.)

The first episode of Tokyo Diary begins with a train accident:

The train descended Miyakezaka and came to a stop at Hibiya crossing. The driver informed us the car was out of service, and asked everyone to get off. In the looming darkness, rain fell in large drops. The air was still, thick and warm. It didn’t seem that late, but light seeped out from the windows of the surrounding buildings and glittered in the darkening sky.

In this ambiguous atmosphere of the night rain, a giant eel creeps out of the Imperial Palace moat (former Edo castle) and is headed in the direction of Sukiya-bashi. The symbolic motifs of the modern metropolis such as lights of traffic signals, automobiles, street vendors’ stalls under the railroad overpass in Yurakuchō, and buildings of concrete and bricks are the stage setting for the surreal event of the emergence of eels from the Imperial Palace.

Here, the gigantic eel, the supernatural existence beyond the control of artifacts and technologies, emerges at the intersection of the commercial district of Marunouchi and the topography of the Edo era: in other words, at the junction of the modern and the pre-modern.

Tokyo Diary has 23 vignettes with some common features seen when the fantasies occur. First, there are natural phenomena that obstruct the view, such as darkness, rain, fog, or haze. Second, modern technologies are used as an apparatus to make cityscapes look unusual and eerie. For example, in chapter 3, a taxi that the narrator-protagonist takes becomes the setting for a fantasmagorique view (unmanned automobiles around), and in chapter 22, a telephone box turns into an illusory space. In Tokyo Diary and other such novels by Hyakken, both natural phenomena and modern technologies are tied to the ambiguity or uncertainty of perceptions: blurring of vision (bonyari) or imagined hearings (soramimi), which represent the particularity of his imagination.

These illusions are different from the literary motifs of that time, for example, insanity or dream inspired by Sigmund Freud’s psychoanalysis or by Richard von Krafft-Ebing’s psychology of sexual perversion. It is true that Hyakken had knowledge of psychology by reading the books of Wilhelm Wundt, a German psychologist, and by attending the classes of Motoyoshi Yujiro, a professor of experimental psychology at Tokyo Imperial University. However, his city fantasies differed from that of both Yumeno Kyusaku’s insane illusions and Surrealists’ automatism by unconsciousness. Hyakken’s fantasy

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is neither a border crossing nor an unexpected arrival. It emerges in the interactions between the city and an individual’s body with unreliable perceptions.

5. CINEMA: ILLUSORY SPACES IN THE CITY AND THE PROJECTION OF ILLUSION TOWARD THE CITY

In the 1920s, authors began to refer to the new and strange sensations brought about by cinemas. For example, this can be seen in Sato Haruo’s short horror novel *The Fingerprint* (*Shimon*) in 1918, Edogawa Ramo’s essay “The Horror of Cinema (*Eiga no kyofu*)” in 1925, and Uchida Hyakken’s ghost story *The Ceremonial Entry into the Fortress of Lüshun* (*Ryojun nyujoshiki*) in 1929. Ito Sei and Kawabata Yasunari were also struck by how cinema gave birth to a new culture and a new genre of beauty.9 The first film projection in Japan was in 1897, and in the 1920s, German Expressionist films gained popularity after the release of *The Cabinet of Dr. Caligari* in 1921.

The spatial representations in films, especially those of Expressionism, changed the perception of the city altogether with the Great Earthquake of 1923. Takehisa Yumeji, an illustrator, and Tayama Katai, a novelist, both compared the city hit by the quake to the paintings and films of Expressionism.

Coming back to our interest, experiences regarding the cinema in Hyakken’s fantasy novel are similar to those concerning his city fantasies: the uncertainty and ambiguity of perceptions gave rise to illusions. Moreover, in some of fantasy fiction written in the 1920s by Inagaki Taruho (1900-1977), such as *One Thousand and One-Second Stories and A Shop That Sells Stars*, the images from expressionist films are projected onto the cityscape:

Tonight was another night custom-made for summer on the Kobe Bluff. Besides, a most wondrous atmosphere, the likes of which one rarely saw, hung over the city. There was an indescribable mood of *fantaisie* in the air, and it seemed to spread everywhere like a light mist. As an automobile, crossing at a distant street corner, glared at me with its big rolling eyes and then immediately disappeared into the distance, or the brightly lit bogie-style streetcars roared by me going both ways, I imagined a dream—yes, a very beautiful dream, or something akin to it—that I was a passenger on board these vehicles. The dreams were out on the town taking a ride through the city.

A long row of steel poles ran down the center of two sets of streetcar tracks, and from each pole, a matching pair of lights was connected by wires that ran along both sides. It was as though two dotted lines had been drawn in the air. Suddenly the dots made a sharp turn, and the lights disappeared over the hill. I felt as if I were walking through the sort of Expressionist City I had seen in a movie.

なぜって、おあつらえ向きの山ノ手の夏の夜なのだ。それに今晚はずつ、不思議な情景が含まれて、そこらじゅうに、口では云えぬファンタジーが、たとえば薄い霧のようにあって散っている気がする。行手の遠い辺に現れてすぐどこかへ消えてしまうギラギラ目玉の自動車や、また前後からゴーッと通りすぎて行く明々したボギー電車の中にも、非常にきれいな夢――何かそんな感じの者が乗っているようだ。二条の軌道のまんなかについた鉄柱の上にある二箇の燈火が、やはり二列の光の点線を空間に引いて、向うの坂の所から銳角をえがいて下方へ折れまがっている。いつか映画で観た表現派の街を歩いているようだ。

私は、夢だったか、気まぐれな空想であったか、自分がどうこうどんな怪奇映画の都會にはいったことをよび起こした。10

6. CONCLUSION

In this article I considered (a) the matrices of nocturnal fantasies in Modernism literature and illustrations, (b) urbanism after the post-quake reconstruction, (c) nocturnal ramble as a literary practice, (d) popularization of new technologies and media, especially films, (d) rising awareness of the alteration of perceptions caused by newly popularized technologies and by the experiences of the Great Kanto Earthquake, and (e) the emergence of the body wandering around the nocturnal city in solitude, isolated both from the city and from the crowd.

7. BIBLIOGRAPHY

7.1 Primary Documents


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of California Press.

A study of definition and issues regarding “liquid drawing”

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I. INTRODUCTION

The term "liquid drawing" was first used in the introduction of the author’s private exhibition held in 2011. (Figure 1.) Liquid drawing is a combination of the words "liquid" and "drawing" and a deconstructive expression of 水墨 (ink-and-water painting, in Korean, “sumuk”), which forms the main stream of the Eastern painting. The term “sumuk” is also a compound word using su (水, water) and muk (墨, ink); however, aesthetic ideas of different epochs have been penetrated into the term, so that it contains now a spiritual meaning in it. Due to the perception of the spirituality in sumuk that has been accumulated over a long time among people, it has become quite far from "painting" in its comprehensive sense in modern times. This made sumuk appreciated and evaluated not as simply "painting using ink and water" but under the norms imposed by the expression "sumuk", which led to the distinction between traditional sumuk and modern sumuk. Liquid drawing is a term that suggests the methods proposed to concurrently carry out a study on the underlying meaning of sumuk and the pursuit of it in modern time. Thus, this study has its significance in that it intends to determine the definition of this term, deconstruct the various issues originated from it in a logical way, and shed light on them.

Since the modernization, comparative studies on the Eastern and Western arts conducted to establish the identity of the Eastern art adopted the way of description that identified how the Eastern art, the art of the Third World, was different from the Western art, the mainstream of the world art and explained each culture of the Eastern world. The studies from such a dichotomous view served as the ground on which the world art has been understood in the framework of superiority or inferiority or anteriority or posteriority discussion on the Eastern and Western cultures. This also brought about the division of Korean art education into two separate majors: the Eastern and Western arts, which set obstacles to simultaneous and organic art researches. Anyway, scholars studying the Eastern and Western arts have carried out their researches focusing on determining the difference of the Eastern art from other regions' arts to explain the former's characteristics and identity. However, it seems very natural that different cultures have different aspects, and thus, questions can be raised as to the need for proving their differences. Therefore, this study will review the trend of the Eastern and Western arts focusing on the homogeneity shared by the two, taking a different approach from other existing studies.

II. DRAWING IN THE EASTERN AND WESTERN WORLDS

Many Eastern and Western artists went through a long time of observation and training in order to reach an exquisite level at which they could fully represent the images of three-dimensional objects on flat surface. Picasso once said that he had spent many time in his childhood practicing detailed drawing. To accurately represent a moving object, it is required to understand the characteristic shape of the object shown in its motions as well as capture the contour of the object. Rare Fowl Sketched from Life (寫生珍禽圖) (Figure 3) of Huang Quan (黃荃), created in the era of the Five Dynasties in China, was not an independent work but a part of a sort of instructional book made for his son as his family had been painters for generations.

The objects represented in his drawing—birds, insects and turtles—were depicted at an angle where their characteristics could be best revealed and the painter maintained this angle when he actually drew them. This feature may be compared with that of Egyptian murals, but the drawing of Huang Quan shows a closer observation of the objects. Huang Quan might have also succeeded to express the precise shapes through a close observation and many modifications, just as Picasso did his drawing practice. In this respect, it is thought that the two artists had no difference in their attitude toward...
drawing with regard to the matter of putting objects on their canvases. There is only a difference in the ways that they used mineral materials for their works; however, Picasso’s pencil and Huang Quan’s ink are fundamentally the same, in that they are made of carbon.

Drawing has an element of line. In the Eastern concept of art, it can be compared with ONSEO (calligraphy, in Korean, “seo”) or ONSEHWA (painting, in Korean, “hwa”). In the Eastern world, calligraphy is the art field that puts a great emphasis on lines and abundant emotions are embodied by the expression of lines. Thus, it is very natural to deal with calligraphy as well as paintings when discussing visual arts of the East. In the East, there have been, from old times, a culture of appreciating and making remarks on each other’s calligraphy works among people, and when people reviewed calligraphy works, they focused more on the formativeness of the lines forming each character, rather than the meanings conveyed by the characters. In this regard, it is deemed appropriate to consider calligraphy as an art field having elements of drawing and include it in the scope of the study.

If the most major feature of the Eastern painting is the expression of lines, its relation with calligraphy should be also addressed here.

The relation between the Eastern painting and calligraphy can be determined as, first, the similarity of expression coming from the use of the same material, and...
next, the intervention of calligraphic perspective in the expression of objects. This paper will be developed focusing more on the latter. The following drawing of bamboos is an example showing the calligraphic perspective condensed into the expression of objects. Bamboo drawing is a category in painting of the literati that had long been preferred and the bamboo drawing identified to be the earliest so far is *Bamboos in Ink* (*墨竹圖*) of Xu Xi (徐熙), which dates back to the era of Five Dynasties in China. (Figure 5) In this work, the greatest emphasis is put on realistic expression of bamboos. While it has tone strongly reminiscent of drawing as it uses ink, the use of single-colored background that makes the silhouette of the bamboos stand out is another feature of this work.

However, in the era of Song Dynasty, an essential change took place in the attitude toward expression. The drawing of bamboos of Xu Xi and that of Wen Tong (文同) in the era of the Song Dynasty were created by using the same material, but has a fundamental difference. Wen Tong’s *Bamboos in Ink* (Figure 6) shows a certain schematization process, as the intervention of calligraphic perspective is reflected in the patterning of bamboo leaves and the expression of bamboo canes, which takes its form by following the brushworks rather than describing the real shape of bamboo trees. However, it did not yet proceed to represent the substance of objects rather than their realistic forms and throughout the era of Yuan Dynasty, bamboos as objects had become a symbol in which the emotions and feelings of the painters were reflected in. Zhao Mengfu (趙孟頫), one of the greatest artists of this era, advanced an opinion on the relation of painting and calligrapher, using specific comparisons as follows:

“石如飛白木如籀, 寫竹還應八法通, 若也有人能會此, 須知書畵本來同.”

- Zhao Mengfu (Yuan Dynasty)

The term *書畵* (calligraphy and painting, in Korean, “seohwa”) which was commonly used before the term “art” first appeared strongly implies the influence of calligraphy on painting; however, the intervention of calligraphy is a crucial issue in analyzing the fundamental form of the Eastern art. Tang Hou (湯垕), an 14th-century

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Chinese art theorist, said, “to draw plum flowers is to copy (寫) them.” Here, the meaning of the act of “copying” can be referred to as “sketching” and “writing” as well. The former has more aspect of painting while the latter has a strong connotation of calligraphy. In this way, it is not easy to draw a clear line between the meanings of seo (書) and hwa (畵) in the Eastern painting.

III. THE SIGNIFICANCE OF LANDSCAPE IN LIQUID DRAWING

Landscape, the most major domain of the Eastern painting, has lost its live meaning in the modern era and now exists in a taxidermic state. This is seemingly because our contemporaries have lost the aesthetic consciousness that indwelled in antecedents. In other words, we have forgotten how to appreciate and feel landscapes. The form of landscape was created in the era of the Five Dynasties and it emerged as an important domain of painting in the era of Song Dynasty, the period when Neo-Confucianism thrived. This philosophical background might have influenced the change of the mainstream of painting from figure painting to landscape and the establishment of the form of landscape as well. Neo-Confucianism is a study to understand the universe. Neo-Confucianists attempted to explore the principles of the universe with the two abstract notions of 理 (principle, in Korean, “이”) and 氣 (material force, in Korean, “기”), and landscape can be seen as the visualized form of this Neo-Confucian perspective.

Landscape is not, basically, intended to put particular sceneries or real spaces into canvases. Rather, it can be seen as the combination of schemes and forms. This combination means the representation of the universe or nature in an abstract and general shape. Schemes are expressed by the shape of mountains, rocks, trees, water, air or clouds. They are schemes and symbols that constitute one large organism. These are the codes crucial to appreciate landscapes. Of course, there have been many landscapes representing real mountains throughout the past eras. In the early Qing Dynasty, Huangshan Mountain (黃山) was the frequent subject of Huangshan School of painting and in the era of Ming Dynasty, Shen Zhou (沈周) painted Lushan (廬山) Mountain in Jiangxi Sheng. And in the era of the Joseon Dynasty in Korea, Jeong Seon repeatedly created

Figure 7. Guo Xi (郭熙) _Early Spring (早春圖)_ Northern Song Dynasty, 1072

Figure 8. Jeong Seon _Geumgang Jeondo (General View of Geumgangsan Mountain) _Late Joseon Dynasty, 1734

Ibid. p. 189.
landscapes of Geumgangsan Mountain. However, when looking carefully into the landscape of mountains that they made, one may realize that they are not the portrayal of the sceneries as the way they were actually seen to the eyes of the painters. Huangshan Mountain painted by Huangshan School is much distorted and imbued with the painters’ view of the world. Also, Lushan High Figure (廬山高圖), the masterpiece of Shen Zhou, shows the beauty and diversity of the mountain; however, it is known that the painter had never visited and seen the mountain with his own eyes. Likewise, even the Joseon painter Jeong Seon had seen Geumgangsan Mountain several times, his work Geumgang Jeondo (金剛全圖, General view of Geumgangsan Mountain) shows a microscopic view, which is different from the realistic scenery of the mountain. There have been landscapes of the real sceneries, but the form passed down in the tradition of transmission by copying (轉移模寫) still has a great impact on landscapes. (Figure 8)

A perspective is drawn from this feature: landscape can be compared to modern abstraction. And to put it more extremely, it can be said as “Eastern abstraction”. This expression is interesting and in some ways makes sense, but it is very contradictory to say “landscape is abstraction”. First, in the Eastern art, the distinction

Figure 9. Zhu Derun 朱德潤_Primordial Chaos (渾淪圖)_Yuan Dynasty

Figure 10. Shitao _ Landscape _ Qing Dynasty

Figure 11. Shin Yeong-ho _ Liquid drawing 12 _ 165X103cm _ 2011
between the concrete and the abstract, basically, cannot exist. For example, literati paintings have never left the objects despite a very free-spirited expression. The object can be bamboos, orchids or other sorts of things, but literati paintings have never been completely independent from such objects. In the Eastern art, there have been discussions on the way of expression—whether it is to be realistic or representing the substance of objects—but it has never completely left the objects and entered the abstraction process. However, Primordial Chaos (渾淪圖) (Figure 9) of Zhu Derun (朱德潤) of the Yuan Dynasty is a rare exception; it shows a modern abstract form in its full sense.

If landscape can be considered as schematic expression through formative language, we can find, at its peak, Shitao (石濤), painter of the Qing Dynasty era. In his landscapes (Figure 10), internal shapes are greatly simplified or eliminated and only exists the space organized by lines and sides which are the smallest units of formative works. In this respect, the form of landscape is very close to that of abstraction emerged in the modern West. Shitao developed his theory of "single stroke," or "painting of oneness" (一劃) in his book Enlightening Remarks on Painting (苦瓜和尚贊語錄), revealing his philosophy that was reflected in his landscapes. His landscapes had already transcended the "nature" as an object and proceeded to express a stage of "awareness," which enables the modern interpretation of his works.

IV. THE ISSUES OF LITERATI PAINTING IN LIQUID DRAWING

The Eastern art in this study mainly refers to the arts of three East Asian countries: China, Japan and Korea. Korean, Chinese and Japanese painting are also collectively called as the Eastern painting, but in Korea, the term is used mixed with Korean painting while there exists no standard for the distinction between the two terms. The ambiguity lies in the word "eastern," as in Korean, it is a word originated form Japanese one that refers to Japan, Korea and China, and the same meaning is conveyed by the word corresponding to the English word "Oriental" in Chinese. Therefore, it seems to be quite adequate to use the term "Korean painting" to call the painting of Korea. In this case, Korean painting can be compared with Japanese and Chinese painting, which have very different characteristics. Chinese and Japanese painting has a tendency to thoroughly inherit the tradition. By contrast, Korean painting or Korean painters show strong modernity. This tendency may be attributed to

vi The line pattern of Primordial Chaos (渾淪圖) comes out in connection with the shape of the tree, but it seems to have left the object and represent a certain energy of the universe.

vii Shitao attempted to define the meaning of "dependent arising (有為)" through a primordial act of "drawing a line" (based on his philosophy of "一劃", meaning "single stroke") and furthermore, he stressed that artists themselves could create new laws.
the historical background of Korea: after the Korean War, artists in the traditional Korean art field accepted the modernist trend, namely, abstraction, which thrived and was sought by many artists at that time and with this change, they started to have so-called progressive tendencies. To understand the current status of Korean painting, it is necessary to comprehend this history. Korean painting has a strong connotation of contemporary art; therefore the traditional literati painting is recognized as falling under the domain of calligraphy, rather than Korean painting. This is why Korean painting shows its distinctive feature from Chinese or Japanese painting, that is, it allows the destruction of form that does not occur in Chinese and Japanese painting.

This shows there is a certain difference between Korean painting and literati painting. Many dictionaries and books deal with the meaning of literati painting, but it is not easy to exactly define it. Literati do not refer to a particular social class such as noblemen or Buddhist monks. Works by Zhao Ji (趙佶) of the Northern Song Dynasty do not belong to literati painting, though he was an emperor. Notions about literati painting date back to Gu Kaizhi (顧愷之) in the eras of Northern and Southern Dynasties. High levels of artworks were made by master artisans until the era of Han Dynasty, but they did not take the meaning of creation seriously. They had no ability to express their ideas or willingness to create in writing. Literati and artists appeared for the first time in the eras of Northern and Southern Dynasties, and many people started to pay respect to and praise their talents. This was a very revolutionary change in history. Many literati painters, since then, had appeared in different periods. Unlike professional painters, they reflected their own will and thought in their paintings. The emergence of Seven Sages of the Bamboo Grove (竹林七賢) in the era of Northern and Southern Dynasties played the role of catalyst for such independent artistic activities. Looking back through history, what is interesting is that the harder times or society were, the greater progresses literati painting made. Literati painters put their resentment and rage about society into their paintings. The paintings like Three Friends of Winter (歲寒三友圖) or Orchid in Ink (墨蘭圖) represent such emotions. It is the most passive form of resistance. Xu Wei (徐渭) of the Ming Dynasty era put his sorrow from not being able to display his talents in Grapes in Ink (墨葡萄圖), while Bada Shanren (八大山人) of the Qing Dynasty era expresses his grief over the lost country with the bird that closed its eyes. In modern times, literati painting lost its spirit and now only its form remains.

Literati painting based on the Four Gracious Plants (四君子) or landscape shows the traces of the spirit of various times and their transformation reflected in it. However, today’s literati painting lacks the fundamental intentions and spirits and only bears superficial resemblances; in such a way the form of literati painting is being passed down. Although arts containing only commercial meaning are now a big trend, literati painting has no more hope unless it can find expression ways of forms matching our period. In this sense, literati painting can be a clue to a search for a new way in the period of crisis.

V. CONCLUSION

Liquid drawing challenges against the authority of sumuk (ink-and-water painting) by raising questions about its spirituality. Sumuk contains a very critical clue to understand the Eastern art. As previously mentioned, it connotes a meaning far beyond paintings created by ink and water and is imbued with aesthetic consciousness of many artists and times. The task is how to recognize it to interpret and understand it. Liquid drawing cannot be completely separated from the context of traditional art, but is obviously a subject to be reviewed in the contemporary art area.
Concrete poetry using Japanese language

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ABSTRACT

Concrete poetry is poetry that draws attention to the presence of language itself; however, it can also signify something else. This paper focuses on visual poetry and examines the semiotic processes in concrete poetry created in Japanese. While there has been significant discussion on individual works, there has been little theoretical discussion on Japanese concrete poetry, it has remained a curiosity. The intention, therefore, is not to overestimate the particularity of Japanese concrete poetry, but rather to determine the general principles that are common to alphabetical concrete poetry. The purpose of this paper is to explore the potential of concrete poetry as a fundamental visual communication practice.

1. ORIGIN OF CONCRETE POETRY

There are many historical examples of the playful composition of letters. However, Stephan Mallarme’s “Un Coup de Dés” has often been considered the origin of avant-garde concrete poetry. At the beginning of the 20th century, Marinetti’s futuristic poem, Apollinaire’s Calligram and Dadaist verbal works anticipated the main features of postwar concrete poetry (Seaman, 1981).

With its strong connection to visual arts, postwar concrete poetry encouraged inter-genre characteristics. The Swiss poet, Eugen Gomringer, was one of the pioneers of concrete poetry, publishing his first collection of poems “konstellationen” in 1953.

From 1954 to 1958, Gomringer worked as a secretary for Max Bill at the Ulm School of Design that had succeeded the Bauhaus concept in postwar Germany. Gomringer’s first manifesto entitled “from verse to constellation” (1955) argued that new poetry should pursue functional simplicity based on the constellations in harmony with visual communication from daily life (Figure 1). From around 1955, he adopted the name “concrete poetry” in accordance with the Brazilian avant-garde poets (Slot, 1970, p.12). What was in Gomringer’s mind was geometric art called concrete art. Some artists adopted the name “concrete art”, because non-figurative art was considered more concrete than figurative art, which constitutes a mere copy of something else. Gomringer was already familiar with concrete art as it had been promoted by Max Bill in Switzerland. During the 1960s and 70s, concrete poetry developed into an international movement.

2. MEANING OF CONCRETE POETRY

As concrete art does not represent something else, concrete poetry must be self-referential in its literal definition. At the very least, concrete poetry, which also includes auditory poetry, focuses on the presence of the language itself by highlighting the materiality in the language. Concrete poetry is visual poetry in many cases, this paper also focuses on visual poetry that emphasizes a visual appearance.

Concrete poetry makes use of typefaces and also punctuation signs such as parentheses. In fact, postwar concrete poetry developed in line with modern typography, which had already been freed from strictly symmetrical compositions. The critical point of concrete poetry is the liberation of the letters from spatial regulations such as: 1) verse or line, 2) syntax, and 3) the word. Although the poet can decide how far this freedom extends, the liberation of the letters from the lines is essential in visual poetry: freed from lines, letter forms become unrestrained and letters can be flexibly arranged. Further, with this spatial liberation, the letters are liberated to some degree from the usual semiotic process, thus intensifying their materiality or visual appearance.

Figure 1. Eugen Gomringer, 1953. Schweigen - silence
peal in terms of their composition. All these aspects can also apply to ideographic characters (Figure 2).

There are four overlapping operations in concrete poetry creation. The first is the composition of the linguistic elements (Figure 3). The second is the texture creation (Figure 4) from the lines to the plane so the element clusters form a texture, which varies depending on the material. The texture is a product of the composition and also the material for further composition. The third operation is graphical (Figure 5), which makes nonfigurative art with an optical effect. The fourth operation is imitation (Figure 6), in which the complete image resembles something else. This is the most controversial point in concrete poetry, because mimicking attitudes generates a meaning from which concrete poetry is meant to be released.

Concrete poetry is often characterized by its materiality and visual character. However, as we have seen, most works are inconsequential at this point. If the poet is seeking materiality, the elements need to be released from any signification. In fact, concrete poetry never re-

Figure 2. Shōji Yohizawa, 1970. 口 - mouth, 目 - eye.

Figure 3. Shūtarō Mukai, 1969. 人間 - human being, 人 - person, 間 - between. Mukai is a Japanese designer who studied at the Ulm school of design from 1956 to 1957 when he became acquainted with Eugen Gomringer. In Japan, he was very active in introducing the theoretical background to concrete poetry, and also created poetry using Japanese characters. (Mukai, 2003)

Figure 4. Seiichi Niikuni, 1972. 縞 - stripes. A work by a master of texture making. On closer inspection, the character referring to stripes can be seen.

Figure 5. Shōji Yoshizawa, 1970. 目 - eye.
meaning and even a part of a character can retain its meaning (Figure 7). Considering all this, the meanings of the parts are mostly an essential part of visual poetry. There are, therefore, three layers to concrete poetry. The first layer is the characters or letters, the second is the layer of sounds indicated by the visual elements, and the third is the layer of the meaning transmitted through these visual elements. Each of these layers has two aspects further, the individual elements and the relation between these elements: therefore, concrete poetry has six key aspects (Table 1). Of course, general writing has the same structure; however, it is generally inseparable from the automatic use of the language. What is special about concrete poetry is that the three layers appear independently as a result of the unusual presentation, which also causes tension between the individual elements and the complete relation. This multiplicity enables us to experience the full potential of the visual language.

Keeping the layer of meaning, concrete poetry includes a semiotic process or signification, in which the visual signs indicate something else. Generally speaking, concrete poetry is not purely visual at all, but is full of meaning. There are two main processes operating in the complex signification occurring between these six aspects. The first process is the semiotic stagnation caused by the emphasized materiality; that is, the signification

Table 1. Six aspects of concrete poetry (visual poetry).
of the linguistic elements is not straightforward as they remain of themselves while at the same time indicating something else. This stagnation reveals the arbitrary relationship between the signifier and the signified, which can also be seen in ideographic characters. The second process is semiotic superposition, whereby the original meaning of the linguistic elements takes on a new meaning generated by the elements’ compositions. Figures composed using the elements may imitate the original meaning of the linguistic elements; however, there are also complex works, in which the whole image imbues the original meaning of the characters with a new interpretation.

3. JAPANESE CONCRETE POETRY

Strongly connected with calligraphic art, Japanese poetry has had a rich tradition in the free composition of letters (Figure 8). Since the late 1920s, Japanese visual poetry influenced by western avant-garde poetry such as Dadaism has been appearing in the printed media (Figure 9).

From the 1960s to the 70s, in line with international movements, concrete poetry was being actively created by Japanese artists, with the works being displayed in printed media as well as at exhibitions (Niikuni, 1965–1974). One of the pioneers of Japanese concrete poetry was Seiichi Niikuni, who explored various ways of constructing concrete poetry including phonetic poems (Niikuni, 2008). It is also important to consider the technological aspects of the concrete poetry. Niikuni created using phototypesetting technology, which allowed for easier distortion and overlapping.

Instead of overviewing all Niikuni’s works, here the

Figure 9. Katsue Kitasono, 1929. *Zukeisetsu*. This figure imitates something about a lady, but it’s surrealistic and difficult to explain the choice of the words.

Figure 10. Seiich Niikuni, 1966. 血-blood, 碟-plate. Two characters are selected because of their visual similarity. Despite the unexpected combination, it suggests a suspense-like situation.

Figure 11. Seiich Niikuni, 1971. 海-sea, 腫-pus. At the center there is a character for sea, and around the center, bold characters for pus, namely the dirty part of the thing, were closely arranged without any spaces. As both characters share the same sound “umi,” it appears as if the sea is being eroded and contaminated by something alarming.
focus is on the most characteristic of his works; namely, texture making (Figure 4). When the artist wove the texture using plural characters, the selection of the characters marked the beginning of a new creation and a new signification. There were three approaches taken to the combination of characters; the first was the visual approach mainly based on the similarity of the characters (Figure 10); the second was the phonetic approach mainly based on phonetic identity (Figure 11); and the third was the semantic approach based on the semiotic relationships such as the antonym (Figure 12). When the artist created the textures using Japanese phonetic letters, distinctive effects could be seen (Figure 13).

4. KINETIC CONCRETE POETRY

Besides spatial composition, there was another important factor in the new poetics: movement. The impulse to move the letters can be seen in Futurist poetry. Technologically, as seen in film titles, kinetic typography has been realized in live-action movies and animation (Brownie, 2015, p.4). One of the best examples of kinetic concrete poetry in Japanese is the 2003 "Morisawa Font Park," an interactive work created by American designer John Maeda for the Japanese typeface company, Morisawa’s website.

After the international peak from the 1960s to the 70s, concrete poetry seemed to have become obsolete in terms of avant-garde poetry; however, it has actually been absorbed into communication media such as advertisements. Concrete poetry is now an efficient elemental visual communication practice; and exploring the potential of concrete poetry is a fundamental experiment for further development of visual communication.

REFERENCES

The question of beauty in press reporting photography

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INTRODUCTION

According to Pierre Bourdieu, in imitating the forms of traditional fine arts, photography acquired the immortality of the image, which is a decoupage of an instance of time (Bourdieu 1965: 108-113). Certainly, the visual language and rhetoric borrowed from painting, sculpture, theatre or film are present in the photographic expression. Gesture and facial expression represent action and emotion in human beings. In social reporting works, for example, which focus on people in the misery of wartime or famine, the vision of photography can aesthetically make them visible to the world. Through the framing of the camera, the lighting effect and the editing process, their lives become more dramatic. The visual communication is important to make their sufferings known, and to appeal to the attention and the compassion of the spectator for their situation to resolve problems.

Beauty is social, objective and universal; it differs from individual interest. In the definition of Foundations of Aesthetics (1922), it conducts to the social desirable effects (Souriau 1990: 235). If the fact is incarnated in a beautiful form, the image becomes authentic. The beauty of the image attracts the gaze of spectators, and thanks to it, the image remains in their memory. On the contrary, the art of photography which makes the reality more beautiful could sometimes be criticized, because the real contexts and the details are concealed by the iconography, and these beautiful images could provide other viewers with pleasure in other spaces. For that reason, it is even considered that, as documents or testimonies of the facts, the pictures taken by amateur people or with cameras such as smartphones sometimes serve as better documents than professionally produced ones. Indeed, the witness of the event and the simultaneity of forming it into image are decisive elements for the importance of the photography. Even when the art of the photography is executed, if the images are deficient in facts, they will carry less substance. In this paper, I will investigate whether the aestheticization of reality in photography is consistent with its authenticity through photographs of the 20th century. I will talk about analogue and black and white photography, and I won’t talk about digital nor colour photography.

A. Is beauty opposed to truth-telling in photojournalism?

There is a question between beauty and truth in a photographic representation. In 1977, Susan Sontag wrote that:

Nobody ever discovered ugliness through photographs. But many, through photographs, have discovered beauty. Except for those situations in which the camera is used to document, or to mark social rites, what moves people to take photographs is finding something beautiful. (The name under which Fox Talbot patented the photograph in 1841 was the calotype: from kalos, beautiful.) (Sontag 1977: 85)

However, in the domain of photojournalism, truth-telling is required.

The history of photography could be recapitulated as the struggle between two different imperatives: beautification, which comes from the fine arts, and truth-telling, which is measured not only by a notion of value-free truth, a legacy from the sciences, but by a moralized ideal of truth-telling, adapted from nineteenth-century literary models and from the (then) new profession of independent journalism. (Sontag 1977: 86)

In the magazines, we can see the event with photographic mediation. With the contact of the past reality in the medium, the viewer can easily believe in the photographic information as it happened. However, in press communication, photographs are presents as narrative by the editing process. For this reason, many photogra-
In the history of photography, the aesthetics have themselves a role in communication. In this sense, photography is not only a medium to show details of reality, but it has a proper language like as painting. We can see the accounts of the three professional photographers which emphasize both the importance of the visual effect and that of the witness.

For example, without using the narration with the sequence of photographs, Henri Cartier-Bresson (1908-2004) tried to show the elements in one image.

What actually is a photographic reportage, a picture-story? Sometimes there is one unique picture whose composition possesses such vigor and richness, and whose content so radiates outward from it, that this single picture is a whole story in itself. But this rarely happens. (Cartier-Bresson 2014, “THE PICTURE-STORY” [1952])

He also insisted that the unnecessariness of showing every fact to communicate reality.

Subject does not consist of a collection of facts, for facts in themselves offer little interest. Through facts, however, we can reach an understanding of the laws that govern them, and be able to select the essential ones which communicate reality. (Cartier-Bresson 2014, “THE SUBJECT” [1952])

And then, he emphasised that the importance of form of image which can communicate the content to the spectator. However, it is important that the composition must be incarnated by the things which were seen by the eye.

In a photograph, composition is the result of a simultaneous coalition, the organic co-ordination of elements seen by the eye. One does not add composition as though it were an afterthought superimposed on the basic subject material, since it is impossible to separate content from form. Composition must have its own inevitability about it.

Composition must be one of our constant pre-occupations, but at the moment of shooting it can stem only from our intuition, for we are out to capture the fugitive moment, and all the inter-relationships involved are on the move. (Cartier-Bresson 2014, “COMPOSITION” [1952])

According to the research of Clément Chéroux, Maurice Tabard wrote on the geometry in the composition of the photograph of Cartier-Bresson in 1952 (Chéroux 2014: 17).

Swiss photographer Werner Bischof (1916-1954) preferred to seek beautiful things in reality. He thought that a vivid expression of human life appeared in a beautiful image. In 1951, when Bischof reported the poverty in India on the page of Life magazine, it was very successful and moved the conscience of American society. However, “he continued to struggle to reconcile the demands of art and those of conscience” (Miller 1997: 86).

What I see everywhere here with my own eyes and what impresses me is worth keeping a record of. But there is often something static about photographs that are not purely aesthetic, not so-called ‘beautiful’ photos, and one risk of becom-
ing detached from the colour and excitement of life to compose perfect pictures. I can’t see any justification for my trip here and now, unless I am living entirely in 1951 and seeing people through the eyes of a man of this time. Granted – but why not take beautiful photos of a human story with a positive side? …I believe we have a duty to tackle problems from our point of view with great concentration and judgement and shape the picture of our generation. (Miller 1997: 87)

Bischof thought that a beautiful image would be full of life and that it was important to recognize problems and visualize them as through a picture of the time. On the contrary, transferring the terrible fact though media was required to change the opinion of society. To expose the reality of misery is always a delicate issue in mass communication.

Finally, in the case of Robert Capa (1913-1954), the composition was secondary, but the witness of real event by photographer was essential. Here is an account of Eve Arnord, photographer and member of Magnum.

I began to understand that the strength of his work was that just by being there, where the action was, he was opening new areas of vision. All good journalism tries to project the message with immediacy and impact and he was aware that it is the essence of a picture, not necessarily its form, which is important. (Miller 1997: 83)

Now, let us see the question between beauty and authenticity with the examples of documentary style photography in black and white of the 20th century, which contain both characters of historical document and of artistic expression.

The camera work and the text can also contaminate the image. The first example of the photographs of Walker Evans during the Great Depression in the 1930s shows the ethical and aesthetic way to avoid exposing one’s personal life to the public. Introducing fiction is one of the way to communicate reality indirectly. The second example of the documentary style fashion photography shows the indirect way to communicate to the female readers the reality of the war.

1. THE AESTHETICIZATION OF POVERTY

Now, I will talk about the case of the aestheticization of poverty. Reporting is important to appeal for getting the help to the people in emergency. However, there is a risk of disturbing their privacy in publishing their sufferings.

The Farm Security Administration was a project to inform Americans about the disaster in the farm village caused by flood and drought after the Great Depression. The photographers, such as Dorothea Lange, Ben Shahn, Walker Evans, Carl Mydans, achieved the social documents. But, at the same time, the genre of documentary style photography was established through being involved in the experience of the people exposed to the calamity.

Both harmony and geometric rhythm are realised through composition in the works of Walker Evans or of Carl Mydans. Their works help the viewer see the visual accounts of the places and the period, through the graphic arts. The fact of the difficulty in life is conveyed with indirect expression. On the topic of photography as a medium, Walker Evans (1903-1975) emphasized the risk that was of making viewers tired of the realistic display of the Great Depression, and proposed literary use of the medium:

The medium’s very ease and surface vividness invited passively, caused “spiritual fatigue” before the colossal array of contemporary facts—“so stupendous and humiliating a disorder as the depression scene provided.” “The real significance of the literary use of the camera,” he observes, lay in the evasion of intelligence it prompted, an “obsession with the surface drama of the times” at the expense of deeper probings and more rigorous acts of imagination. Reproducing “endless fractions of reality,” the camera made reality seem discontinuous. (Trachtenberg 1990: 249)

His works avoided using photographs as publicity, as demanded by the economist and the director of the FSA project Loy Striker who required the photographic testimony. Once their purposes seemed to be opposed.

The purpose of the project was to demonstrate the value of the people photographed. Thereby, it implicitly defined its point of view: that of middle-class people who needed to be convinced that the poor were really poor, and that the poor were dignified. (Sontag 1977: 66)

Instead of evaluating the people by the camera, Evans

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1The selected photographs of the FSA were presented in the exhibition “The Bitter Years” in 1962 at the Museum of Modern Art, which was the last exhibition organised by Edward Steichen as the director of the department of photography at MoMA (Back 2012: 6). The exhibition panels are conserved and presented at the Centre National de l’Audiovisuel (CNA) in Luxembourg.
kept them free from evaluation by himself.

Like Hine, Evans sought a more impersonal kind of affirmation, a noble reticence, a lucid understatement. Neither in the impersonal architectural still lifes of American façades and inventories of rooms that he loved to make, nor in the exacting portraits of Southern sharecroppers he took in the late 1930s (published in the book done with James Agee, *Let Us Now Praise Famous Men*), was Evans trying to express himself.

Even without the heroic inflection, Evans’s project still descends from Whitman’s: the leveling of discriminations between the beautiful and the ugly, the important and the trivial. Each thing or person photographed becomes—a photograph; and becomes, therefore, morally equivalent to any other of his photographs. Evans’s camera brought out the same formal beauty in the exteriors of Victorian houses in Boston in the early 1930s as in the store buildings on main streets in Alabama towns in 1936. But this was a leveling up, not down. (Sontag 1977: 31)

Among the works of Evans, the portraits taken from the three families are highly evaluated. At the same time, these photographs were considered as the closest to the purpose of Striker (Kuramochi 1996: 11).

In 1941, Evans published these photographs in a book *Let Us Now Praise Famous Men*, which he collaborated with James Agee. The photographs taken for the FSA were presented at the beginning of the book, with no textual description before the independent text of Agee. Commenting on the book, W. J. T. Mitchell expressed his hesitation of seeing the portraits of Evans simply as aesthetic images. However, thanks to the aestheticization, the portrait of Annie May Gudger is shown at a distance from the viewer, although this portrait is very popular. The representation does not allow the viewer to enter into their privacy via photographic image.

The portrait of Annie May Gudger becomes an “icon,” arguably the most famous of all the anonymous men and women captured by Evans’s camera, a pure aesthetic object, liberated from contingency and circumstance into a space of pure contemplation, the Mona Lisa of the Depression.

There is something deeply disturbing, even disagreeable, about this (unavoidable) aestheticizing response to what after all is a real person in desperately impoverished circumstances. Why should we have a right to look on this woman and find her fatigue, pain, and anxiety beautiful?... ... We cannot feel easy with our aesthetic appreciation of Annie Mae Gudger any more than we can pronounce her true name. Her beauty, like her identity, is held in reserve from us, at a distance. (Mitchell 1994: 295)

The deep observation of the human being and the detail of the reality as captured by Evans have made the photographs appealing for a long time and immortal. Thanks to the aesthetics in the image, we can access the historical fact of the Great Depression. The beauty in the photographs can appeal to the interest of the viewer for a long time.

2. THE INDIRECT COMMUNICATION OF DISASTER

War photographs were normally taken from the point of view of one side and used in political strategy. Even though for the objective to tell the situation of emergency, the destructive image would be harmful to the mind of viewer. The indirect communication of reality was useful to protect the mind of viewer.

British *Vogue* started to report the war in 1939. “Their readers are advised to maintain peacetime standards of dress (for the sake of morale and the fashion industry) and volunteer for war work” (Roberts 2015: 202). After her experience as photographer with a surrealist group in the 1930s, the photographs of Lee Miller were regularly published in *Vogue* Magazine. During the Second World War, her humorous photographs showed the reality with rhetoric which was understandable in the context and the framework of the reality instead of showing the disaster directly to the female readers. Her photographs contrasted between the ordinary human life as it should be and the reality during the emergency of the war.

The documentary style fashion photographs taken in London, which was bombed during the Blitz between September 1940 and May 1941, were published in the magazine. A fashion model wearing a Digby Morton suit\(^2\) in front of the ruins, contrasted from the scene of the destruction, conceals the damage. In the same manner, in a photograph of Cecil Beaton “Fashion is indestructible”, the scene of the destruction of the buildings is softened with a back view of a model (Fig. 1). The image and the text contain the message for the encouragement to the British people during the war.

\(^2\) Digby Morton provided low-cost suit during the wartime.
CONCLUSION

Communicating reality via photography is not the same as showing every fact. Selecting an ideal shot from the contact sheet and presenting it with adequate editing is a necessary process before publishing it. Then, the art or technique of photography can help represent the reality in more adequate way to the viewer. The visual rhetoric can communicate the meaning indirectly. The care and the deep knowledge of the subject would appear in the ethical manner of using the art of photography. It can avoid invading the right of the person who is photographed and giving an unnecessary shock or temptation to the viewer when the photograph is published. As with the visual language, we can learn how it can be used and how photographs can be shown them in society. Excessive exposure to reality through the photographic medium would be harmful, as would be excessive manipulation of the image. The apt expression should be chosen in relation with the reality and in relationship with the viewer.

REFERENCES

The birth of art song in modern Japan

Tsugami, Motomi (Kobe College, Japan)

ABSTRACT

How the concept of ‘art song’ was shaped and embodied in modern Japan? This paper aims to make it clear through analysis of a music magazine, named Gekkan Gakufu (The Musical Monthly) published in Tokyo from 1912 to 1941.

Art song, as ‘a song intended for the concert repertory, as opposed to a traditional or popular song. The term is more often applied to solo than to polyphonic songs’ (Oxford Music Online), is one of musical genres, which contributed to Japanese modernization and its national culture cultivation.

The Musical Monthly is a music magazine published monthly by a music instruments company, Matsumoto Gakki, in Tokyo from 1912 to 1941, accumulating up to 356 issues. It was one of the most long-running music magazines before the state publication control in the Second World War in the year 1941, and the most selling one in its early time. At that time, it was not easy to get music notes in general and especially of foreign composers, making the need and the influence of such publications much greater, almost incomparable to now.

Analyzed will be, 1) terminology for Japanese songs, 2) contents of each term, and 3) transition of the terminology and formation of Japanese art song.

Terminology for Japanese songs is multiple from shoka (school song) to kakyoku (art song) with various combinations of elemental terms, as dokusho-ka (solo song), dokusho-kyoku (solo piece), dokusho-kakyoku (solo art song), and so on, referring to only some of them. Being a technical term for Gagaku from Japanese the middle ages, kakyoku seems to be adopted to represent a new Japanese art song.

1) Contents of these terms extend from famous foreign songs as German Lied and French mélodie to Japanese songs with miscellaneous styles.
2) After sporadic usages of dokusho-ka (solo song) or kakyoku (art song), it was in early 1920’s that dokusho-kyoku (solo song) of Japanese composers began to be published and in 1936 that kakyoku (art song) of Japanese composers became popular usage.

Although The Musical Monthly is only a window, the transition and the formation of Japanese art song could be traced and profiled continuously by looking through this window.

AIM & OBJECT

How the concept of ‘art song’ in Western style was shaped and established in modern Japan? This paper aims to make it clear through analysis of a music magazine, named Gekkan Gakufu (The Musical Monthly) published in Tokyo from 1912 to 1941.

Art song is, according to Oxford Music Online, ‘a song intended for the concert repertory, as opposed to a traditional or popular song. The term is more often applied to solo than to polyphonic songs’ (accessed 20 February 2016). It is one of musical genres, which contributed to Japanese modernization and its national culture cultivation.

Gekkan Gakufu, The Musical Monthly, is a music magazine published monthly by a music instruments company, Matsumoto Gakki, in Tokyo from 1912 to 1941, accumulating up to 356 issues. It was one of the most long-running music magazines before the state publication control in the Second World War in the year 1941, and the most selling one in its early time, supported by the need of school music educators1. At that time, it was not easy to get music notes in general and especially of foreign composers, making the need and the influence of such publications much greater, almost incomparable to now.

Today 323 issues of The Musical Monthly are held in libraries, but scattered in more than ten libraries, such as Archives of Modern Japanese Music (Nihon Kindai Ongakukan), National Diet Library and so on. In addition, I have newly found and purchased twelve more issues in an antiquary last autumn, of which ten numbers are not housed in any library in Japan2. In total, 333 out of 356 issues have been consulted in my research.

2Vol. 1, nos. 1, 3-8, 10-13 and vol. 3, no. 2 were purchased in November, 2015, of which ten numbers except nos. 7 & 13 of vol. 1 are unique at present.
In this paper, I first survey the categories of Japanese songs in Western style, second, examine the correspondence between the categorization and the style of each composition, and third, observe, through the change of the categorization and its denomination, the process of the formation of Japanese art song in Western style.

1. CATEGORIES OF JAPANESE SONGS IN WESTERN STYLE

Photo 1 is the frontispiece of the inaugural number and photo 2 shows one example of the index (7-4) of *The Musical Monthly*. It classifies the music contained as ‘one part school song (tan-on-shoka),’ or ‘two parts school song (ju-on-shoka)’ or ‘solo song (dokusho-kyoku)’ and so on. Shoka is a song for school music classes, to help children learn how to sing a song not in traditional Japanese scales but in European ones. In this paper the term ‘shoka’ will be translated simply as ‘school song’.

In this case, 8 out of 10 pieces are school songs, and the only one ‘solo song’ is a piece by Robert Schumann. It is typical for *The Musical Monthly* in its early period, to contain many school songs and a few solo songs composed by foreign composers. The term ‘art song (ka-kyoku)’ was seldom used yet.

It seems appropriate to classify the terminology for Japanese songs used in *The Musical Monthly* in three groups, namely (1) the school song group, (2) the solo song group and (3) the art song group, with their multiple variants as shown in Table 1 (this and the other tables are placed at the end of this paper).

The school song group is predominant in volumes 1 to 12, reflecting the interest of its readers, many of whom

<table>
<thead>
<tr>
<th>Group</th>
<th>Vol.</th>
<th>Variants and concrete names used</th>
</tr>
</thead>
<tbody>
<tr>
<td>School Song (SS, Shoka)</td>
<td>1–12</td>
<td>Single Tone SS (tan-on-shoka), Single Tone (tan-on), Double Tone SS (ju-on-shoka), Double Tones (ju-on), Two Tones SS (niju-on-shoka-kyoku), Accompanied SS (banso-tsuki-shoka), Accompanied (banso-tsuki), Organ SS (orugan-shoka-kyoku), Three Tones (sannju-on), Three Parts Choir (sambu-gassho), Four Tones (shiju-on), Ceremony SS (gishiki-shoka), English SS (eigo-shoka)</td>
</tr>
<tr>
<td>Solo Song (Dokusho-kyoku)</td>
<td>1–20, (26)</td>
<td>Solo Singing (dokusho), Solo Singing Song (dokusho-ka), Accompanied Solo Singing (dokusho-banso-tsuki), Solo Singing New Piece (dokusho-shin-kyoku), Solo Singing Famous Piece (dokusho-ken-kyoku)</td>
</tr>
<tr>
<td>Art Song (Kakyoku)</td>
<td>3–12, 16–18, 25</td>
<td>Solo Singing Art Song (dokusho-kakyoku), Accompanied Art Song (banso-tsuki-kakyoku), Solo Singing Famous Art Song (dokusho-ken-kyoku), Two Tones Art Song (niju-on-kakyoku), Italian Art Song (italia kakyoku), English Art Song (eigo kakyoku)</td>
</tr>
</tbody>
</table>
Table 2. Foreign songs in *The Musical Monthly*

<table>
<thead>
<tr>
<th>Genre</th>
<th>Composer (number of songs)</th>
</tr>
</thead>
<tbody>
<tr>
<td>German Lieder</td>
<td>Schubert (35), Mendelssohn (21), Beethoven (15), Weber (10), Schumann (10), Chopin (5), Mozart (4), Zelter (4), Reger (2), Brahms (1), Liszt (1), Schönberg (1), Hindemith (1)</td>
</tr>
<tr>
<td>French mélodies</td>
<td>Debussy (3), Faure (3), Bizet (2), Saint-Saëns (1), Massenet (1), Ravel (1), Floran-Schmidt (1), Ferroud (1)</td>
</tr>
<tr>
<td>Russian &amp; Finnish Songs</td>
<td>Rachmaninov (2), Rubinshtein (2), Rimsky-Korsakov (1), Palmgren (1)</td>
</tr>
<tr>
<td>Opera &amp; Operetta arias</td>
<td>Gluck (1), Verdi (2), Wagner (1), Offenbach (1), Leoncavallo (1), Puccini (1), Mascagni (1), Lehár (1)</td>
</tr>
</tbody>
</table>

Music Example 1. Schubert’s *Jägers Abendlied* (3-8, 1914)

Solo songs are used sporadically in volumes 1 to 20, culminating in volume 17, which contains as many as 18 pieces. Thereafter there is only one instance of it in volume 26.

The denomination of ‘art song’ appears only seldom in volumes 3 to 12, and from 16 to 18, but is used abundantly in volume 25 of the year 1936. It is a sudden change. Being originally a technical term in Gagaku from the middle ages, ‘kakyoku’ seems to have been adopted to refer to a new Japanese art song in Western style.

This survey of categorizations shows that the way from school song to art song was not straight, but intervened by solo song (*dokusho-kyoku*).

2. CORRESPONDENCE BETWEEN THE CATEGORIZATION AND THE STYLE OF EACH COMPOSITION

In order to grasp the meaning of these terms, it is effective to consult the music itself, especially of foreign composers. *The Musical Monthly* contains German Lieder of Schubert, Mendelssohn, Beethoven, Weber, Schumann, Chopin, Mozart, Zelter, Reger, Brahms, Listzt, Schoenberg, Hindemith, Russian songs of Rachkmaninov, Rubinshtein, Rimsky-Korsakov, Finnish song of Palmgren, and also French mélodies of Debussy, Faure, Bizet, Saint-Saëns, Massenet, Ravel, Floran-Schmidt, Ferroud, as shown in Table 2. It also includes opera or operetta arias of Gluck, Verdi, Wagner, Offenbach, Leoncavallo, Puccini, Mascagni, and Lehár.

Here I would like to focus on Schubert, because Schubert is highly estimated as great art song composer and the most featured in *The Musical Monthly*.

Music Example 2. Schubert’s *Heidenröslein* (6-5, 1917)
Music example 1 is an example of ‘solo song,’ Schubert’s *Jägers Abendlied* with its original piano accompaniment, but with the translated Japanese text as No.8 in volume 3, and again as No.3 in volume 9. It is categorized as ‘solo song.’

Music example 2 (in the next page) is Schubert’s *Heidenröselin*, but in three parts arrangement without piano accompaniment, and with translated Japanese text as No.5 in volume 6. It is categorized as ‘three parts choir.’

Music example 3 (in the next page) is Schubert’s famous Lied, *Der Lindenbaum*, as No.12 in volume 8. It is categorized as ‘single melody (*tan-senritsu*)’. The melody is slightly modified, without piano accompaniment and with newly composed ideologically educational Japanese text. Its second strophe reads as follows: ‘Educated in the Emperor’s reign,/ diligently in the morning and in the evening/ polishing your inner spirit,/ be respected by people of our society’.

This is a good example of transformation of art song into a school song, which was popular method from Meiji Era. School song was expected to make people’s spirit great and strong. Nakamura Kosuke pointed in his book, *Preface to a History of the Western Music in Modern Japan* of 2003 that Schubert’s *Lindenbaum* was seriously transformed into a school song, titled as *Sparrow chick (Suzume no ko)*, in a school song album, named *Meiji School Song (Meiji Shoka)*, volume 5 published in 1890. Not only Schubert, but also Beethoven and many other composers were subject to such a transformation from art song into school song. Hasegawa Yumiko reported in her paper of 2004, ‘Another Facet of Beethoven Reception,’ on such transformation of Beethoven’s music.

Table 3 is the list of Schubert’s Lieder in *The Musical Monthly*.

### Table 3. Schubert’s Lieder in The Musical Monthly

<table>
<thead>
<tr>
<th>Genre (number of songs)</th>
<th>Name of song (Vol. – No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arranged as 1 part song (2)</td>
<td><em>Der Lindenbaum</em> (1-12, 8-12)</td>
</tr>
<tr>
<td>Arranged as 3 parts song (3)</td>
<td><em>Heidenröselin</em> (6-5), <em>Wiesengeflied</em> (10-7)</td>
</tr>
<tr>
<td>Arranged as 4 parts song (4)</td>
<td><em>Der Lindenbaum</em> (4-12, 5-12, 11-11), <em>Frühlingsglaube</em> (11-3)</td>
</tr>
<tr>
<td>Original 4 parts song (1)</td>
<td><em>Die Nacht</em> (8-10)</td>
</tr>
</tbody>
</table>

Table 4. Transposition in lower key

<table>
<thead>
<tr>
<th>Interval</th>
<th>Song name (Vol. – No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Half tone (1)</td>
<td><em>Das Fischermädchen</em> (13-12)</td>
</tr>
<tr>
<td>Two tones (1)</td>
<td><em>Wasserflur</em> (13-5)</td>
</tr>
</tbody>
</table>
General Session

Table 5. Schubert’s Lieder in The Musical Monthly

<table>
<thead>
<tr>
<th>In total</th>
<th>34 songs from 1-5 (1912) to 17-9 (1928)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text</td>
<td>translated or rewritten in Japanese; doubled with German or English texts from vol. 17 (1928)</td>
</tr>
<tr>
<td>Music</td>
<td>arranged in 1, 3, or 4 part(s) until 11 (1922); with piano accompaniment from vol. 13 (1924)</td>
</tr>
<tr>
<td>Transposition</td>
<td>semitone, whole tone, or two tones downwards</td>
</tr>
</tbody>
</table>

Table 6. Solo songs of Japanese composers (selected)

<table>
<thead>
<tr>
<th>Composer</th>
<th>Poet</th>
<th>Title</th>
<th>Vol. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kitamura Sueharu</td>
<td>Kitamura Hatsuko</td>
<td>Royalty to the country (Chukokudo)</td>
<td>2-1</td>
</tr>
<tr>
<td>Sawada Koichi</td>
<td>Miura Keizo</td>
<td>In the wind (Kaze ni fukarette)</td>
<td>7-3</td>
</tr>
<tr>
<td>Murozaki Kingetsu</td>
<td>Matsumoto Shigeiko</td>
<td>Boat race (Boto ressu)</td>
<td>9-4</td>
</tr>
<tr>
<td>Narita Tamezo</td>
<td>Hatano Torihiko</td>
<td>Intimate evening (Yukashiki ya)</td>
<td>11-6</td>
</tr>
<tr>
<td>Sugawara Meiro</td>
<td>Man-yoshu</td>
<td>Flower of Korean indigo (Kara-ai no hana)</td>
<td>19-5</td>
</tr>
<tr>
<td>Yamada Kôsçak</td>
<td>unnamed</td>
<td>Mountain after mountain (Yama mata yama)</td>
<td>19-10</td>
</tr>
<tr>
<td>Ogura Suye</td>
<td>Miki Rôfu</td>
<td>Autumn night (Aki no yoru)</td>
<td>20-9</td>
</tr>
<tr>
<td>Mitsukuri Shukichi</td>
<td>Sara Mineo</td>
<td>Hymn (Sanka), Elegy (Hika)</td>
<td>21-4</td>
</tr>
<tr>
<td>Matsudaira Yorinori</td>
<td>G. Apollinaire, translated by Horiguchi Daigaku</td>
<td>Turtle (Kame)</td>
<td>22-2</td>
</tr>
</tbody>
</table>

3. THE PROCESS OF THE FORMATION OF JAPANESE ART SONG IN WESTERN STYLE

Now let’s turn to the songs of Japanese composers. First, solo songs of Japanese composers will be examined. Some Japanese musicians attempted to compose solo songs, following the foreign composers, especially in volumes 8 and 9, that is, around 1920, but many of them have only melody with simple piano accompaniment in chords or broken chords.

Table 6 is a selected list of solo songs by Japanese composers. Some of them are worth close analysis. Kitamura Sueharu (1872-1931), Sawada Koichi (?-?), Murozaki Kingetsu (1891-1977) and Narita Tamezo (1893-1945) wrote solo songs, set to poems from Man-yoshu; Ogura Suye (1891-1944), the most famous pianist at that time, set music to a poem of Ogura Suye (1891-1944), the most famous pianist at that time, set music to a poem of Man-yoshu; Ogura Suye (1891-1944), the most famous pianist at that time, set music to a poem of

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6Miyo no oshie wo mi ni ukete, asa na yu na ni tayumi naku, kokoro no tama wo migakiage, kono yo no hito ni aogareyo, aogareoyo.'  
Miki Rofu (1889-1964), and Matsudaira Yorinori (1907-2001) to Guillaume Apollinaire translated into Japanese by Horiguchi Daigaku (1892-1981). In 1930’s it became usual to compose solo songs to poems of famous poets.

As shown in Table 7, art songs by Japanese composers show a similar tendency as of the solo songs. There are a very few attempts to write ‘art song’ from quite early in 1910’s, but it is as late as 1936 that Japanese composers’ works were uniformly categorized as ‘art songs’. Younger musicians as Komatsu Kiyosi (1900-1962), Saito Hideo (1902-1974) and Hirao Kishio (1907-1953) wrote songs to poems written by Yosano Akiko (1878-1942), Yoshida Takako (1910-1956) to Goethe and Yamada Kazuo (1912-1991) to Jean Cocteau in Horiguchi Daigaku’s translation. We can detect clear intention of the composers to write art songs to excellent poems.

Music example 4 is an example of the ‘solo song’ by Japanese composer, Yamada Kósçak (1886-1965). It is the fourth piece of his song cycle, which was composed in 1917 and first published in New York by Shirmer publishing in 1919, titled as ‘A Cycle of Five Japanese Love-songs’ with English translation of the original Japanese texts. It was first published in Japan in January 1931 in Tokyo, that is, three months later than its appearance in The Musical Monthly (19-10). However this fact is regretfully overlooked in Yamada Kósçak’s Complete Works, edited by Goto Nobuko. This is one instance of how Japanese musical journals still await research.

Next is an example of ‘art song’ by the Japanese composer, Cosmos of Hirao Kishio (1907-1953), composed to a poem written by Yosano Akiko (music example 5). In contrast to Yamada Köçak, who was oriented to Germany, Hirao was inclined to French music and studied in Paris.

Although the styles of these two composers are very different to each other, they share the common ideal of composing an art song on the basis of their musical interpretation of the text. Seen as a matter of categorization, these two, ‘solo song’ and ‘art song’, are not different in substance but only in name.

Table 7. Art songs of Japanese composers (selected)

<table>
<thead>
<tr>
<th>Composer</th>
<th>Poet</th>
<th>Title</th>
<th>Vol. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fukui Naoaki</td>
<td>Sankaku Suzuko</td>
<td>Dream (Yume)</td>
<td>4-6</td>
</tr>
<tr>
<td>Komatsu Heigoro</td>
<td>Hori Masaaki</td>
<td>Seen from behind (Ushiro sugata)</td>
<td>16-9</td>
</tr>
<tr>
<td>Komatsu Kiyosi</td>
<td>Yosano Akiko</td>
<td>Five Tankas (Tanka goshu)</td>
<td>25-1</td>
</tr>
<tr>
<td>Kishi Koichi</td>
<td>Ise no taifu, et al.</td>
<td>Double cherry blossoms (Yae-zakura) et al.</td>
<td>25-2</td>
</tr>
<tr>
<td>Yoshida Takako</td>
<td>Goethe, translated by Kubo Sakae</td>
<td>Song of the flea (Nomi no uta)</td>
<td>25-4</td>
</tr>
<tr>
<td>Yamada Kazuo</td>
<td>J. Cocteau, translated by Horiguchi Daigaku</td>
<td>Cocteau, three pieces (Kokuto Sandai)</td>
<td>25-6</td>
</tr>
<tr>
<td>Saito Hideo</td>
<td>Yosano Akiko</td>
<td>Mouse (Nezumi)</td>
<td>25-7</td>
</tr>
<tr>
<td>Hirao Kishio</td>
<td>Yosano Akiko</td>
<td>Cosmos (Kosumosu)</td>
<td>25-9</td>
</tr>
</tbody>
</table>

Music Example 4. Yamada Köçak’s ‘solo song’ (19-10, 1930)

Music Example 5. Hirao Kishio’s ‘art song’ (25-9, 1936)
As shown in Table 8, the denomination ‘solo song’ was used in general by the older generation born in the 19th century, and that of ‘art song’ was preferred by the younger generation born in the 20th century.

This survey deepens our insight into the categorization of the Japanese songs in the first half of 20th century. The school song is, as explained before, a song for school music classes. It means that it is a song to be sung in group-singing in unison, or in two, three or four parts by school children, as shown by photo 3 printed in The Musical Monthly in its volume 1, Number 6 from 1912. The school song was the most important factor in building up music education in modern Japan.

In the light of such a historical situation, the concept of solo song is understood as a denomination conceived in contrast to the group singing of the school song. Also to be noted is that it is a categorization based upon the form of performance, not upon the style of its music or text.

In contrast to the solo song, the art song is a categorization based upon the quality of the song itself in respect both of its poem and music. It was intended from the beginning to be heard by attentive listeners. Thus, art song is a term, which reveals such a fundamental change in the conception of song on the side of composers and in the attitude to it on the side of listeners.

This change took place in 1936. Three movements detected through articles and advertisements in The Musical Monthly may be cited as factors, which contributed to this change.

First, many composers groups were founded in and around 1930’s as shown in Table 9. Ishida Kazushi pointed in his book, Modernism Variations of 2005, that it is historically important that so many music movements emerged one after another and it designates that Western music in Japan stepped into a new phase with its focus on composing.

Second, a soprano singer, Ogino Ayako (1889-1944), organized her recitals with Japanese songs, which she commissioned by herself to younger composers. For example, Sugawara Meiro’s ‘Flower of Korean indigo (Kara-ai no Hana)’ was composed for her in January 1930, and published in The Musical Monthly (19-5) four months after its composition. Also Yamada Kazuo’s song ‘Dancer (Odori-ko)’, was premiered in Ogino’s recital in July, 1935 and published in June 1936 in The Musical Monthly as a song cycle on poems written by Jean Cocteau in Horiguchi Daigaku’s translation.

Ogino Ayako organized her first recital of ‘Japanese art songs’ in 1929 after her coming back from her first study in France. ‘Japanese art songs’ is a term to match French mélodie or German Lied and others.

Third, massive anthology series of famous music works were launched one after another in 1930’s by Japanese music publishers as Shunju-sha, or Ars publishing company. In these series, volumes of Japanese songs were entitled as ‘Solo Songs of Japan’ or ‘Art Songs of Japan’ as counterparts to ‘Solo Songs of the World’ or ‘Art Songs of the World’.

Such multiple external factors worked together toward the categorization ‘art song’ in the middle of 1930’s in a close relationship to the composers’ efforts to polish

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Table 8. Solo/Art song denomination and composers’ generation

<table>
<thead>
<tr>
<th>Denomination</th>
<th>Solo Song</th>
<th>Art Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yamada Kôsaku (1886-1965)</td>
<td>Komorita Kyôsuke (1900-1962)</td>
<td></td>
</tr>
<tr>
<td>Ogami Yû (1891-1944)</td>
<td>Naito Hideo (1902-1974)</td>
<td></td>
</tr>
<tr>
<td>Mitsukuri Shûichi (1895-1971)</td>
<td>Hino Kishio (1907-1953)</td>
<td></td>
</tr>
<tr>
<td>Yamada Kazuo (1912-1991)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 9. Composer Groups

<table>
<thead>
<tr>
<th>Group Name</th>
<th>Established</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Japan Composers Association (Dai-nihon-sakkyûkoka-kyokai)</td>
<td>1925</td>
</tr>
<tr>
<td>Music Bund Sanyo (Gakudan Sanyo)</td>
<td>1927</td>
</tr>
<tr>
<td>Japan Proletarian Music Union (Nihon Pururutaria ongaku dômei)</td>
<td>1929</td>
</tr>
<tr>
<td>Emergent Composers Federation (Shinko sakkyûkoka renmei)</td>
<td>1930</td>
</tr>
<tr>
<td>Dawning Composers Union (Reimei sakkyûkoka renmei)</td>
<td>1933</td>
</tr>
<tr>
<td>Independent Composers Association (Dokuritsu sakkyûkoka kyokai)</td>
<td>1933</td>
</tr>
<tr>
<td>New Music Federation (Shin ongaku renmei)</td>
<td>1934</td>
</tr>
<tr>
<td>New Music School (Shin ongaku ha)</td>
<td>1934</td>
</tr>
<tr>
<td>Music Bund Freemuthic (Gakudan Paromete)</td>
<td>1937</td>
</tr>
</tbody>
</table>
Japanese songs.

CONCLUSION

Our examination of the historical change in the designation of solo songs and their style, has made it clear that solo song, the intermediate phase between school song and art song, worked as a way to connect and differentiate the two. The categorization ‘solo song’ to subsume all kinds of solo song was significant, because a contrast was implied thereby to the group singing of ‘school song’. Since ‘group’ in this case means school, educational purposes were predominant in school song. Thus, the denomination ‘solo song (dokusho-kyoku)’, declares in itself a departure from the educational use of the Western style song for an artistic use.

Although the quality of the actual compositions contained in this category varied, its inclusion of German Lieder and French mélodies was also important, because they served as models to Japanese composers striving for artistic accomplishments in the same category. When they reached this ideal, however, they no longer needed to distinguish themselves from education. This was the time for the new categorization ka-kyoku or ‘art song’ to come.

REFERENCES


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ABSTRACT

This study examines the moralist esthetics of Pierre Reverdy (1889–1960) and their relationship to Christian thought of the same Age. Reverdy began his artistic career as a cubist poet in 1910 and conceived the poetry of marvelous images that led to André Breton’s (1886–1966) Surrealist Manifesto of 1924. In the poetic conceptions of Breton and Reverdy, the notion of lyricism was completely different to that of the movement of romanticism that preceded it.

As a development of the paper “Transformation and significations of the notion of lyricism about the art theories of the 1910–20s,” this study attempts to reconsider the notion of “lyrical subject” [sujet lyrique] in the works of the artists of surrealism and their contemporaries. As Étienne Alan Hubert has already stated, we can detect a deep sympathy with moralist esthetics within Reverdy’s concern with the morality that runs through his thought. In this study, by investigating Reverdy’s apprehension of the lyrical subject, we will elucidate his devotion to Christianity and concern for the moral within his theory of poetry.

1. PIERRE REVERDY AND THE MAGAZINE NORD-SUD

Pierre Reverdy (1889–1960) is one of the most important poets to have taken part in the avant-garde movement from cubism to surrealism in the first half of the twentieth century. Known for his theory of the image as cited by André Breton in the Manifesto of Surrealism, “The image is a pure creation of the mind. It is not born by a comparison but by the approach of two realities that are more or less distant”, his poetic works have had a significant influence upon contemporary literature, for example, in the work of Yves Bonnefoy. The investigations into Reverdy’s poetics are just beginning, but the interest in his artistic oeuvre is steadily increasing with the studies of certain artistic magazines and periodicals dating from the end of nineteenth to the beginning of the twentieth century currently being undertaken.

We look briefly at Reverdy’s biography, which is based on a comment by Étienne-Alain Hubert. He arrived in Paris in 1910 and lived in Montmartre where he met Max Jacob and Guillaume Apollinaire. In the famous building “Le Bateau-Lavoir,” he developed relationships with painters such as Gino Severini, Juan Gris, Pablo Picasso, Georges Braque, and Fernand Léger; sculptors such as Pablo Gargallo, Henri Laurens, and also with the art critic, Maurice Raynal. After the outbreak of the First World War, he spent four months in barracks and was then discharged from military service. Reverdy returned to Paris to work as a proofreader of magazines. He published his first collected works, Poèmes en prose (1915), followed by La Lucarne ovale (1916) and Les Ardoises du toit (1918).

Parallel to the publication of his poetry, Reverdy wrote cubist criticism for the magazine SIC (Sons, Idées Couleurs, Formes, 1916–1919), and at the beginning of 1917, with Apollinaire and Jacob, he founded a literary magazine, Nord-Sud, with financial aid from Jacques Doucet. To this magazine Reverdy contributed poetry and poetic theories, and at the same time, he invited contributions from young poets such as Louis Aragon, André Breton, Philippe Soupault, and Tristan Tzara. Cubism and surrealism were formally established and recognized when painters and poets were able to collaborate in artistic activities with the publication of these periodicals, Nord-Sud and SIC. Examples of Reverdy’s art theories in this period are his articles published in Nord-Sud, his first piece of writing regarding esthetics, Self Defense (1919), and the fragments of his poetic reflections from 1912 to 1926, entitled Le Gant de crin (1926).

2. THE MORALISTIC REFLECTIONS IN LE GANT DE CRIN

After the publication of *Nord-Sud*, and his baptism as a Catholic in 1921, Reverdy chose a life of seclusion in the Abbey Saint-Peter of Solesmes in 1926. In this year, in *Le Gant de crin*, he collected a hundred of his poetic ideas in the form of maxims including his theory of the image.

The principal subjects of *Le Gant de crin* are as follows: art, the artist, poetry, the poet, dreams, imagination, thought, reality, the image, lyricism, truth, and God. In this work, Reverdy calls someone that has faith in God “friend,” and uses the aphoristic form employed by the French Moralists such as Michel Montaigne, Blaise Pascal, Jean de La Bruyère, François de La Rochefoucauld, and Luc de Clapiers, marquis de Vauvenargues. But, what significance can be seen in his choice of subjects and form?

Looking briefly at the earlier studies of Reverdy’s poetry, in addition to the references to his theory of the image, a study analyzes the contes (stories) of Reverdy written in the latter half of the 1910s (Étienne-Alain Hubert, 2009). Benoît Monginot notices the collapse of romanticism in Reverdy, and interprets this as the prolongation of Mallarmé’s theory of “contingency” (2015). However, what seems to be important for the Reverdy’s moralistic reflections is his aspiration towards Catholicism from 1921 onwards. For example, in *Le Gant de crin*, he explains the internal life as follows:

Trois degrés de la vie intérieure. Le rêve, la pensée et la contemplation ou préoccupation exclusive et recherche amoureuse de Dieu.

Le rêve, c’est l’activité imaginaire et gratuite de la sensibilité.

La pensée, le mouvement orienté de l’esprit dégagé des sens.

La contemplation, la vie de l’esprit, par la mort des sens, et au-delà de la pensée.

With regard to these phrases, various interpretations are possible, but at the very least, it is possible to see that Reverdy looked at life from both interior and profound angles. At the beginning of *Le Manifeste de Surréalisme*, Breton had declared his faith in life. However, perhaps what Breton should have said was the exterior life as opposed to the interior one. Contrary to that of Breton, the life of Reverdy has a kind of internal characteristics such as introspection, even if it still remains ambiguous and therefore an object of diverse interpretations. With the baptism and the monasticism, we could construe the faith of the poet in the religious expressions as “the hand of God.” Moreover, what is interesting in this context is the mention of the existence of the poet himself that is connected more directly to his composition of poetry. It is important that Reverdy considers the poet a researcher, “a diver who goes to seek in the most intimate profundity of his consciousness the sublime materials.” And the phrase, “the sublime materials that come to crystallize when his hand brings it to the sunlight” suggests his method of composition or making of poetry. Reverdy declares:

Le poète est un plongeur qui va chercher dans les plus intimes profondeurs de sa conscience les matériaux sublimes qui viendront se cristalliser quand sa main les portera au jour.

Chaque poème est le terme d’un mouvement de l’âme, une facette de l’indéfinissable image, la photographie d’un de ses multiples aspects.

En écrivant, le poète garde le contrôle de son être intérieur, celui qu’il est, précisément, si difficile de connaître.

Here, the poetry is grasped as words which communicate the movement of the soul of the poet, and which clarify a facet of the indefinite image. And in composing a poem, the poet has to keep control of his internal existence. How, then, are this image and control understood by the poet?

To answer this question, in the next chapter we will investigate the characteristics of Reverdy’s poetic subjects and his theory of the image.

3. THE SUBJECT IN REVERDY’S POETRY

In his 1923 essay on lyricism, Reverdy was highly critical of lyricism of the Romantic tradition because he considered it no more than a state of intoxication. He has taken a similar critical position in *Le Gant de crin*. For example: “Le lyrisme n’a rien de commun avec l’enthousiasme, ni avec l’agitation physique. Il suppose au contraire une subordination quasi totale du physique à l’esprit” (Reverdy, II, p. 557). As we have noted in the previous chapter, Reverdy acknowledged the importance of control by the poet in creating poetry. From this perspective of control, therefore, we will reconsider the

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4La main de Dieu nous paraît souvent rude parce qu’il traite ses amis débiles avec un gant de crin.” (Reverdy, Œuvres complètes, Tome II, p. 581.)
5Reverdy, Œuvres complètes, Tome II, p. 562.
signification of lyricism in Reverdy’s theory of poetry.

“The lyrical subject” is a notion that accompanies lyricism. It is suggested and reconsidered in modern and contemporary French literature from the 1990s, and fundamentally identified with the narrator of a poem. Dominique Rabaté notices diverse behaviors which characterize the lyrical subject and names them “les gestes lyriques” [the lyrical gesture]. According to him, they are expressed by the verbs of actions, for example “ouvrir, interroger, appeler, interrompre.” We can understand these actions as the motor of poetic production making the reconsideration of modern and contemporary French poetry possible.

Moreover, it is important to acknowledge “the performativity” in the lyrical subject. Rabaté emphasizes a performative aspect to the poet’s gestures and enunciation. For example, Rabaté states that lyrical poetry was connected with celebration in antiquity. However, why does he regard the gesture as important? It is because he is concerned with the critical situation regarding the absence of poetry nowadays. We can see his desire to reconsider the role of poetry as a desire to regenerate it, but not as a memory of the past but as a matter for today, even if the poetry has lost the social influence or popularity in our time that it formerly possessed.

Then, how are we to regard the lyrical gestures of Reverdy? The principal verbs in Le Gant de crin are as follows: rechercher, contempler, descendre, trouver. According to Reverdy, contemplation is identified with love, and the poet is compared to someone who descends into the underground to search for a lump of gold. Conversely, he reproves the idea of dreaming [rêver] because it is no more than running away from contact with reality. Instead, of a “dream,” he extols the “work of imagination.” He explains this as follows: “In the work of imagination, one departs from a precise point to reach another which is determined in advance, and the will, as leading the pace, dictates what should be guarded, what should be abandoned, which way to take.” In contrast, the dream is a mine to exploit, and is not under any restrictions. Reverdy distinguishes therefore the “gratuitous dream” from the “fertile imagination which leads to a work.”

We can see here the significance of Reverdy’s lyrical subject. It is best understood as a searcher or a monk. With internal depths, the poetry develops; therefore, the role of Reverdy’s lyrical subject is to search for and then grasp an image by bringing it back in words.

When we understand this, his particular ideas regarding the subject and the image lead us to a clearer comprehension of Reverdy’s poetry without the comparison with André Breton’s theory of the automatic image. In order to clarify the relation between Reverdy’s subject and the image, we can read one of his works. In this poem, “Je” [I] is seeking the trace of “toi” [you] who no longer exists near “moi” [me].” This “tu” could be considered as a being who is loved by “moi,” or as a part of “moi” oneself.

Je t’ai vu
Je t’ai vu au fond devant le mur
J’ai vu le trou de ton ombre sur le mur
Il y avait encore du sable
Et tes pieds nus
La trace de tes pieds qui ne s’arrêtait plus
Comment t’aurais-je reconnu
(…)
La même et seule voix qui persiste
dans mon oreille

4. CONCLUSION

Through the strong interest in morality which occupied his thoughts, Reverdy sympathizes with the esthetics of the moralistes as Hubert has already remarked upon. Moreover, his relationship with Jacques Maritain (1882–1973) and Reverdy’s baptism in May 1921 further allude to this interest.

In this essay, an outline of the context of Reverdy’s art theory has been presented, and his thoughts situated in the history of esthetics and literature. His moralistic thoughts are strongly related to the existence of the lyrical subject in his poetry. There are still many points that remain to be clarified so we may explore not only his role as a critic of cubism but also as a moralist in his spiritual life.

5. REFERENCES


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Reverdy, Œuvres complètes, Tome II, p. 552.

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Modernist prose, play, and the aesthetic education

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Abstract

“Aesthetics,” writes Deleuze, “suffers from a wrenching duality. On the one hand, it designates the theory of sensibility as the form of possible experience; on the other hand, it designates the theory of art as the reflection of real experience.” That is, Kant’s Critique of Judgment uses “aesthetics” in reference to the experience of the beautiful, while in Critique of Pure Reason, the term denotes his theory in which space and time are constitutive of sensory experience. In the difficult, not infrequently repetitive and unpleasant, modernist prose of writers like Samuel Beckett, Gertrude Stein, and even the late Franz Kafka, I contend, this vexed legacy of Kantianism is instantiated and magnified through persistent, almost reflexive disruptions in the aesthetic relation—whether between reader and text, narrative “I” and its other or material world, or the artist and that which is to be represented. The experience offered by such works, rather than harmonizing the mental faculties in disinterested contemplation, provokes discord, generating a sensible violence in the aesthetic encounter, necessitating a new conception of “aesthetic education.” In place of an experience of freedom, Schiller’s ennobling and humanizing play, we find the agitated, and agitating, “free play of every faculty,” which, for Beckett, is synonymous with “suffering.” What remains of the tradition of Western aesthetics, then, are potentially endless variations of dissonant play, which, nevertheless, do bring forth peculiar beauties and sublimities. Such modernist prose, therefore, undermines aesthetics by virtue of its formal brilliance, but also, as Critchley has suggested of laughter, by returning us to our indefinite, finite state.

In his dialogues with Georges Duthuit, Beckett speaks of an art that would turn away from “the plane of the feasible,” or the traditional relation existing between the artist or representor and his occasion. Speaking here of painting, such an art, Beckett admits, is necessarily circumscribed by failure, for “the numerous attempts made to make painting independent of its occasion have only succeeded in enlarging its repertory” (Beckett, 2006, p. 561). This is to say that the artist’s attempt to escape from her occasion is failure; what Beckett seeks to do, in his own writing, is to express this failure, to make it “a new occasion, a new term of relation” (p. 563). In short, Beckett’s “fidelity to failure” entails the impossible effort to abandon “relation full stop, the state of being in front of” (Gontarski & Uhlmann, 2006, p. 19). One specific form of such “failure” in Beckett’s drama and prose thus involves undermining aesthetic relation, and, by extension, the relation of form, purposiveness, and ends. In the punishing, post-apocalyptic play Endgame, for instance, it is the aggravating play between Hamm and Clov, who must exist in relation to each other and a certain, yet indeterminate, end, that seemingly constitutes the dramatic occasion itself. This play takes a self-reflexive and self-recriminating turn when Clov enters the stage with a telescope and focuses it on the audience: “I see ... a multitude ... in transports ... of joy. (Pause.) That’s what I call a magnifier” (Beckett, 1958a, p. 29). What is ironically “magnified” here, through the mirthless humor, we might say, is aesthetic relation itself. In turning its gaze upon the spectator, the play refuses to play its “proper” role as dramatic occasion, representing, at a comfortable distance, a “complete action” (Aristotle, 1996, p. 10) that gives rise to an experience of beauty, sublimity, or catharsis. Instead, the two deliberately objectify themselves, provoking an encounter that elicits neither laughter nor edification, neither emotional release nor clarification. “Something,” as Clov says, “is taking its course” (Beckett, 1958a, p. 13), but whatever that thing is, with enervating vicissitudes of repetition and sadomasochism, it mockingly resists the power of reflective judgment and preexisting aesthetic categories. In other words, to use Kant’s terms, a work like Endgame makes impossible a disinterested, “pure judgment of taste,” one which “has for its determining ground merely the purposiveness of the form” (Kant, 2000, p. 108). Instead, we have the idea of an end without purposiveness; or, as Beckett puts it in Watt, there are “incidents that is to say of great formal brilliance and indeterminable purport” (Beckett, 1953, p. 74).

For Kant, of course, the privileged aesthetic experience is beauty, which is apprehended as a “purposiveness without an end” (Kant, 2000, p. 125), meaning that
one senses the object or occasion to have a purpose without knowing what its end might be. It almost goes without saying that a work like Endgame, with its agitating, potentially endless play with ending, refuses beauty as the proper domain of art and aesthetic experience; we are, to the contrary, almost literally confronted with its “ashes” (Beckett, 1958a, p. 44). But, as I turn to the modernist prose of Beckett, Stein, and the late Kafka, it is important to recognize the extent to which the aesthetic theories of a Kant, Schiller, or Pater can constitute both an oppressive burden and generative provocation for these writers. My basic argument in this paper, then, is that these modernist prose stylists self-reflexively play with and subvert eighteenth- and nineteenth-century aesthetics discourse in a variety of striking ways. In addition to their suspicion of classical conceptions of beauty, or revisions thereof, these writers undermine notions such as disinterestedness and the “subjective universality” (Kant, 2000, p. 227) of taste, the putative ennoblement and harmonization of Schiller’s free play, and the aesthetic experience as offering, as it did for Pater, a sort of secular redemption.

For each of these writers, undermining aesthetics entails both revising aesthetic relation and recasting the purposiveness of the free play of the faculties into something much more indeterminate and uncomfortable. For Beckett, in a story like “First Love,” the relation between the perceiver and that which gives rise to the aesthetic judgment is absent a sense of purposiveness or a “common sense”; the relation, instead, is framed as involving something properly inhuman: “I had seen faces in photographs I might have found beautiful had I known even vaguely in what beauty was supposed to consist. And my father’s face, on his death-bolster, had seemed to hint at some form of aesthetics relevant to man. But the faces of the living, all grimace and flush, can they be described as objects?” (Beckett, 1995, p. 38). As with Moran’s suggestion in Molloy that life can be perceived as a thing of beauty only in the absence of human life, the experience of beauty is not necessarily precluded, but its disjunctive relation to the human being suggests that its forms are registered negatively, if at all.

Beckett’s play with aesthetic relation extends to the rupture his prose enacts between the writing voice and the indeterminable voice that writes it, this “I, of whom I know nothing” (Beckett, 1958b, p. 304). This disjunction, as we see in The Unnamable, becomes, in a manner, the artistic occasion itself:

But I am here. So I am obliged to add this, I who am here, who cannot speak, cannot think, and who must speak, and therefore perhaps think a little, cannot only in relation to me who am here, to here where I am, but can a little, sufficiently, I don’t know how, unimportant, in relation to me who was elsewhere, who shall be elsewhere, and to those places where I was, where I shall be. (p. 301)

The convulsive repetition of Beckett’s prose, particularly of indefinite pronouns, also heightens the sense of the shape and materiality of words; playing with sound and sense (or nonsense), form and tense, the “formal brilliance” works on the reader’s mind and nerves to indeterminate affect. To add to this, in making the impossibility of narrative closure a subject of his prose, the singular Beckettian aporias, such as writing “without the courage to end or the strength to go on” (Beckett, 1995, p. 99), make the play of ends and purpose a virtual end in itself. Lastly, the excruciating exactitude with which Beckett expresses the frail and decrepit human body tends to elicit dark laughter and uncomfortable feelings, actively destabilizing a neat distinction between sensibility and artistic apprehension.

Deleuze, like Hegel before him, notes that “Aesthetics suffers from a wrenching duality. On the one hand, it designates the theory of sensibility as the form of possible experience; on the other hand, it designates the theory of art as the reflection of real experience” (Deleuze, 1990, p. 260). As a theory of art, aesthetics for Kant provides a bridge between sensible and supersensible, understanding and reason, making “possible the transition from sensible charm to the habitual moral interest without too violent a leap by representing the imagination even in its freedom as purposively determinable for the understanding” (Kant, 2000, p. 228). Simplifying and modifying Kant’s system, Schiller see aesthetics as providing an essential education, one which, in harmonizing the sense drive and formal drive, necessity and freedom, finite and infinite, leads to a morally sound citizenship: “The transition from a passive state of feeling to an active state of thinking and willing cannot, then, take place except via a middle state of aesthetic freedom” (Schiller, 2005, p. 152).

In considering the difficult, not infrequently repetitive and unpleasant, modernist prose of Beckett, Stein, and Kafka, the “wrenching” distinction plaguing aesthetics, I would argue, is magnified, to the extent that the distinction between artistic experience and sensibility tends to become indeterminable. Instead of offering harmonization and disinterested, free contemplation, these works provoke discord, generating a sensible violence in the aesthetic encounter. It is the play with form and traditional aesthetic categories, at the expense of semantic meaning, ends, and purposiveness, that subverts the supposed capacity of artistic experience to reconcile
our disparate faculties and compensate for our mortal, finite condition. This is a writing, by virtue of its density, repetition, and oblique play with the history of Western aesthetics, in both senses, that “educates” the reader to engage difficulty and indeterminacy, to relinquish long-standing ideas about what constitutes art and aesthetic experience. What remains of the tradition of Western aesthetics, then, are potentially endless variations of dissonant play, which, nevertheless, do bring forth peculiar beauties and sublimities. At the same time, this free play, in provoking indeterminacy and discord, reveals the leap between sensible and supersensible to be a violent and indefinite one, which, if nothing else, reworks the faculties.

Stein, unlike Kafka or Beckett, clearly views pleasure and beauty as integral to her project, even as the meaning of these terms is radically, and continually, revised in her repetitive prose. “Repeating,” she writes in The Making of Americans, “comes slowly then to be to one who has it to have loving repeating as natural being comes to be a full sound telling all the being in each one such a one is ever knowing” (Stein, 1990, p. 264). This single sentence effectively encapsulates the antimimetic thrust characteristic of Stein’s earlier, more experimental writing. That is, her artistic occasion, that to which her prose is in relation, is not a particular “being”; instead, it is repeating itself, repeating which “comes ... to be,” that is both the object of her prose and what is enacted through it. The characteristic indeterminacy of the syntax sets into differential and inconclusive play the epistemological and ontological, “knowing” and “being,” meaning and sound. While the “full sound” may “tell” “all the being in each one such a one is ever knowing,” the distance between sounding and knowing comes to seem unbridgeable; the experience playfully resists coherence, for Stein’s singular notion of enjoyment is placed ahead of, or in irreconcilable free play with, intelligibility.

Stein, I would argue, does not discard the terms of Kant’s or Schiller’s aesthetics; rather, she radically reorients them and perpetually destabilizes their relation. This writing, constituted by repetitive play with words, activates another type of play in the reader, compelling her to decide, or shuttle back and forth, between seneous apprehension of the words and the act of interpretation or sense-making, “provoke[ing] us to think new thoughts” (Ruddick, 1990, p. 192). The content of Stein’s performative “knowing,” enacted through “a continuous present and a beginning again and again and using everything” (Stein, 1990, p. 522) remains obdurate to conceptual explication; but it is clear that such thoughts are produced through the reading encounter and are, in a manner of speaking, inseparable from sensation or affect. As Deleuze points out in reading Kant’s Third Critique, the pleasure that constitutes the experience of beauty is “the free play of the imagination and understanding [that] cannot be known intellectually, but only felt” (Deleuze, 1984, p. 49). Stein’s performative word-play, we might suggest, is productive and creative in that it forms new types of, as Kant puts it, “play of the powers of the mind, insofar as they can only be sensed.” In place of unison, however, there is disjunction and frequently, as Stein admits, irritation. In Composition as Explanation, she argues that the irritation one experiences in reading her stems from the fact that artworks like hers, when they appear, are always in advance of what Kant calls a “common sense” or “sensus communis.” Such works engender dissensus among readers, “suspending the normal coordinates of sensory experience” (Rancière, 2009, p. 25), before they come to be accepted as classics: “Now the only difficulty with the volte-face concerning the arts is this. When the acceptance comes, by that acceptance the thing created becomes a classic.... The characteristic quality of a classic is that it is beautiful” (Stein, 1990, p. 515). What is evident in Stein’s conception of beauty—and she considers her own works to be so—first of all, is that it diverges radically from the pleasure of “a free and indeterminate accord between faculties”:

Of course it is wonderfully beautiful, only when it is still a thing irritating annoying stimulating then all quality of beauty is denied to it.

Of course it is beautiful but first all beauty in it is denied and then all the beauty of it is accepted. If every one were not so indolent they would realise that beauty is beauty even when it is irritating and stimulating not only when it is accepted and classic. Of course it is extremely difficult nothing more so than to remember back to its not being beautiful once it has become beautiful. (Stein, 1990, p. 515)

To the extent that “beauty is beauty” for Stein, and the work of art is beautiful, even “when it is still a thing irritating annoying stimulating,” aesthetic judgments of taste are said to be determined by the unfolding of a common sense or acceptance. Beauty, then, is inherent to the object; the faculties, in a manner, must “catch up” with the work in order to apprehend its beauty. Stein’s use of “indolent,” furthermore, suggests that resistance to such works, before they have achieved acceptance, stems from a lack of effort or will by the reader, an unwillingness to be open to new aesthetic encounters and sensations. What is by and large lost in the process of acceptance is a certain reflectiveness, the capacity to hold
the experience of the initial, unmediated encounter with the work in relation to the subsequent “classic” one. While, for her, everyone sees the beauty of a work of art once it is “a classic,” in contrasting this with “still a thing irritating annoying stimulating,” she strongly suggests a certain pedagogical value in experiencing, firsthand, the sense of disorientation and discord before it gives way to common acceptance. And, ultimately, the reason for this seems to lie in her belief in the transformative power of the raw encounter, the capacity of its dissonant play to modify the human sensorium in productive and interesting ways.

In The Making of Americans, Stein makes the claim that repeating gives her “completed understanding” and makes it so that “Each one slowly comes to be a whole one to me” (Stein, 1990, p. 264). Whatever validity this statement might have for the writer, it is clear that it does not apply to the reading process, for Stein’s repetition, the working and playing of words, continually defies the reader’s attempt to apprehend a “whole” or “completed understanding.” If there is a whole for Stein, the reader’s faculties can never comprehend it as a whole, which seemingly brings us closer to the (mathematical) sublime than the beautiful. But it is also possible that the underlying tension between presentation and comprehension is meant to tease us, to challenge us to relinquish the desire for “a totalised interpretation” (Hawkins, 1988, p. 122) and delight in the sounds of words, in the here and now. If this is the case, we might argue that her writing disrupts habitual reading patterns by means of the habit of repetition. With repetition as both artistic method and occasion, her prose can provoke us to “surrender certain aesthetic presuppositions” (Schmitz, 1988, p. 126), particularly the idea that uncomfortable feelings are antithetical to beauty—indeed, she recasts these sensations in the name of beauty. The basis for her aesthetic education would then lie in the productivity of the encounter, the need to remain receptive to “still a thing irritating annoying stimulating.”

In the final letter of his Aesthetic Education, Schiller distinguishes between the states of “physical earnestness,” “physical play,” and “aesthetic play,” or “that kind of free activity that is at once its own end and its own means” (Schiller, 200, p. 173). In Kafka’s late, unfinished story “The Burrow,” the mole-like narrator, the burrow’s architect and builder, enacts a type of play that subverts any sort of teleological progression along Schiller’s continuum. That is, in its aesthetic reflections on the form of the burrow and its paranoid work and play on it, digging new passages and filling in old ones, the burrower continually slides between states of earnestness, physical play, and aesthetic activity, while remaining fettered by gratuitous purposiveness and an unachievable end.

These oscillations, which mark a lack of independence, then, constitute potentially limitless play, which may be considered the occasion of Kafka’s story. As with Beckett and Stein, Kafka undermines aesthetics by playing with the relationship of purposiveness and ends: the burrower has a definite end in mind, “the dream of a completely perfect burrow” that it can “behold with delight” (Kafka, 1983, p. 339), free from material necessity and paranoia. This end, though, merely perpetuates the inharmonious free play of the faculties; “my imagination,” the creature says, “will not rest” (p. 353).

The burrow, then, does not offer the burrower a sensuous representation of its freedom; instead, it gives rise to a sort of pain, “tormenting complications,” which, amplified in the second half of the story by an aggravating hiss, are registered mentally and physically: “So I must thread the tormenting complications of this labyrinth physically as well as mentally whenever I go out” (p. 333). Kafka’s prose, then, performatively reiterates the fact that all of the burrower’s purposive, which is to say useless, efforts to achieve a state of aesthetic independence, to attain structural perfection and eliminate the hiss, merely result in deferring that end indefinitely: “I try to comfort myself with the reflection that my present work is only temporary. When I return after peace has been restored I shall repair everything properly: work will be mere play to me then” (p. 350). With unmistakable vitality, though, the story does present a “purposiveness without end,” while radically undermining the tenor of Kant’s formula. Play is produced in and through the story’s peculiar and disjunctive relation of ends and means; it is as if play, as the burrower suggests, becomes the end, the end play, but without any of its aesthetic consolations. With the burrower constitutionally incapable of progressing from earnestness to “mere” play to disinterested aesthetic freedom, Kafka, like Stein and Beckett, makes a habit of play.

For Pater, to offer my conclusion, the aesthetic education “becomes complete in proportion as our susceptibility to these impressions [of beauty] increases in depth and variety” (Pater, 1986, p. 72). In his view, habit is equated with “failure”: “it might even be said that our failure is to form habits” (p. 219). Pater thus insists upon the value of the “pulsations” offered by aesthetic experience, for they disrupt the formation of deadening habits. In his early work, Proust, Beckett writes of a “pendulum” that swings between habit, which “consists in a perpetual adjustment and readjustment of our organic sensibility to the conditions of its world” (Beckett, 2006, p. 520), and suffering, or “the free play of every faculty,” which “is the main condition of the artistic experience” (p. 516). Habit, then, is tolerable precisely by virtue of its deadening effect in relation to suffering. What we
come to discover, in reading Beckett, Stein, and Kafka, though, is that their habitual repetition and play, which can certainly involve suffering, actually works upon and disrupts our ingrained reading and interpretive habits. As Beckett suggests in *Texts for Nothing*, this type of writing incessantly enacts “so much toil and play” (Beckett, 1995, p. 104), generating difference and change through the very repetitions of habit and play.

What we seemingly learn, or the skill we acquire, through reading such difficult, “irritating annoying stimulating,” works is a greater capacity for dwelling in frustration, failure, and indeterminacy. In the reading encounter, we cultivate greater attentiveness and learn to appreciate the force and brilliance of words, to recognize and register the subversive workings of play. This modernist education thus bears a peculiar relation to another fact of Pater’s aesthetics. In *The Renaissance*, he argues for the pedagogical value of forging immanent, singular “formulas” for beauty: “To define beauty, not in the most abstract but in the most concrete terms possible, to find, not its universal formula, but the formula which expresses most adequately this or that special manifestation of it, is the aim of the true student of aesthetics” (Pater, 186, p. 71). If we were to replace the word “define” with “experience” or “encounter,” and “beauty” with something like “the sensible force of inharmonious free play,” Pater’s sentence might very well describe the singular, self-elaborating demands of modernist prose’s aesthetic education. For students, for readers, a receptiveness to these works’ singular challenges to aesthetics may not lead to beauty, but the experience won’t be boring either.

**References**


Zen Buddhism and Chinese contemporary abstract art

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ABSTRACT

Early Chinese abstract art in the 85 Movement, cope with western modern conceptions and motifs in regard to spiritual freedom, as the coordinated visual modernist revolution with introspection, found the origins of its liberal value and social functions. Nonetheless, some Chinese artists had no knowledge of the dilemma that western abstraction was encountering, due to the dislocated development in China. On the other hand, Western artists found support from Oriental Zen. The nothingness or nihility that Zen pursues became a life-saving connection to American abstraction. As we all know that American Avant-garde was formed and popularized because of the nihility and ultimate pursuit of efficiency in modern industry.

Then, in this paper, I would like to create two homogeneous sets of ideas in my thesis: one is Chinese Abstract art, another is American Abstract art. To pursue how did Zen’s meditative state exert influence over American artists beyond the boundary of Eastern and Western cultures through a comparison based on alterity. The dialogues as the displacement to discover how Zen Buddhism are separate from one another, and how did Zen Buddhism offer to the both Chinese and American abstract artists, making diversity an irreducible resource within each culture.

1. INTRODUCTION: ON THE ORIGINS OF CHINESE CONTEMPORARY ABSTRACT ART

Due to the differences of contexts in times, Western abstract art was viewed as the symbol of modernization in China.

American Paintings from the Museum of Fine Arts Boston (1983) were exhibited in Beijing and Shanghai, because of the reform and opening-up policy. In this exhibition, 11 American abstract works presented. People were impressed by Number 10 of Jackson Pollock (1949), Probst 1 of Franz Kline (1961), Breaking Hue of Morris Louis (1954), and so on. This exhibition greatly shocked Chinese artists who worked in revolutionary realism, and it had enormous impact on traditional art. The first generation of artistic pioneers began to explore the infinite possibilities of art forms.

Studying the West was considered antithetical to the stable and united cultural patterns of Chinese art; thus, the nation-wide movement became a storm wave that profoundly influenced Chinese contemporary art.

Early Chinese abstract art in the 85 Movement, as the coordinated visual modernist revolution with introspection, found the origins of its liberal value and social functions. Works by Chinese abstract artists in the late 70s and early 80s, such as ZHOU Changjiang, and YU Youhan, who coordinated Chinese traditional culture and artistic form. On the same time, with a command of the “purification artistic language, leading by Artist MENG Luding, also with a branch of art students in CAFA (Chinese central academy of Fine art), they started to paint abstraction in order to avoid the vague and general art concept and freedom demand in 85 Movement. But, these attempts are considered by latter art historians to be a grand philosophical illustration or the exaggeration of Oriental ideas and the pursuit of Western metaphysics. However, these abstract artists in 85 Movement apparently changed the universal pursuit of new art and new policy. By designed or not, these abstract artists surely imitated Western abstract art in technique; however, their works are full of unconscious sentiment, contingency and anti-rationalism, the early Chinese abstract artists were attempting to express themselves through the research and study of Western abstraction. Especially American abstraction. People certainly will express their criticism of the society they are in, but finally will return to the base of significance and propositions.

2. ZEN BUDDHISM AS THE SPIRITUAL FOUNDATION

While Chinese artists are working on the language of Western abstract art in nineteen-eighty to nineteen
nineties; Western artists were seeking enlightenment from calligraphy and Zen Buddhism via The Book of Changes" (I Ching), Fengshui, “The Sixth Patriarch’s Dharma Jewel Platform Sutra” (Tanjing), thus these artists are missing the chance to communicate with each other. In this reason, I believe the exploration of Chinese abstract art should return to the oriental aesthetics, Zen Buddhism, particularly the abstract dimension this theory contains.

Intuitionistic Zen follow the discipline that “Jing” (境:environment). What would lead to enlightenment was “wall gazing” coupled with discipline. The subject of meditation could be anything, not just wall gazing; it could be the earth, air, or the moon. All atoms connected with all other atoms and their atoms and their subatomic parts “in eternity”, will change with mind. When the abstract description by the artists becomes a pure institution, “Kong” (空: void), instead of being a mere phenomenon, it could be understood through manifestation. “Se”(色: Everything visible) is of ultimate importance in the perceptual experience of Zen. “Se” is the manifestation of mind, something that is connected with mind; it becomes Jing in the instant when spirit becomes life. This transformation is not symbolization or association; rather, it is something that focuses on a type of visual transcendence and produces the “momentum”, “rhyme” and “image” of oriental aesthetics.

Moreover, in the harmonization process of subject and object, we could learn the internal relations and rules of unutterable things from nature. While moving to the realm, the natural perception will be gradually spiritualized by Zen, thus becoming intuition. From we had learnt that Zen emphasis on being on the spot, the creation includes moments of silence, contemplation, and streams of consciousness. Therefore, Zen could be an approach to make de-materialization, a reaction against abstraction as the formalism. Which is American artist Franz Kline pursued in1970s.

Therefore, we could learn from the aforementioned method and have a more temporal trace of Zen and abstract works. Zen Buddhism emphasize the communication and interaction between the pieces and the whole universe, making the finite pictures a segment of the infinite universe.

3. THE INFLUENCE OF ZEN BUDDHISM ON THE AMERICAN AVANT-GARDE

American artists adopted the idea of perceptual purity and they creatively interpreted ideas and objects from “the East,” whose cult of spontaneity in art and life drew inspiration from Asian attitudes or perceived attitudes. Then, under Asian influences, major movements, such as abstract art, conceptual art, and minimalism, took shape as they unfolded in New York and on the West Coast. This integration with life was part of Zen Buddhism’s emphasis on the importance of everyday objects and experience. According to Danto: “Zen overcome the gap between art and life became a kind of mantra for the Avant-grade artists of the early 1960s."

Let us track back the early origins and initial exposure of Zen in America. At the end of 19th, painter Arthur Wesley Dow and his friend American art historian Ernest Fenollosa, who was the curator of Boston Museum of Fine Arts, they apply the new sensibilities on the art work. On the historical background of Zen exposure to American abstraction. Especially the Avant-garde is commonly understood to signal a shift in philosophical, verbal, visual, auditory change in perception arising from a complex set of historical circumstances. The end of old system in Europe gave rise to the middle class. Artists at this period, they produced aesthetics objects for collectors, enhancing the rising cult of individualism.

(1) The Club: which the American abstract expressionists founded in 1948, this birthed new ideas in painting and sculpture, also held some lectures, including a series of Zen. One of the key figures is Japanese artist Saburo Hasegawa, and Japanese American artist No-guchi, also his friend Franz Kline. (2) Studio 35 artists’ meetings in 1950. These people searched for new forms and visions led to a breakthrough and influenced an entire generation. Including critic Thomas Hess discussed Mark Tobey and Franz Kline with an oriental mode. (3) D.T. Suzuki, who had great influence on New York Avant-garde during the 1950s, and strove the constant expansion of contemplation on the approach to the evaluation of east-west ideals. Some American artists and scholars were exposed to Buddhism by taking Suzuki’s class in Columbia University.

Based on the historical evidences above, we could learn that Western artists found support from Oriental Zen. Avant-garde was formed and popularized because of the nihility and ultimate pursuit of efficiency in modern industry. Several exhibitions here I listed, had

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explored how the east thought had inspired and made emphasis on enlightenment of American abstract art.\textsuperscript{iii}

However, more deliberate analysis on culture misunderstanding and reception are being discussed. Alexandra Monroe (2008) examined the recognizable influence that Zen Buddhism had on representatives of the Neo-avant-garde in 1950s and 1960s. Monroe interrogated and critiqued her own conditioned views, and analyzed misinterpretation, denials, and imaginary projections emerge as important iterations of this creative process.\textsuperscript{iv} She suggested that without an Eastern historical and cultural context, Zen Buddhism was viewed solely as an excuse for superficial artistic intention in which Western artists sought rationalization.

4. CONTEMPORARY CHINESE ABSTRACT ART AND ITS ZEN RELEVANCE

Through my interviews with nine Chinese abstract artists, I found a unique oriental temperament in some artists’ works I listed: contemporary Chinese abstract art holds on to calm observation, with its special connection to cosmic inventory.

Oriental Zen put forward a different context from that of the West. The Eastern part originates from the unified noumenon that includes the visual, auditory and olfactory senses between the theory of art vitality and vigor in Chinese classical aesthetics and cosmology. We could also examine the works from ZAO Wou-Ki and CHU Teh-Chun, who returned from their study abroad early on, to the vastly influential contemporary artists such as TAN Ping, LU Qing, and ZHOU Changjiang. These artists neither pursue external change nor the achievement of occult and ultimate reality. Instead, these works emphasize the perception of the artists themselves and collectively discover and prove their aesthetic experiences.

The foundation of Chinese abstraction is not simply the plain interaction with the nonego; instead, it liberates the singular object from the changeable falsity and contingency. These works I been studied cöhene naturally with the most primitive impulses of artists. Such purity is a strong product of artwork itself. In re-
cent years, Chinese abstract artists have been gradually avoiding formalization. Instead, they use the tension in pictures that can be dissolved and separated to handle, balance and emphasize the self-discipline of paintings. Two Chinese artists could be representative.

First, Tan Ping in the interview says “Painting for me is that hands respond with delicacy to whatever the mind directs. The animated motion of ideas and the vibration of the mind can always grow from the paintings through the control of the palm, discharged with the expression of brushes”. He makes use of his intermittently trivial time between his work to paint, the lines in his work as if the fracture of memories have been integrated with his sentiment of art and his experience of life. Accumulated by time, his secrets are silently told by the overlapping and pressed screens again and again.

Second, since 2000, Lu Qing has made a single new work annually. At the beginning of each year she buys a bolt of fine silk 82 feet long. Over the next 12 months, using a brush and acrylic paint, she marks its surface with tight grid patterns. The results look like a cross between Agnes Martin’s grid drawings and traditional Chinese scroll painting. Some years she fills the cloth. Other years, when she can bring herself to work only sporadically, she leaves it half empty. At least one year, she painted nothing. But completion in any ordinary sense is not the goal. Whatever state the roll is in at year’s end, that is its finished state. She packs it away and buys a new bolt. This piece is private, at-home work.

“I don’t think what I’m doing is art,” Ms. Lu said. “In fact, it makes me forget what art is about.” This work could be seen as Buddhism daily practice and Zen meditation.\textsuperscript{v}

Therefore, we could clarify that Chinese abstraction is not a political response to the relief from autocratic horror nor an abreaction of liberation from the “shackles of habits” nor an emphasis on the appendage of emotional symbols. Chinese abstract artists strive to find the joy of temperament, feelings, and life without following the Western metaphysical “occult”, “spirit”, or “sub-consciousness”. As Artist ZHOU Changjiang emphasizes the “content” inside of the abstraction. He pursues the self-perfection and completion of live evolution. Without exaggerating details, he attempts to return to the deep spiritual expression that possessed art.

5. CONCLUSION

Finally, would there be any artistic language rather than abstraction that demystifies art and intercultural aesthetic perception in the era of globalization? The Contemporary Chinese artists who were freed from the influence of Western abstract art have created abstractions with an imprint. The more important is, abstraction as a purification kind of artistic language, subvert the conception for art, resolve the limitation of figurative art imagination, eliminate cultural identity and political constraints. In today’s global discourse system, abstract art can provide people with different cultural


backgrounds an open aesthetic consensus. Moreover, the Abstract art which influenced by Zen, remove from cultural and political identity, could be seen as a typical form of pure art, this could be seen as a path to the de-materialization art. As Professor Peng Feng(2010) provides his idea that abstraction could create demystification in art and intercultural aesthetic perception to achieve an international "scene".

The contemplation of east thought has been clearly reflected in Chinese contemporary art. By studying the nearly forgotten artistic conception theory of Oriental aesthetics, focus on two defined group of Eastern and Western sides, we could find the possibility of a new means of understanding Chinese contemporary abstraction. After the desire for artistic form and social criticism, more artists began to focus on the transformation of traditional culture increasingly, attempting to rebuild the contact between contemporary life and traditional culture. However, I am not intending to point out chinoiserie here. The Chinese style as we observe it today in Chinese contemporary art is completely different from the popular chinoiserie. The former is more similar to a critical introspection and reconstruction of Chinese traditions, rather than an exotic style that panders to others’ aesthetic interest.
A poetics from Jean Epstein’s photogénie: towards a poetic language between the figurative and the figural

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ABSTRACT

This article aims to examine the poetic dimension of photogénie as a film language, elaborated by Jean Epstein (1897-1953), a French avant-garde cineaste. The term photogénie is employed in photography in the middle of 19th century to indicate photographic objects that could produce lights. With Louis Delluc, one of first film critics, who takes the term for ciné-art in 1920, Epstein develops it for a property of cinema: primarily defined as the mobility, the concept of photogénie implies the peculiar quality of film art, a specific element of cinematographe. It is in Epstein’s conception of photogénie that I explore a possibility of poetic language propre to cinema.

Photogénie, a photogenic image is above all installed as an accessory, a decor in narrative constructs of film, not rooted in the formel experimentation of image. However, the image constructed for a decor is not a supplement, nor even a redundancy. It is raised to the rank of individuals, of the being. This ontological lift occurs in photogénie. The photogenic image is not a referential index of reality, but shows in itself a new reality. It has an autonomous value within the narrative dimension. It possesses the poetics, the poetic function of language in narrative and representative films.

Furthermore, this language provokes in spectator an aesthetic experience entangled with emotion: the abrupt experience of the evidence, of the sensible presence of the being is involved with pleasure. If photogénie would be a heterogenous language in the figurative dimension of film, this language in its turn gives rise to a figural act in spectator whose active construction works unconsciously. Photogénie makes of screen an aesthetic space where the qualitative change of spectatorial experience occurs in response to the qualitative change of image. Epstein’s photogénie opens hence a poetics of interaction between image and spectator, but inevitably implicated in perceptive tension between the figurative and the figural in the filmic univers.

1. AGAINST AN OLD AVANT-GARDE, FOR A NEW AVANT-GARDE

It is well known that the concept of photogénie elaborated by Jean Epstein, French avant-garde filmmaker in 1920s remains an inexplicable mysticism, although it consists of an essential concept of Epstein’s philosophy of cinema. Supposed as a narrative avant-gardist with other French Impressionists such as Abel Gance, Louis Delluc, Marcel L’Herbier, Germaine Dulac, etc., Epstein shows a contradictory position on the avant-garde experimentation in film to the extent that he considers cinema for the imaged language. He is one of first cineasts and theorists who have noticed the linguistic dimension of cinema. Although his proposition of film language is merely to recognize it as a golden language, universal language, esperanto, ideogram, etc., Epstein suppose the necessity of a particular and peculiar grammar to cinema. Accordingly, his theoretical concern lies in exploring the specificity of cinematographe as art, like his contemporary theorists in 1920-30s: his principal interest is what makes the filmic purity, and as a response, photogénie is for him considered as “a specific element of film art.” This sets about the problematics of the conception of photogénie and its poetic dimension in the dominant cinema so-called narrative-representative-industrial, which is opposed to the experimental cinema. My hypothesis is thus that photogénie would be in a tension between two opposed poles, one of the narrativity, the other, the plasticity, and that this tension would allow a poetic dimension of film language. In order to facilitate the determination of various aspects

1 He says that the philosophy of cinema is all to do. (Jean Epstein, Bonjour cinéma, (1921), in Écrits sur le cinéma, tome 1: 1921-1947, Ségwers, p. 91.)
3 Ibid., p. 145.
inherent in the concept of photogénie, I briefly trace his position on the artistic experimentation of avant-garde at his time, having an approximately contradictory air.

His contradictory position on the avant-garde particularly lies on filmic works of dadaists such as Viking Eggeling, Hans Richter, Man Ray, etc. For an abstract film of Viking Eggeling, *Diagonal Symphony* (1924), he perceives nothing but the lowest forms, the most animalistic rhythms, and recognizes in it an abstract pleasure peculiar to the old avant-garde. For the filmic work of Fernand Léger (*Ballet mécanique* (1923-24), I suppose, although he does not make a precis of it), he observes merely a spirit analogue of Eggeling, having indicated even that there were very few who could see the film. Compared to it, Léger’s pictural mechan works are considered worthy of "the pictural poetry"\(^4\): their fragmentation is the perpetual deformation of plastic forms that would be lived in the experience of spectator.

And even for *The Cabinet of Doctor Caligari* of Robert Wiene in 1920, german expressionnist film, he takes it for the best exempl of abuse of decor, of accessory in cinema at the expense of the essentials. Epstein underestimates the expressionnist film as a still life. The experimental works sought for him nothing but the purely plastic passages, a kaleidoscope (optical instrument invented in 1817): he precises that the age of cinema-kaleidoscope has passed.\(^5\)

On the contrary to his attitude against the plastic experimentation of dadaist, his emphasis on photogénie in cinema paradoxically is based on the plastic dimension, opposed to the narrative construction of story, as he admits it himself. Besides, he finds in photogénie a value of "new avant-garde" contradictorily. It means that the concept of photogénie is involved in a tension of the extreme, opposite poles, the narrative and the plastic and visual.

What is more remarquable is that he is not opposed to the narrativity itself insofar as he takes commercially the necessity of story, although he says that “cinema is true; a story is a lie.”\(^6\) All things taken into consideration, Epstein’s avant-garde position is to break away from the convention of dramatic construction of stage theatre, and to bring into relief the plastic dimension of photogénie.

In short, to the contrary of his position against the plastic experimentation such as symphonies in movement where he finds boring, the concept of photogénie is a close connection with the plastic dimension of decor, of accessory in the narrative cinema, although Epstein regards the abuse of decor for caligarnism owing to its excessif developpement. If the concept of photogénie occupies a central place of his philosophy of cinema, it must not have been excessif for him. Where does this quality of modesty of photogénie come from?

### 2. WHAT IS PHOTOGÉNIE?

#### 2.1 Mobility

The term *photogénie*, still remained mysterious, is employed in photography for indicating illuminating objects that they could impress on the plates of glass before the invention of photographic emulsions in the middle of nineteenth century. Photogénie etymologically means “production of light”, as it is a term that *phôs*, *phôtos* - (that means «light» in greek) and -*geneia* (= production) are united. It is Louis Delluc, French cineast and critic, who takes the term in the field of cinema in 1920: he suppose an agreement of photo and genius (as the mysterious spirit), and anticipate that “a photo could have the unexpected of genius”.\(^7\) Not only the term founded on an etymological basis has been transformed in a linguistic way, but it was also conceived for a magico force of photo. As it does, we would say that the term is applied to an object, then to an image, but image of photo. Epstein takes the term and gives it a new dimension, that is, the filmic dimension, that of mobility. He proposes in his turn the agreement of genius and cinemmatographe so that the mysterious aspect of the term remains.

As I have mentioned, for Epstein, photogénie is a synonyme for filmic art, i.e., cine-art. It constitutes a specific property of cinema which excludes other impurities such as litterature, plot, dramatic elements. When he employs this term for applying to visual movement in *Bonjour Cinéma* (1921), Epstein recognizes a certain moment when a story is in suspension: photogénie indicates situations of a suspended story, of a "thwarted fable", in terms of Jacques Rancière.\(^8\) And yet, the concept of photogénie is to be determined more strictly. At the risk of forming into a scheme, I propose to think about three remarquable aspects in Epstein’s conception of photogénie, always involved in movement. In 1923, he defines it precisely as follows:

> What is photogénie? I call photogenic all aspects of things, of beings and of souls who grow

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\(^{4}\) J. Epstein, “Fernand Léger” (1924), ibid., p. 116.

\(^{5}\) J. Epstein, “L’objetif lui-même” (1926), ibid., p. 128.

\(^{6}\) J. Epstein, *Bonjour cinéma* (1921), ibid., p. 86.


their moral quality by filmic reproduction. And all aspects which would not be increased by filmic reproduction are neither photogenic, nor make a filmic art.9

[...] only the mobile and personal aspects of things, beings and souls can be photogenic, that is, acquire a superior moral value by filmic reproduction.10

2.2 Temporal perspective

If the first quality of photogénie indicated by Epstein is the elevation of object, of its moral value, the mobility is a necessary condition in which the value of object can be increased by filmic representation. Moreover, for Epstein, the mobility is to “conceive simultaneously time and space”11-. He writes that the photogenic mobility is a mobility in the system of space-time, a mobility ‘at the same time’ in space and time.12

This photogenic aspect of concomitant combination of space-time (or, “the combination of space with time”13) is related to the temporal perspective, the relief in time, the spatial dimension in the temporal dimension. According to Epstein, in space we imagine three perpendicular directions, whereas in time we can see but one direction of past-futur, without the present. The photogénie’s system, its space-time system concerns the present: it is like a point of time, instant without duration between past and futur. In fact, it relates not simply to the spatio-temporal dimension, but provokes an issue of the temporality of the present, because Epstein considers the present as a spatial point of time. If we put this philosophical aspect of temporal perspective aside, the present concerns the spectatorial experience of photogénie.14

2.3 Animist revelation of a new reality

And this photogenic aspect of mobility in space-time is materialized by “slow motion and fast motion projections”.15 As it plays with the temporal perspective, cinematographe makes things (the individuals) perceptible, things that we believe invisible and inaudible, and allows the surprising vision of life of plants and crystals. The animalization of plants, the humanization of the inhuman or of beast, the vegetalization of stone, in a word, the animism of photogénie. And there exists truth, the sincerity that Epstein perceives. That is truth of cinema. Those animists aspects consist with photogénie of the imponderable, of the immensurable that Epstein develops in 1935: in other words, photogénie for the impossible to measure, to weigh is kept up by its animism. That is why Epstein’s photogénie could not be reduced to a kaleidoscopic effect, to a purely plastic passage of the formal experimentation, to an avant-gardist’s experimentation. Briefly, this animist aspect of photogénie is revealed by a play of temporal perspective of cinema such as slow motion, fast motion, and the enlargement by close up. And photogénie becomes cine-génie in its animist aspect. The approach of “soul of the visible and the audible”, the revelation of appearances of spirit (as we perceive a double force of creation and destruction in the face of personage (Roderick), coming near to us, in La chute de la maison Usher (1928)) and the revelation of spirit of appearances (sea (Le Tempestaire, 1947), funfair (Coeur fidèle, 1923), as it were, the invisible aspect of the visible and the visual aspect of the invisible, all this consists of photogénie, and “a genius peculiar to cinematographe”16: the objective eye avoids from the tyrannical egocentrism of our subjective eye17.

2.4 From an image to a being

Photogénie reveals thus a new reality. And “a forest, a water, a shore”18 are in their turn raised to the rank of individuals, of beings by cinema, by the filmic reproduction. Cinematographe represents the beings otherwise in a different way. A hand for cinematographe is a more characteristic individual than the man. Parties of human being, landscape, festival, animals, inanimate objects like a broken bottle on ground, crystals, plants, these are served as dramatic beings: photogénie makes of a sea being-sea, of a mountain being-mountain. That is the moral signification of individuals which are created by cinema, by its representation. If I may say so, an image of film becomes an individual, a being, and the being as

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9It is my translation. (J. Epstein, “De quelques conditions de la photogénie” (1923), op. cit., p. 137. “Qu’est-ce que la photogénie? J’appellerai photogénique tout aspect des choses, des êtres et des âmes qui accroit sa qualité morale par la reproduction cinématographique. Et tout aspect qui n’est pas majoré par la reproduction cinématographique n’est pas photogénique, ne fait pas de l’art cinématographique.”)
10Ibid., p. 140.
12J. Epstein, “De quelques conditions de la photogénie” (1923), ibid., p. 139.
13J. Epstein, L’intelligence d’une machine (1945), ibid., p. 333.
14J. Epstein, Bonjour cinéma, ibid., p. 87. (“Il n’y a pas d’histoires. Il n’y a jamais eu d’histoires. Il n’y a que des situations, sans queue ni tête ; sans commencements, sans milieu, et sans fin ; sans endroit et sans envers ; on peut les regarder dans tous les sens ; la droite devient la gauche ; sans limites de passé ou d’avenir, elles sont le présent.”)
15J. Epstein, “L’intelligence d’une machine” (1935), ibid., p. 244.
16J. Epstein, L’intelligence d’une machine (1945), ibid., p. 308.
17J. Epstein, “L’objectif lui-même” (1926), ibid., p. 129.
18J. Epstein, “La vue chancelle sur des ressemblances...” (1928), ibid., p. 185.
thing, as it were, a lift from an aesthetic objet to an ontological being. To a certain extent, the mobility of photogénie is not the mobility of primordial objects before they would be taken by the objective and inhuman eye of cinematographe, but the mobility of image, mobility re-presented (insofar as it is operated and projected) on the screen. In other words, photogénie is a concept tied to the filmic representation, more precisely to a technical operation of cinematographe.

3. A POETICS OF PHOTOGÉNIE

From the upheaval of the anthropocentric thought, I think of the possibility of photogénie as a poetic dimension of film language: the inexplicable metamorphosis of accessory images on the one hand and spectator’s sensation of the suddenness and evidence on the other.

3.1 Decor, an aesthetics of the momentary and the poeticty

Firstly, the photogenic aspects of image integrated in the animism are not severely elements exterior to a diegetic univers of film to the extent that they are employed for some decors, some humble and accessory details in the filmic univers. Epstein’s first recognition for photogénie comes with the descriptive dimension in a narrative film.19

The magnificent spectacle of photogénie is in fact nothing but a gesture of personage in the developing course of narration (in a large sense) of diegetic world, although its function is not for developing a dramatic event of story. It appears as an anecdote, not an argument, and its function would be initially a certain depiction for the character. And Epstein admits que each decor has a pole of attention and would be initially a certain depiction for the character. And appears as an anecdote, not an argument, and its function is not for developing a dramatic event in story. It narration (in a large sense) of diegetic world, although its function is not for developing a dramatic event of story. It

Close-up shot is the soul of cinema. It can be brief, because photogénie is a value of order of second. If it runs long, I do not find any pleasure continuously. Some intermittents paroxysms touch me like stings. Until today I have never seen the pure photogénie for a whole minute. Thus it should be admitted that it is a spark and an abrupt and recurrent experience.21

The aesthetics of the momentary which Epstein perceives in photogénie seems have an another dimension, different from the figurative, insofar as it forms for him a common quality of poetry and of cinematographe, distinguished from theatre and literature (it indicates here a dramaturgy).24 It is separated from the narrative figuration. As we see it, this aesthetics of the abrupt, momentary and recurrent does not come from the configuration of a shot as bloc-duration, but from the interaction with spectator.

Then, the most beautiful lies remain without force, whereas truth bursts at first sight, strikes spectator with the suddenness of the evidence, arouses in him an aesthetic emotion, a sort of admiration et pleasure.25

Photogénie eliminates the concept of decor in the filmic univers at the moment of spark when the decor captures spectator and spectator tastes in his turn abruptly a pure pleasure: indeed, “there is not an accessory in cinema.”26

And yet, it seems to me that the image-decor felt like

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22J. Epstein, Bonjour cinéma, ibid., p. 93.

23Ibid., pp. 93-94. (“Le gros plan est l’âme du cinéma. Il peut être bref, car la photogénie est une valeur de l’ordre de la seconde. S’il est long, je n’y trouve pas un plaisir continu. Des paroxysmes intermittents m’emuevent comme des piqures. Jusqu’aujourd’hui je n’ai jamais vu de photogénie pure durant une minute entière. Il faut donc admettre qu’elle est une étiologie et une exception par à-coups.”)


the being is equivalent to the poetycities proposed by Ro-
man Jakobson, linguistic Formalist, in his article *What is poetry?* (1933). According to Jakobson, the poeticity 
means the poetic function of language and indicates an 
element sui generis, i.e., an element that we cannot re-
duce mechanically to another elements. He writes :

> The word is felt as word and not as a simple substitut of named object nor as an explosion of emotion. In this way, the words and their syntaxe, their meaning, their external and internal form are not index indifferent to the reality, but possess their own weight and their own value.27

As shown, the photogenic images raised by the cin-
ema to the rank of individuals are no longer the refer-
tential index of the real, of the reality. The images exist in 
themselves. It is likely that they have a poetic function of film language in the filmic univers.

3.2 Spectator’s experience: the sensation of evi-
dence and pleasure

For the part of spectator, an image of sea as decor is 
felt in an obvious way as being-sea. What film gives to us 
is an immediate perception of being-mountain, being-
sea : it occurs occasionally,28 and unexpectedly.

This experience consists of a sensation of the evi-
dence, of being-there and of the present, i.e., the senti-
ment of sensible evidence and of sensible presence :
“a sentiment as evidence where all of demonstration 
would be stopped, and there is anything else to say.”29
It is the experience of «being-there» with image : that of 
ilusion is to be dismissed. It is an experience of qualita-
tive lift from an image to the generalised object.30 And 
this sensation of evidence comes with an aesthetic emo-
tion, a sorte of admiration and pleasure, as a childlike 
jouissance before pyrotechnic fireworks. If I take the 
expression of Jean-François Lyotard in *Acinéma* (1973), 
the mobility of photogénie is a sterile movement : “pure 
pleasure to see the agile life”31, says Epstein.

This spectatorial experience is not simply met in a 
narrative film, but also occurs with images of news.32 It 
means that the dichotomy between the narrative and the 
documentary would not be valid insofar as photogé-
nie concerns an unexpected experience of spectator in 
front of any image.

On the other hand, spectatorial experience is not a 
passive experience, but an active experience of a new 
act of construction, because Epstein conceive the work 
of construction in the mind of spectator, in his eyes and 
in his soul, as an unconscious mathematics.33 In this 
respect, photogénie of movement (operated in close-
up and at a slow motion) on screen corresponds to a 
composition of emotion, i.e., movement of sentiment 
on spectator, his sentimental agitation. If I may say so, in 
the play of photogénie, an external movement provokes 
an internal movement. Epstein says that film screen is 
a place where the actor’s thinking meets the spectator’s 
thinking, and this encounter takes the material aspect of 
being in act.34

To sum up, a new reality revealed by the inhuman eye 
which sees better and otherwise than the human eye, 
our subjective eye, touches vis-à-vis us, makes us spring 
out35, and gives rise to an aesthetic emotion of pure 
pleasure, with sensation of evidence.

4. CONCLUSION

We have perceived thus far that Epstein’s conception of photogénie contains various aspects and its mysteri-
ous aspects provide a possibility of poetic language in film : the revelation of the invisible by the representa-
tion, the autonomous value of being-image (for ex-
emple, being-sea as a kind of landscape image in slow 
motion that we meet so occasionally in Epstein’s films) 
as the poeticity, the experience of a new language, even 
strange to spectator in diegetic univers, which is related 
to the experience of being-there, of sensible evidence, 
and to aesthetic emotion of pleasure without separation 
between the fictional and the spectatorial nor frontier 
between the narrative and the documentary.

However the photogenic aspect of image would not 
exist without its figurative dimension, although it is a

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27R. Jakobson, “Qu’est-ce que la poésie?” (1933-1934), (trad. du tchèque par M. Derrida), Huit questions de poétique, éd. du Seuil, 1977, p. 46. (“Le mot est ressenti comme mot et non comme simple substitut de l’objet nommé ni comme explosion d’émotion. En ceci, que les mots et leur syntaxe, leur signification, leur forme externe et interne ne sont pas des indices indifférents de la réalité, mais possèdent leur propre poids et leur propre valeur”)


29Ibid.

30J. Epstein, Bonjour cinéma, ibid., p. 87.

31J. Epstein, “Ciné mystique” (1921), ibid., p. 99.


33J. Epstein, “La vue chancelle sur des ressemblances…”, ibid., p. 185.

34Ibid., p. 187. (“[…] l’écran cinématographique est un lieu où la pensée actrice et la pensée spectatrice se rencontrent et prennent l’aspect matériel d’être en acte.”)

35From this point of view, the sensation of photogénie is compared to Eisenstein’s concept of ecstasy in spectator. See M. Olivero, “Élargir le cinéma : la photogénie d’Epstein et l’extase d’Eisenstein,” Jean Epstein : Actualités et postérités, Presses Universitaires de Rennes, 2016, pp. 141-152.

matter of play of the signifier. It makes an inherent tension in the filmic universe at the purely visual moment of spectacle. The moment is not simply that of rupture, depriving a force from dramaturgy (story), but a moment of qualitative lift that occurs in image (on the plane of representation that the image becomes a being, and an accessory decor becomes a dramatic personage of another dramaturgy), and then in spectator (on the plane of aesthetic reception in which spectator has the sentiment of the obvious, with pure pleasure and admiration — which reminds me of a sentiment of the sublime, insofar as it is accompanied with agitation of mind and pleasure, and if I may also consider Edmund Burk’s definition that the sublime is the cause of admiration). In this respect, the photogenic aspect would be accomplished only when it touches spectator in an obvious way and gives rise to an aesthetic emotion (pleasure and admiration) in him. It is thus likely that Epstein’s poetics of photogénie opens a way to a phenomenological poetics of interaction between the constructed world of image and the perceptive field of experience. That is where we find a Epstein’s avant-garde position as fusion between spectacle and spectator, between art and life.

5. REFERENCES


ABSTRACT

In the history of evolution of Chinese painting, Shi Tao is a unique artist to all of us. Born as a royal of the previous dynasty, Shi led a wandering life for a long time. His life experience—frustrated with mundane affairs, immersed in the peace of philosophy and religion, and gained fame and wealth once in a while—helped to form his own artistic genre and aesthetics thought. Shi’s famous aesthetics theory Yi Hua, which combines the meaning One Draw and One Stroke together, is not only a comprehensive expression of the theory system of Chinese traditional painting, but also an expression of individualism.

This article begins with an extraordinary series of works of Shi Tao collected by Metropolitan Museum of Art, New York, known as Gui Zhao album. It was created in 1695, while Shi ended his unsuccessful North Travel and sojourned in one of his friends for a short time. Based on the classical texts, poems and other documents, I try to reconstruct the background of this work, to show that a practical world influences and invades the artist’s spirit world every hour and moment. Using Gui Zhao as an example, I try to follow how Shi’s individual artistic genre forms, grows and visualizes under pressure from the outside, and give my interpretations to this tension-filled process. At last, I explore the aesthetic idea of Shi Tao through his Gui Zhao album. Modernity and religion, commercialization and de-vulgarization, he is the sum of all those contradictions. “I always use the way of my own”, as Shi himself said in his Friar Bitter-Melon on Painting, perhaps is the most appropriate conclusion of his life.

1. Introduction: Life and Background of Shi Tao

Shi Tao (1642-1707), an Individualist painter of the early Qing Dynasty, is regarded as “one of the most creative ones among later Chinese painters”. Among many of his painting accomplishments are his flexible use of painting techniques, the free employment of his poetic sentiment and his capricious style, with his famous aesthetics theory Yi Hua being the most significant. Yi Hua emphasizes the cultivating of individual style and the rich variations of art, so as to maintain the unique free elements, stay true to oneself and manifest the essence of artistic creation and appreciation.

War time always leads to the flourishing of art. For an adherent of the Ming Dynasty, art becomes a means of upholding his belief and self-protection in a war-ravaged land. This is especially true for a royal of the previous dynasty. So he ended up becoming a Buddhist monk and assumed the name Shi Tao. Traditional Confucianism emphasizes loyalty to the emperor, so even if his time was the Qing Dynasty, he still refuses loyalty to a different race.

During the first fifty years of his life, he followed Zen master Lv-an and received orthodox religious instruction. Then he wandered in Xuan Cheng, Anhui, and Nanking and Yangzhou, during this period, he was accepted by Emperor Kangxi twice, in 1684 and 1689 respectively, which gradually boosted the fame of his painting. Later on, he went to Peking to find patronage for his promotion within the monastic system, yet in a letter to his friend were these lines: “In the past half of my life, I wandered from one place to another. Monk as I am, I am more inclined to the mundane affairs. For so long a time I’ve been on the way, just in searching for a man I appreciate”. From this we can see that he was tired of worldly ambitions and hoped for the retreat to nature and the truth of life. In 1696, Shi Tao renounced his Buddhism and turned to Daoism, but he did not stay in the temple. While building “Da Di Hall” (his home in Yangzhou), Shi Tao completed Gui Zhao. “Gui” means “to return” and “Zhao” is a tool used for rowing.

When compared with the other voluminous paintings of his later years, Gui Zhao stands out for the delicate arrangement of subjects, the combination of capricious brushstrokes and calligraphy and the free-will intermingling of poetic sentiment and painting. Gui Zhao is currently collected by Metropolitan Museum of Art, New York. It’s a volume of 24 pages, with each painting is a
2. A Review of the Artistic Background of Gui Zhao

There is no specific time record on the pages of Gui Zhao, and only in the inscriptions of two pictures (the fifth of a small boat and the sixth of lotus) is the place White Sand Village mentioned, implying an ambiguous time and place. Therefore, this becomes the clue in the exploration of Shi Tao’s possible motivation and environment of painting.

According to the detailed investigation by Mr. Zhu Liangzhi, during Shi Tao’s stay in Zhenzhou in the summer of 1695, he used to visit the White Sand and Green Bamboo Village where Zheng Zhaoxin stayed (Zhu Liangzhi, 2005). He drew a picture called Rafting in the Village with a poem on it. He also finished another work entitled 13 Landscapes of White Sand and Green Bamboo Village and wrote one poem for each place. Unfortunately, neither works can be found today, but the poems are kept till now through the Sketches of Rangli Pavilion by Lu Xinyuan and the Inscriptions of Shi Tao the Hermit by Wang Yichen.

From the record of Lu Xinyuan, we can clearly see how the picture Rafting in the Village was first created and then widely spread. It must have been a pleasant boating tour accompanied by friends like Zhong Zhi and Juan Zhai. Shi Tao was also invited to compose poems and draw pictures in Zheng Qian’s new garden, and was well accommodated by the hospitable host.

There are time intervals between the three paragraphs of inscription. The lines such as “host like Zhong Qian” and “how lucky I am to get acquainted with the noble” clearly suggest that Shi drew the picture for Zheng Zhaoxin, while the two four-line poems in the second paragraph purely describe the scenery, as if this is merely an outing with no other intentions, in order to dilute the feeling of utilitarianism through the friendship among peers. Then Shi Tao recorded a sincere poem by other people and gave this picture to Mr. Qi Xian. We cannot figure out why this picture of White Sand Village, which should be a gift for Zheng, was given to another person. At that time, association with the group of merchants from Anhui, who were known as Confucian Merchants, had become a secret source of income for the scholars.

The above analysis of Shi Tao’s motivation of drawing and the attribute of the work will become a reference for the pages of Gui Zhao.

It is noted in Inscriptions of Shi Tao the Hermit (Lu Fusheng, 2009) that 13 Landscapes of White Sand and Green Bamboo Village was created for Zheng Zhaoxin. There are 13 five-word poems at the bottom of the picture about 13 landscapes, which are just the 13 places of interest in the newly built garden of Zheng Zhaoxin. Thus the attributes of the 13 pictures are obvious. Also, many scholars have pointed out that the scenery in the picture are somehow relevant to that in the pages of Gui Zhao, like the Autumn Hill, the White Cloud Pavilion, the Lotus Lake, the Carex Pavilion and etc.

It is rather an escape from the connection between the environment and the picture than an implication of that. To some degree, Shi Tao prefers to imitate previous poems and paintings to match with different occasions. It is just this kind of escape that turns his motivation of painting from extroversion to introversion.

The first page of Gui Zhao is about a small boat drifting down a wandering brook. On both sides there are cliffs and old trees; a stone bridge is depicted with black ink while white clouds and thick forests merge together in the upper part. The poem on the opposite page is written in Zhong Yao calligraphy (Wen. Fong, 2006):

Leaves fall with the wind, and the remaining mist flows with the stream. A small pavilion stands beside the green brooklet, and the cloud swells in coldness.

There is actually no pavilion in the picture. Zhu Liangzhi believes that there is a faint existence of pavilion alongside the bank, but after closer observation, it is merely an illusion caused by the blank space between the rolling mountains. As is shown in the picture, the light-colored brushwork is the same with the way of depicting the mountain stones in other parts. The feelings expressed in the poem and those in the picture match with each other. The desolate sense of autumn with the relieving sense of home-coming, as well as the lonely atmosphere around the pavilion which suggests

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2 Zhong Zhi (Gu Youxing) and Juan Zhai (Xian Zhu) are experts in poems and pictures. They regard themselves as adherents of the former dynasty, and participated in the celebration of the Zheng’s new garden together with Shi Tao.

3 Namely Zheng Zhaoxin, an influential merchant in Anhui.

4 According to Poems of the Dynasty: Wang Hongwen, also called Qi Xian, from Jianzhou.

5 See the illustrations by Wen. Fong and Zhu Liangzhi.

6 For example, in the pages of Gui Zhao, at least poems on the 5th, 7th, 9th, and 12th pages are certain to have appeared in other works, while the composition in the 3rd, 6th and 9th are very much similar to Shi’s other works.
the existence of people, forms the images with tension. Then these images of poem are filled into the painting: the tidy and lonely branches typical of Shi Tao’s style are mediated by the pervasive cloud; the stone bridge, which is the symbol of village and human, is shown with the darkest ink; though the small boat is alone, people can feel it drifting down the water and there appears part of a path at the left bottom of the picture. The images seem to be in between of a wandering loneliness and an assuring expectation, which is really fascinating.

Is this picture related to the White Cloud Village alongside the East Brook mentioned in the 13 landscapes? The poem in the picture *White Cloud Village alongside the East Brook* is merely an appreciation of the scenery with no personal feelings, and only phrases like “the East Brook” and “white cloud” are related to the meaning expressed in the picture. The aesthetics of the poem is much inferior to those in *Gui Zhao*. Even for the scenery of White Cloud Pavilion, Shi Tao expresses much more meanings in the poem and the picture than the scenery itself, which reveals certain features of an autobiography.

The pavilion as a particular image initially appears in the 7th page (Figure 1), and the poem goes:

The desolated pavilion stands drearily in the desolated mountain; the old tree with no flower leans on the rock along the waterside. Accidentally in my after-dinner walk have I found this place, this chilling miserable place among the gloomy slanting sunlight.

While he wrote in the poem “Carex Pavilion” that:

The clouds are pitiful, and I come up to this pavilion with some concerns. The east wind has just landed on the ground, but all the fields have turned green. If anyone wants to have a drink with me, I would stop my time to go with him.

Apparently, the aesthetics in *Lonely Pavilion* is far away from the White Cloud Pavilion and the Carex Pavilion. Actually, this poem is from one of Shi Tao’s previous paintings in the early years (Figure 2). All the old images of the desolated mountain, the lonely pavilion, the old tree, the rock in the water and “the blind noble” (Shi Tao’s alias) searching for a secluded place appear in the previous painting to express a miserable feeling. Judged
from the signature of “the blind noble”, this should be a work finished after Shi Tao’s return to the south between the autumn and winter of 1693.

In comparison, Shi Tao creates a more absurd style in the pages of Gui Zhao about two years later. The ink points representing the mountain tops in the original paintings are released to sprinkle over the cliffs, the stone banks and even the water far away, which express the idea of desolation in a more abstract way. In the limited space of painting, the pavilion is closely surrounded by the mountain stones and the person is like a prisoner just freed. However, the water takes up almost half the space and the dense ripples are flexural and scattered all over. Shi Tao achieves the echo to the past in choosing a previous poem to match with the present scenery and mood.

In the 5th page of Gui Zhao(Figure 3), the Carex Pavilion is also mentioned, and the poem on the opposite page goes like:

I am a frustrated sojourner, revisiting the old haunt. Unable to afford a mountain house, I just sleep in this small place. Looking beyond the river and viewing the whole world, I still prefer the Carex Pavilion. I bring my family on the small boat and never use the fishing tool.

The annotation at the end of the poem reads: “I wrote this while I stopped here and then went on a boat tour.” The inscription goes: “This is a farewell poem before departing from the White Sand Village; people under the tree are crossing the river.” There are two versions of the first line of this poem and the one on the picture is not the one first created. This inscription strongly suggests that Shi Tao restates his previous work on the boat rather than creates a new one at somebody’s request. It would be helpful for us to reconsider the attribute of the whole album if this crucial point is clarified.

There seems to be a typical desolation and feelings of “I look around the river and over the horizon and still prefer the Carex Pavilion.” in the whole poem. Shi Tao once loved sincerely this place, but sadly it is not his final destination. In the last line “I bring my family on the boat and never use the fishing tool,” there is no accurate explanation to the word “fishing tool” (Danding). It is likely that Shi Tao created this word by himself. "Dan" refers to a fishing tool made of bamboo. Both the dictionary of the poem and the situation in the picture point to the famous story of “biting the hook as you like”. Talents from all the times are waiting for the favor from people of high rank. Their self-value must be confirmed through identity and social status.

Shi Tao reflects on this question in the picture. On the drifting boat, the person, with a hat of the former dynasty on his head, bend and bow to the blank water. Such a sorehead noble, such a humble gesture and the waving hatband make the previous ambition even more ridiculous and bitter.

Apart from the several pictures discussed above, other characteristics of Gui Zhao can also demonstrate that it is not created by the author to cater to certain customer or other external needs. For one thing, since Shi Tao has finished a whole set of pictures and poems of the 13 landscapes, if he wants to show some connection, why are all the poems in Gui Zhao selected from previous works rather than those from the 13 landscapes? It is because Shi Tao desires a free space; for another, there are extreme freedom and skipping in Shi Tao’s choosing of material, composition, inscription and calligraphy style. This is almost an experimental method instead of the albums of unified style he created in Da Di Hall in his late years. The latter style is featured by similar landscapes (some with different kinds of flowers). The difference between the two styles is especially obvious in terms of the authors attempts in emphasizing the correlation between the calligraphy and the painting.

In summary, in the creation of Gui Zhao album, Shi Tao has given full play to his talent. After it is finished, the album might either belong to himself, or was given as a gift to one of his friend (who has shared similar destiny). This album did not appear until many years later when it was purchased by a Japanese collector.

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Figure 3. the 5th page of Gui Zhao

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6Compared with other poems for the 13 landscapes, this poem implies Shi Tao’s special love for the Carex Pavilion. For example, “The clouds are pitiful, and I come up to this pavilion with some concerns” and “I would stop my time to go with him.”
3. Gui Zhao and the Aesthetics Theory of Yi Hua

Friar Bitter-Melon on Painting is a relatively complete collection of Shi Tao’s theories, with Yi Hua being its first and foremost chapter. Yi Hua is a concept in painting coined by Shi Tao. It’s the governing law of painting. According to Zhu Zhiliang’s observation, Shi Tao began his preparation for Friar Bitter-Melon on Painting around the year of 1693, when he returned to Yangzhou and completed it during 1696 to 1700. Gui Zhao is a reflection on the process from going into the society and retreating from it. If we are to get a glimpse of Yi Hua by way of Gui Zhao and figure out their connection, we have to, first of all, understand the connotation of Yi Hua and its significance to Shi Tao.

“The idea of Yi Hua (which combines the meaning One Draw and One Stroke) originates from Zen, and incorporated Confucianism, Taoism and the studies of the Book of Changes. Here the ‘one’ is not the numeral one, not One draw and One Stroke, but a pure experiential macro level that relies heavily on one’s inspiration.” (Zhu Liangzhi, 2005) Yi Hua means undifferentiated “law”, which stems from the same vein of Mahayana. Being an insightful Buddhist for a long time, Shi Tao used Yi Hua for the Buddhist term “Dharma”, namely the guiding principle that refuses the bondage of other laws. Shi Tao values “close to nature, use the thought as the source, creativity is the root”. He uses Confucian thought to re-inforce the innovative spirit of Yi Hua as the source of painting.

Shi Tao believed that techniques are necessary for painting, but the painter employs techniques instead of being bound by them. To paint is to express one’s unique experience. “The Chinese label calligraphy and painting as the ‘koan’ of an artist. As a sign or image of the mind, a piece of artwork can reveal the outlooks, thinking and self-cultivation of a person as an artist.” (Wen. Fong, 2004) Chinese artists are never satisfied with the form itself, what they care more about is the world of meanings behind the form.

Nature had always been the source for Shi Tao’s inspiration. Even if the subjects had been painted by former generations, he called for painting after nature, instead of imitating the manner of ancient masters. In Gui Zhao, Shi Tao created new aesthetic pattern by observing nature. For example, the “Dead Wood” on the tenth painting has an antecedent by Li Cheng, the Northern Song painter. However, he crafted “newness” by modeling the dead wood into a lifelike beauty with light make-up. In the twelfth painting, adding a touch of dark ink to the tips of daffodil petals for an enhanced effect was an innovation by Shi Tao, which endowed the daffodil with animation and brought about new notions. In the flexible using of calligraphy inscription, many variations were made from basic technique of drawing. Shi Tao could change and adopt different fonts that’s close to his thoughts and emotions at will, including Zhong Yao calligraphy, Ni Zan calligraphy and Lishu [ an ancient style of calligraphy current in the Han Dynasty (206 B.C.-A.D.220)]. He could also draw the strength of Lishu and Kaishu and forge his own writing style. The changes and contrast in the layout of calligraphy and painting also formed his highly-personalized manner. For example, in the fifth painting “Poverty-stricken Hermit”, the empty picture contrasts starkly against the inscription that overflows, which further highlights the narrow boat that signifies a harbor for the heart— Shi Tao was seeking a haven where he could rest his heart. The theme of nostalgia is a permanent one in Chinese art, so “the anticipation for an ideal life and the hope for a life without mundane affairs become the focus of artists’ attention.” (Zhu Liangzhi, 2014)

In Yi Hua, the artist is supposed to free himself form the conflicting relationship between heart and matter and that between heaven and man, return to the “One” world of unification of man and heaven, discard mundane thoughts, transcend the dichotomy of the subject and the object and restore one’s true position. Shi Tao named the place he lived at old age “Da Di Hall”, his emphasis of “Di” in Gui Zhao album shows his old-age reflection, just like a poem he wrote to his cousin Zhu Da (another renowned monk painter). The word “Di” means to wash away, to cleanse, to clean karma resulted from “a flash of thought”. Shi Tao used Buddhist term to show his determination to clean, one the one hand, in seek for Zhu Da’s affinity and manifest the convergence of late Zen and Neo-Confucianism which asserted that one should remain true to himself.

The themes of painting in Gui Zhao seems traditional at first look. “Six pages of landscape painting and six pages of flowers appear in turn. The order of the flowers corresponds with the four seasons: the plum (the second painting) and the orchid (the forth painting) belong to spring; the lotus (the sixth painting) summer; the chrysanthemum (the eighth painting) autumn and dead wood, bamboos (the tenth painting) and daffodils (the twelfth painting) winter.” (Wen. Fong, 2006) Traditional Chinese culture attaches great significance to a person’s character and art is a vehicle to express one’s pursuit for sublime qualities. The “four gentlemen” (Plum, orchid, bamboo, chrysanthemum) and lotus and daffodils have such implication. But what Shi Tao want to express most through the paintings is his real state of life—a lonely
hermit who wanders and strives to survive.

4. Shi Tao: Modernity and Influence

The relationship between “Yi Hua” and “Zhong Fa” (others’ way) can be seen from Gui Zhao, but why does Shi Tao proposed “Yi Hua”? “Yi Hua” is sticking to one’s own way instead of following others, which runs counter to the ideas of the orthodox masters (e.g., The Four Wangs) that value the imitation or inspiration of old masters.

In the late Ming Dynasty, Dong Qichang’s theory of painting which thinks highly of the Southern School of Chinese painting and despises the Northern School has had huge influence on the later development of Chinese painting and established the paradigm for the Orthodox School in early Qing dynasty. Shi Tao, however, had run counter to the Orthodox thought. In a colophon dated 1686, Shi Tao wrote: “In painting, there are the Southern and the Northern schools, and in calligraphy, the methods of the Two Wangs (Wang Xizhi and his son Wang Xianzhi). Zhang Rong (443–497) once remarked, ‘I regret not that I do not share the Two Wangs’ methods, but that the Two Wangs did not share my methods.’ If someone asks whether I [Shi Tao] follow the Southern or the Northern School, or whether either school follows me, I hold my belly laughing and reply, ‘I always use the way of my own!’ “For Shi Tao, though others have merits to be learned, they cannot convey his thought. There is a world of difference between imitating others and creating on your own. Shi Tao’s words are not out of arrogance, but like the Buddhist thought that “There is Buddha nature in every sentient being”. So one can create a unique painting according to his/her thoughts and moods. Gui Zhao is just a case in point, because it’s a life chronical of his thoughts in later years and it’s exuberant.

Shi Tao played an important part in transiting the history of Chinese painting. Jonathan Hey, in his book Shi Tao: Painting and Modernity in Early Qing China (2010), pointed out that Shi Tao himself is not afraid to acknowledge his identity of being an adherent. On the contrary, this identity is of great significance for Shi Tao in developing customers, mainly the rich Confucian Merchants from Huizhou on Yangzhou’s painting market and establishing his own artistic image. But I think that Shi Tao is forced to sell paintings for a living, and there is a strong current of creative ideas to promote his art. His aesthetics and artistic creation time directly affected the Yangzhou School. Yu Jianhua and Pan Tian-shou think Shi Tao kicked start the art development in Yangzhou. Since the time of emperor Kangxi during the Qing dynasty, fakes of Shi Tao’s calligraphy and paintings has abounded with the market, making identifying the authenticity a challenge facing Shi Tao studies, which further demonstrates his far-reaching influence in the development of Chinese painting.

Since the 19th century, Shi Tao has attracted a large number of researchers from home and abroad, especially those distinguished scholars and artists who study the history of Chinese painting. They have regarded him as a painting master. Famous Contemporary artist Wu Guanzhong, in his Shi Tao: The Grand Master Monk, commented that Shi Tao is the starting point of China’s modern art, because he revealed the essentials of painting. For example, in Friar Bitter-Melon on Painting, there is a concept that respects one’s feelings, it encourages the painter to express his authentic feelings by all means. In the art practice, Wu is also inspired by Shi Tao. He introduced Shi Tao’s ink to watercolour and incorporated Shi’s artistic conception into oil painting, combining the modern taste of Shi Tao’s art works and modern Western modelling concepts together, thus became a great master.

As the Qing Dynasty was replacing the Ming Dynasty, Western culture and art was brought into China, the spread of Western influences to the East began. Shi Tao’s modernity stemmed not from drawing inspiration from Western Modernist painter, but rather, it is rooted in traditional Chinese religious and philosophical thought. It’s a self-renewal of returning to art origin from the development system of Chinese painting, and will continue to give us infinite inspiration and reflection.

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Compared with other poems for the 13 landscapes, this poem implies Shi Tao’s special love for the Carex Pavilion. For example, “The clouds are pitiful, and I come up to this pavilion with some concerns” and “I would stop my time to go with him.”
Shanshui aesthetics and the visible:
Danto to Jing hao with Muqi, Xu bing, and Ma Yansong

ABSTRACT

Contemporary artists such as Xu Bing and Ma Yansong use traditional Chinese aesthetics to create works that connect individual viewers with nature. Yet, these two artists also pose a special challenge for Chinese aesthetics. Xu Bing’s *Book from the Sky* (Tianshu) (1987-1991) displays pseudo-characters that have no referents, while Ma Yansong’s *Feelings are Facts* (2010), made with Olafur Elisson, shows an emptiness of space that contains no objects at all. Jing Hao’s 10th century aesthetics for *shanshui* painting does help us explain how illegible graphic images and voids of space exhibit an element of design that provides a unifying resonance with nature. His text *Bifa Ji* points to a specific element of design — *zhi* — that is essential for images that enable paintings to resonate with the vitality of nature. What meanings can we assign to *zhi*? I propose to translate *zhi* by turning experimentally to Merleau-Ponty’s language of the visible. This experimental translation is promising. It improves our interpretations for traditional ink paintings by Muqi, the pseudo-characters of Xu Bing and the voids of space in Ma Yansong’s *shanshui* architecture.

1. CONNECTION WITH NATURE: XU BING AND MA YANSONG

One human need today is for a more intimate connection or union with nature. Some works of art and texts of aesthetics increase our awareness of such a union, because they reveal that the individual person’s own unique existence is displayed by the same field that shows nature and environment. Some contemporary Chinese artists and designers, such as Xu Bing and Ma Yansong, use principles of traditional Chinese aesthetics to create graphic designs and architectural spaces. Thus we may expect traditional Chinese aesthetics to provide language that can explain how the printed characters in Xu Bing’s *Tianshu (Book from the Sky)* (1987-91) and the voids of space in Ma Yansong’s *shanshui* architectural designs give individual viewers a unifying resonance with the vitality of nature.

Xu Bing and Ma Yansong offer works that provide test cases for the strength and flexibility of traditional Chinese aesthetics. With *Tianshu*, Xu Bing presents “fake” Chinese characters that he carved into wood blocks and then printed; so his installation consists of books and sheets of paper with characters that are illegible and without referential meaning. Ma Yansong’s installation piece, *Feelings Are Facts* (2010), created with Olafur Eliasson, is equally challenging. It presents spaces that display no perceptible objects or things, and yet Ma Yansong claims that the viewer acquires a sense of being in nature from looking at these voids.1 The task here is to demonstrate that traditional Chinese aesthetics is powerful enough to explain how the illegible characters in *Tianshu* and the voids in *Feelings Are Facts* give each viewer an awareness of connection and resonance with nature.

It is clear that Xu Bing and Ma Yansong use Chinese aesthetics to develop their works. The art historian Wu Hung claims that Xu Bing is influenced by traditional Chinese aesthetics and culture in making *Book from the Sky* (*Tianshu*).² Although the characters in *Tianshu* fail to designate objects, Xu Bing claims that he created his meaningless book to end the game of books during the culture fever of the 1980s that made him “weary of language.”³ The making of the illegible *Tianshu* was an exercise in practical activity that brought Xu Bing closer to nature. Ma Yansong is much more explicit about using *shanshui* (山水 mountain water) aesthetics from the Southern Song dynasty as a model for an architecture.

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of voids and gaps that is to create the feeling of being in nature. Ma Yansong’s use of the title Shanshui City for his urban designs is a sign that he uses principles of shanshui painting to infuse nature within the individual person’s life, or to realize a unity of objective existence and the interior life of the viewer. He states that it is necessary to pay attention to “the gaps and voids” between buildings, or to “the relationship between negative space and the whole,” in order to give an individual person an awareness of being in nature. When he describes in Shanshui City the role of voids, Ma Yansong follows his earlier descriptions of Feelings Are Facts. Spaces emptied of perceptible things open the individual person’s senses and give a feeling of connection with nature. Therefore, the task is to develop an interpretation of Chinese aesthetics that can point to some element of design that enables the illegible characters of Tianshu and the spatial voids of both shanshui architecture and Feelings Are Facts to nourish the relationship between humans and nature.

What traditional Chinese aesthetics may be expected to provide is some particular term for an element of design that is present in graphic and architectural works that are illegible or formlessness. The illegible characters printed in the books and banners of Tianshu tend to emphasize the sensuous surface of paper and the space within which the viewer circulates. We can anticipate that traditional Chinese aesthetics contains some term for the formless surface of the paper that helps to create a resonance with nature. Similarly, we may expect to find a description of how some element of space between built forms provides the viewer with a unifying resonance with nature.

Since Xu Bing and Ma Yansong create a resonance with nature by means of characters and formless spaces that make no clear references to material things, it is evident that their works are about a contact with nature that is anomalous from the standpoint of analytic philosophies of art such as Arthur Danto’s. Danto holds that works of art consist of meanings “embodied in the object in which the work of art materially consists.” The cases of Tianshu and shanshui architecture are unexpected, because they point to a special resonance that is produced by the observation of an element of design that is not experienced as a material object.

2. JING HAO’S BIFA Ji: ZHI AND RESONANCE WITH NATURE

Do texts of traditional Chinese aesthetics specify a formless element of design that is instrumental for giving an individual viewer a unifying resonance with nature? Yes. To show this, I use Jing Hao’s essay Bifa Ji, which is widely accepted as an influence on the development of shanshui painting from the Song Dynasty until today. Jing Hao’s aesthetic does not disappoint. He describes an element that must be abundant in any authentic image that conveys the vitality of nature and not just its forms and patterns. This element of design manifested in authentic images is designated by the term zhi (眞 substance). The task then is to find an adequate translation for zhi, so that Jing Hao’s aesthetic can be widely used to explain how Tianshu and shanshui architecture give an awareness of union with nature.

Jing Hao describes two kinds of images. Images of the first sort contain forms or shapes that refer to or resemble forms and objects in nature. Images of this sort do not produce a unifying resonance with the vitality nature. To produce such a resonance, the painter needs to create a second sort of image, an image that is authentic (眞 zhen) as a result of manifesting some feature other than resemblance or likeness to objects or forms in nature. The second sort of image manifests an element of design that is formless, since otherwise there would be no difference with images of the first type. Images of this second authentic sort are necessary for any painting that resonates with the vitality of nature. Although a shanshui painting displays a schema of representational images that includes forms of mountains and valleys, the painter “corrects” this first schema by adding a second composed of authentic images that effect resonance with the vitality of nature.

What then makes an image authentic? How does an authentic image differ from a conventional image that displays forms that resemble objects in nature? Jing Hao answers directly: the authentic image of the liveliness of nature includes an abundance of qi (气 spirit) and zhi. These two necessary features are translated by Stephen West as “vital energy” and “physical essence (zhi),” while Martin Powers uses the term “substance” to translate zhi. The question of interest is which element within an authentic image Jing Hao refers to when he uses the term zhi. What element of design is formless, present in an image of the second and authentic sort, and able to effect a resonance that connects the individual person with nature?

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Commentators find it difficult to settle on a suitable interpretation for *zhi*. One puzzle is that both *qi* and *zhi* are interior terms, as Stephen Owen points out. Thus, *zhi* seems to designate a formless element of design that is both interior to a person and also manifest in a way that leads Stephen West to call it “physical essence.” What element of design manifested by the authentic image is both interior to a person and also connected in some way to a manifest embodiment? Thus the term *zhi* is assigned a puzzling combination of meanings.

Another difficulty is that Jing Hao’s aesthetic includes the interior term *zhi* that makes his language incommensurate with Danto’s definition of art. Danto holds that artworks are meanings embodied in material counterparts, whereas Jing Hao’s account entails that authentic images resonate with the vitality of nature by displaying an element of design that is internal to the person and not material. In effect, Chinese aesthetics claims that authentic images manifest an interior element of design that resonates with some interior element that a person notices in looking at nature. Thus Chinese artworks are about a unifying resonance with nature that cannot be named by philosophies of art that define artworks as embodied in external objects or material things.

What is the way to end this incommensurability and to open communication between Chinese aestheticians and analytic philosophers of art? One solution is for those on the analytic side to look again at nature and again at images that are authentic in Jing Hao’s sense, with the aim of noticing some observable element that Jing Hao designates by means of *zhi*. It is necessary to create new terms in Euro-American philosophies of art that can be used to translate *zhi*. This is a necessary step if Jing Hao’s aesthetic of *shanshui* painting is to be appreciated by global audiences and used to explain how Xu Bing and Ma Yansong use illegibility and formlessness to effect a unifying resonance and contact with nature. The question is whether Euro-American philosophers will take an interest and make the effort to develop new terms for a fruitful translations of *zhi*.


Merleau-Ponty’s philosophy of the visible provides a term that may be suitable for translating *zhi* and ending the incommensurability that exists between Chinese aesthetics and analytic philosophies of art. What I propose is an experimental translation of Jing Hao’s term *zhi* with Merleau-Ponty’s term “the visible.” To appreciate the merits of this proposal, one may compare the features of *zhi* with those that Merleau-Ponty attributes to the visible. The comparison reveals similarities with respect to an observable element that is formless, interior to the person, and not perceived as an object. I propose a comparative aesthetics that places Jing Hao’s language for *zhi* alongside Merleau-Ponty work of 1959-61 that refers to the visible as an interior element of embodiment.

Consider what Merleau-Ponty says about the visible. Taking up the point of view of the painter, he refers to the visible as an element that is not here and now in the way that material objects are. The visible is instead an interior principle that provides a general atmosphere that is present even before a person has perceptual experiences of particular forms or objects. The field of the visible is an interior principle, in the sense that it is manifested only to the individual person through monocular wholes that are privately displayed. Thus the field of the visible privately possessed by the individual person is both a context of interiority and a context for the display of exterior phenomena. Hence, the element of the visible has the role of unifying what is ordinarily referred to as interiority and exteriority. Moreover, Merleau-Ponty describes how the visible serves as theme that can be artistically presented. He describes how drawings by Matisse contain hollows or surfaces of the visible that are emptied of forms and shapes, and such images of emptiness displayed by the white paper create a reference to the element of the visible that gives the individual person an openness upon nature. These features of interiority, formlessness, inseparability from nature, unity of interior and exterior, and artistic presentation are also evident in Jing Hao’s account of the element *zhi* that is required in abundance in the case of images that are authentic. The term “visible” belongs to a non-objective language that refers to an observable element that provides the individual person with a display of interior existence and a display of natural phenomena.

Given the similarities, I am suggesting that we experiment by substituting the “visible,” in Merleau-Ponty’s sense, for *zhi* as used by the Chinese *shanshui* painter. I suggest that such a translation may be fruitful and worth consideration by the community of specialists in Chinese aesthetics.

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8Ma Yansong. (2014). Shanshui City, pp 48, 64-65. Zurich, Lars Muller Publisher.
4. MUQI, XU BING, MA YANSONG: TEST CASES FOR THE TRANSLATION

The fruitfulness of this way of translating zhi is evident when the resulting interpretation of Jing Hao’s aesthetic to images and spaces created by Muqi, Xu Bing and Ma Yansong. Jing Hao’s aesthetic can be used to explain how these three artists give the individual human observer an awareness of integration with nature.

One advantage of the experimental translation of zhi is that the images of enveloping emptiness in Muqi’s *Retuning Sails Off a Distant Shore* (13th century) can be interpreted in a novel way. The painting expresses the Chan Buddhist world view that enlightenment cannot be separated from the realm of embodiment and natural phenomena. The left side of the painting shows natural phenomena such as wind, while the right side displays the dimension of the visible. Since the visible is an interior dimension, it shows the individual person how the uniqueness of personal existence is inseparable from displays of nature. The painting is about returning from enlightenment and the opposite shore to an awareness of particular objects and phenomena.

Once zhi is translated by “the visible” in Merleau-Ponty’s sense, it is possible to harmonize Ma Yansong’s account of the spiritual and holistic effect of *shanshui* architecture. Although he notes the role of observable gaps of space in producing a awareness of contact with nature, Ma Yansong also describes *shanshui* architecture as producing a resonance with nature by means of feeling, mind, imagination, and an “ideal realm.” This creates a puzzle, since it is not clear how a design can give a viewer awareness of the actuality of nature, when *shanshui* architecture resonates with nature by means of mind and imagination. The experimental translation of zhi enables us to say that *shanshui* architecture exhibits space as an element of the visible, and this element of visible space enables a human viewer to recall through the imagination a liveliness of visible space, not experienced as a material thing, observed earlier during walks within nature.

Finally, there is the case of *Tianshu*. How do illegible characters give the viewer a unifying resonance with the liveliness of nature? One answer is that the illegibility of the characters leads the viewer to notice the visible surface of white paper. For Merleau-Ponty, Matisse uses line so that white paper is noticed as manifesting the dimension of the visible. Applying this to *Tianshu*, we can say that Xu Bing emphasizes the formlessness of the visible white paper between the illegible strokes of the fake characters. This gives the viewer a graphic image with an abundance of the visible that resonates with the visible dimension that gives the individual person an openness to nature.

The investigation here suggests that cases of *shanshui* aesthetics may depend on the dimension of the visible and not just historically determined forms of brushwork. Resonance with nature ends the separation of self and external environment, because the field of natural phenomena is the same field that manifests one’s own private existence through the visible dimension revealed in monocular fields that are displayed privately. Resonance with nature is produced by artistic images and spaces that emphasize the element of the visible. Thus, by using the terms of Chinese aesthetics, we can regard Xu Bing and Ma Yansong as connecting individual viewers to nature and satisfying the widespread need today for integration with the natural environment.
Genius (天才): The perception on the specificity of a painter and a painting in the late Joseon Dynasty

Chang, Eunyoung (Seoul National University, Korea)

1. After the concept of fine arts was introduced to Korea in the modern colonial times, a painting could get different value as an art. In the late Joseon dynasty, however, the modern perception on paintings began to germinate spontaneously, whereupon Cho Hee-ryong (趙熙龍, 1789-1866) could realize the specificity of a painter and a painting from a new perspective. Even though he learned how to draw a painting under Kim Jeong-hee who tried to secure the legitimacy of the south school literati painting, Cho Hee-ryong, who belonged to the commoners, thought that a painting was neither the li-pen (詩文书画之坏) nor the court painter's. He particularly emphasized that genius based on tian-ni (天倪, one of the most important attributes in a painter, and only the top of painter's head with God-given talent. Cho Hee-ryong thought that there were three kinds of talents, the first thing was genius (天才), however, shen-li (神力) could be reached when painters emptied their mind according to tian-ni and painted off the top of painter's head with God-given talent. Cho Hee-ryong mentioned was same as conveying mind in terms of knowing from birth (生而知之). Shenn from tian-ni, shenn could be learned and it was based on noble personality, noble personality made ch'i-yun (气韵) higher and higher ch'i-yun made style (風格) of painting remarkable; therefore only dignitaries or recluses could express their elegant emotion in their paintings, and their works were full of life and 'mysterious and marvelous (神妙)' Shen-li comes from a painter's God-given tian-ni, which is neither from mind nor from hands, but from the heavens. Then, what is shen-li that a painter can get from tian-ni? Kuo Jo-Hsu (郭若虚) said in his 'on the impossibility of teaching spirit consonance' that because ch'i-yun (氣韻) could not be learned and it was based on noble personality, noble personality made ch'i-yun higher and higher ch'i-yun made style (風格) of painting remarkable; therefore only dignitaries or recluses could express their elegant emotion in their paintings, and their works were full of life and ‘mysterious and marvelous (神妙)’

2. Changes in the recognition of a painter

Genius and Shen-li(神理)

In the history of Chinese art theory, after Ku K’ai-chih (顧愷之) mentioned ‘drawing mind by describing forms (以形寫神)’ and ‘conveying mind (傳神寫照)’, the meaning of ‘drawing mind (神寫)’ and ‘conveying mind (神寫)’ was magnified in a variety of senses. As a result, the theory on the literary painting emphasized conveying mind as drawing literati’s intentionality (意). Even though Cho Hee-ryong wholly didn’t accept the concept of conveying mind that was regarded as important by the literati, he also mentioned shen (神) as follows. "'Poetry and prose (詩文)’ and ‘writings and paintings (書畫)’ would collapse when they were secular. None but spiritual power (神力) could lift the weightiness of these two words (俗氣)."

Spiritual power was related with shen of the theory on the literary painting. It meant that it was important to express a painter’s shen when he or she paints. This spiritual power could be thinkable with shen-li, which Cho Hee-ryong said as below.

"Even though bamboos were formed in a painter’s mind, what would you do if hands could not follow? I think that it is neither in a painter’s mind nor with painter’s hands, but just from tian-ni. The painter doesn’t know how to reach shen-li by himself or herself."

Shen-li comes from a painter’s God-given tian-ni, which is neither from mind nor from hands, but from the heavens. Then, what is shen-li that a painter can get from tian-ni? Kuo Jo-Hsu (郭若虚) said in his ‘on the impossibility of teaching spirit consonance’ that because ch'i-yun (氣韻) could not be learned and it was based on noble personality, noble personality made ch'i-yun higher and higher ch'i-yun made style (風格) of painting remarkable; therefore only dignitaries or recluses could express their elegant emotion in their paintings, and their works were full of life and ‘mysterious and marvelous (神妙)’

Shen-li from tian-ni Cho Hee-ryong mentioned was same as conveying mind in terms of knowing from birth (生而知之), however, shen-li could be reached when painters emptied their mind according to tian-ni and painted off the top of painter’s head with God-given talent. Cho Hee-ryong thought that there were three kinds of talents, the first thing was genius, genius, not personality, was one of the most important attributes in a painter, and only the..."
painters who had genius were able to let Shen-li reached.

The way one lives in old age

Cho Hee-ryong expressed that doing a painting was ‘the way one lives in old age’, which signified the perception on paintings with different values. This meant that doing a painting was not for self-cultivation, spiritual enlightenment or as a pastime for a literati amateur painter. Doing a painting, it sure was the way for Cho Hee-ryong to console painful time in Imja-island, and to relieve his resentment in the place of exile. He began to draw a painting every day after Woo-seock, met in Imja-island, had admired Cho Hee-ryong’s painting. From that day, he drew a painting and never missed a day for several years.

Furthermore, Cho Hee-ryong said, “If someone send me a bottle of alcohol and one shoulder of pork every day, I will give my paintings right away. If not, I will crumble and burn them not to let them out of the door.” It shows that his recognition for a painting was gradually changed. In the 19th century of Joseon, the interest in collecting paintings and calligraphic works was already popular, also among noblemen and commoners buying and enjoying calligraphic works was popular. Cho Hee-ryong asked Yoo Hak-young how much he could earn from selling his paintings and calligraphy. From that day, he drew a painting and never thought about getting paid for a painting denying the perception on paintings with different values. This meant he began to perceive the concept of an artist as a main agent of creation; he, moreover, mentioned that there was a particular person who could do a painting differently, and the particular person meant a painter who perceived himself as a painter who was different from a literati amateur painters and a court painter.

Especially, what Cho Hee-ryong said, drawing a painting was beyond ‘forest(s)’ and ‘bells and caldrons’ indicates he began to perceive the concept of an artist as a main agent of creation; it was discussed in a different context from the art theory of southern school, which emphasized a noble character. He, moreover, mentioned that there was a particular person who could do a painting, and the particular person meant a painter who perceived himself as a main agent of creation who possessed the distinction represented genius.

3. The perception on the specificity of a painting

Between resemblance(似) and non-resemblance(不似)

Cho Hee-ryong drew his self-portrait in the same way that Su Shih had drawn a self-portrait along the shadow on the wall, and said ‘non-similar but very similar’ after talking about conveying mind. Because there were not proper features, it never looked like himself, but at the same time it described his distinctive character very well, even though he drew only his long face and short beard. Besides, he said that it was not important to visu-
was different from his real form. Therefore, describing
at the moment was not significant, and resemblance or
non-resemblance, both of them were him. He said sub-
sequently that in a face there were the three states of ex-
istence, which was the past, present, and future. It didn’t
matter if the image in the painting was alike or not be-
cause people had every different faces of the past, pres-
ent, and future. Thus, he said that he would face two-
himself between resemblance and non-resemblance.17
It means that paintings are related with other concept
of resemblance beyond the boundary of drawing a form
and drawing mind. That is to say, it is impossible to re-
fect the real form with a superficial description accord-
ing to the past, present, and future. That is why Shen-
li can be revealed in the whole process of painting that
a painter comprehends an object and depicts it on the
picture with painter’s genius between resemblance and
non-resemblance.

The orchid comforting people

Cho Hee-ryong said that doing a painting was for
comforting people in the world through his work <The
orchid comforting people>, and regarded sincerity as
one of the most suitable thing for paintings as follows.:
“Sincerity(眞率), these two letters are good for both po-
etry and prose, but the most suitable thing is a painting
because profound writings spring up inside a painting
without writings.”18 Even though paintings have no writ-
ings, the painting from painter’s sincerity is artistically
as valuable as profound writings. What does sincerity
mean, then? Cho Hee-ryong said, “Sincerity, these two
letters are suitable for any of them, poetry or prose. Pro-
found writings can spring up inside a painting without
writings. That is why there is no intention.”19 It means
that sincerity is without intention and is a true picture
of inner self. The true picture of inner self is relevant
to tian-ni Cho Hee-ryong mentioned frequently, and
means to follow God-given nature without trying artifi-
cially.

When Cho Hee-ryong explained this sincerity based
on tian-ni, he emphasized the importance of looking for
way out personally with an example ‘how to teach Zen-
Buddhist meditation(參禪); and said that ‘Poetry and
prose’ and ‘writings and paintings’ were also same as
Zen-Buddhist meditation.20 In other words, he consid-
ered that the process of agonizing and realizing person-
ally had to be the beginning of an artistic creation with
sincere heart. His new perception like this was revealed
in the poetry on his painting <The orchid comforting
people>：“Drawing an orchid and a rock is worthy of
comforting people in the world.”21 Usually, the literati
regarded a painting as cultivation of mind, and expressed
their Confucian artistic ideal through four gracious pla-
nts(四君子). However, Cho Hee-ryong drew a paint-
ing to comfort people, and this could be seen through
the poetry of <An orchid painting(芝蘭圖)>, too. The
verse of poetry on this painting, ‘the fragrance of hermit
beyond the world(世外仙香); meant that an orchid had
the fragrance of Taoist hermit with miraculous power(神
仙) beyond the world, so it could heal people’s spirit(性
靈) and console people’s heart. Like this Cho Hee-ryong
thought that paintings were not the culture only for the
particular elite class, and it ought to console people
around the world and change their spirit.

4. Conclusion

The perception on a painting as a lowly skill(未藝)
could be overcome, when an artistic value of paint-
ings was perceived partly through literati paintings of
southern school after the theory of the south and north
school(南北宗論) had been introduced into Joseon.
However, the negative point of view on court’s paint-
ers, as Tung Ch’i-ch’ang(董其昌) mentioned ‘an evil
world(魔界) of a court’s painter(畫師); still remained.
Cho Hee-ryong saw painters regardless of their status
from a new perspective, which was different from li-
terati culture formed in the social base. As a result, he
could begin to see a painter as an artist with genius who
was neither a literati painter nor a court’s painter. Cho
Hee-ryong emphasized that genius and sincerity were
imperatively necessary to painters, moreover, it was
not important to discuss paintings between drawing a
form and drawing mind. Paintings didn’t need to be
discussed between resemblance and non-resemblance
because a painting was between them. This new percep-
tion on paintings beyond the discussion on drawing a
form and drawing mind is connected with Cho Hee-
ryong’s new artistic ideal, ‘for comforting people in the
world’ and he would like to console people with his
paintings ultimately.

17Ibid.
18趙熙龍,『漢瓦軒題畵雜存』: 254 "古人云, ‘敎人參禪, 先須塞斷, 渠悟
霊性, 則反不如文之為佳."
19趙熙龍,『漢瓦軒題畵雜存』: 128 "陶淵明·韋蘇州, 一眞率人也. 眞率二
字, 以詩以文, 何往不可, 而最宜於書, 所以書之一中之文生.
20趙熙龍,『石友忘年錄』: 182 "陶淵明·韋蘇州, 一眞率人也. 眞率二字,
以詩以文, 何往不可? 所以無文之中, 至文生, 此以無意言, 若必欲無
文, 則反不如文之為佳."
21趙熙龍,『漢瓦軒題畵雜存』: 254 "古人云, ‘敎人參禪, 先須塞斷, 梨悟
腰, 而碧殿出矣. 有詩云: ‘莫恨入山迷失路, 好看無數未看
世外仙香, 世外僊香)."
The acceptance of Buddhism philosophy in the early age of Zong Baihua and the revival of Buddhism in modern China

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Abstract

ZongBaihua’s early articles are filled with strong Buddhism-colored thoughts. He also indicated that his study of philosophy started with examining the Buddhism ideology. Some scholars did point out that Buddhism philosophy played a major role in Mr. Zong’s early thought, but none of them gave any further explanation. My study found that the revival of Buddhism during that period in China was one of the major causes. After the late Qing Dynasty, Buddhism philosophy has gradually become the foundation of ideological enlightenment in China. By then, Mr. Zong was a young Philosophy scholar in ShangHai, he was inevitably influenced by the new Buddhism thought due to its booming popularity. This paper attempts to discover the relationship between early thought of Mr. Zong and Buddhism philosophy in modern China, by comparing with the remaining articles of Mr. Zong and combining them with the background study of the revival of Buddhism in China during his early age.

Keywords: Early Thought of ZongBaihua; the Revival of Buddhism in Modern China

1. PERSONAL KARMA WITH BUDDHISM

Zong Baihua’s aesthetic theory is profoundly influenced by Zen thought. He particularly stresses the manifestation of Zen state in Chinese art in his master work, The Birth of Chinese Artistic State. The features of Chinese art he concluded like MiaoWu, Vacancy, Sex and Emptiness etc. all have a profound historical connection with Chinese Buddhism philosophy. From my perspective the study of traditional Chinese art theory inevitably involves that of Buddhist philosophy. And Mr. Zong’s emphasis on Zen state during the construction of modern theory Chinese aesthetics theory is believed to be mainly contributed by his profound Buddhist cultivation. While reading The Complete Zong Baihua, I definitely realize that his early thought was deeply influenced by Buddhism philosophy, which sets a lifetime keynote for his philosophical thought.

The earliest Buddhism-related content can be found in Zong’s collected works to a Young Monk, a regulated verse written during his travel to Dong Shan Temple, Shangyu City, Zhe Jiang Province from January to February in 1914. There is a sentence that “Like Danxia is master you, who can burn the figure of Buddha; the fire of the house is just that of wisdom, from which I can see.”

“Danxia burns the figure of Buddha” is from Transmission of the Lamp, which tells about the story that the Buddhist monk Danxia Tianran burns the figure of Buddha for warmth. It intends to illustrate that rather than searching for Buddha from the outside world, he believes in prakrti-visuddhi and the mind being Buddha, i.e., the South Zen Philosophy. “The burning house” is often compared to the samsara of three realms in Buddhism. As it says in Opammavagga of The Lotus Sutra: “There is no peace within three realms, like the burning house. Filled with all kinds of bitterness, it is extremely awesome and scary. The concern for sickness and death is like the fire, which never stops.” The fire refers to five defilements and the house refers to three realms, which show the value of life in Buddhism——sentient beings within three realms and suffer from various puzzles, but they don’t know that they are in the burning house, where kids are still playing happily. Buddhism believes that the world is miserable and all living creatures need to cultivate themselves to get released. It can be seen from Mr. Zong’s verse that he agrees with this view in his youth.

In the autumn of the same year, 17-year-old Zong went to study in Tongji University of Shanghai, and he came into contact with Huayan thought, which is the

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2 Kumarajiva, Lotus Sutra, Taisho-pitaka, 14.
most philosophical thought in Buddhism. Zong says in Poems and I. “A friend in my room strongly believed in Buddhism and often recited The Lotus Sutra in bed with his legs crossed. His tone sounded so sonorous, clear and far-reaching that it was like it was beyond earth. While lying peacefully on the bed with my eyes closed, I listened to him with joy. The beauty of The Lotus Sutra caught my attention and I became interested in it. The solemn and grand Buddhist state was in accordance with the potential philosophical meditation of my heart and my research on philosophy started from here. Chuang Tzu, Kant, Schopenhauer and Goethe successively appeared in my heart, leaving indelible impressions on my spiritual characters.”

The two parts mentioned above are direct evidences of Zong’s early contact with Buddhism. It can be speculated from the regulated verse he gave to the monk that young Zong had accepted Buddhist thought before he systematically studied on philosophy. He was familiar with Buddhist stories and doctrines, and he agreed with Buddhist thought. His respect to monks was just like that of a believer. Zong once said that his path of philosophy started from his contact with The Lotus Sutra. It seems that his contact with Huayan thought was just by chance if just seen from Zong’s narration, and maybe Buddhism would not have been the starting point of his study on philosophy if there hadn’t been his roommate who was fond of reading The Lotus Sutra. From all the articles I have read before, it seems that little importance has been attached to Zong’s contact with Buddhist thought and people just regard it as an accidental event. However, from my view point, combined with the history of Chinese Buddhism and the ideology background of modern society, Zong’s contact with Buddhist thought is anything but an accidental event. Zong definitely came into contact with Buddhist thought in 1914, Shanghai, for the early 20th century was a time for the Revival of Buddhism in China. And Shanghai was the most active region.

2. THE REVIVAL OF BUDDHISM IN MODERN CHINA

Introduced into China in Han Dynasty, Buddhism was popular among well-known scholars in Southern and Northern Dynasties (420-589). After the combination of Buddhism with local culture in Sui and Tang Dynasties, schools with Chinese characteristics like Huayan, Tantai and Jingtuo came into being. But it gradually declined in Ming and Qing Dynasties after the permeation of Buddhism in Song and Yuan Dynasties to every aspects of Chinese people’s cultural life. With the great political and Cultural Revolution in modern China, Buddhism got revived under the guidance of the elite and a new surge of studies on Buddhism was formed. Zhang Xiang wrote in the preface of Xie Wuliang’s The Buddhist Outline: “ in the past ten years, there has been an increasing number of people who learn Sanskrit and Mahayana Ideal and they are gentle, elegant, diligent and persistent. The academic atmosphere is going to make a difference.” Liang Qichao also mentioned in An Introduction of Academic Research in Qing Dynasty: “As for the so-called new scholars in late Qing dynasty, all is closely connected with Buddhism, but all reverent believers were converted to Wenhui.” “Wenhui” mentioned by Liang Qichao is Yang Wenhui, who is praised as “the father of the modern revival of Buddhism”.

In 1837, Yang Wenhui was born in a family of public official in Shili, Anhui province. It is recorded that he was intelligent and erudite, but he was not fond of reciting The Four Books or writing eight-legged essays. After he got to know Diamond Sutra and Awakening of Faith in the Mahayana, he devoted himself to learning the Buddhism and was willing to pay all his possessions. As a lay Buddhist, Yang Wenhui advocated the revival of Buddhism, which was not only because it was the need of personal beliefs, but also he took the revival of Buddhism as a way of revitalizing the country. He once wrote in The Strategies of Resuscitate of Buddhism in China: “There are two ways in west countries. One is to establish commercial relationships and the other is the preach of religions. Through commercial relationships, the communication of resources could be guaranteed and through preach, the communication of people’s mind could be guaranteed. With efforts to promote the development of trade, the development of religion is not yet to be developed. But if we want to spread our religion to other countries, then which religion would be the first one? Globally speaking, Buddhism is the most suitable one.” Yang Wenhui took the revival of Buddhism as the intellectual impetus that would promote the prosperity of China after summing up the conclusion of western countries’ experience in achieving prosperity. He held that the ruin and loss of Buddhist scriptures was a prominent reason for the declining of Buddhism, and the engraving of scriptures should come to the priority in the revival of Buddhism. As a result, Yang Wenhui

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founded Jinling Scriptural Press with some believers of Buddhism in 1866 and he draw up the Regulations of Jinling Scriptural Press by himself. At that time, there were three kinds of Buddhist scriptures that could not be engraved in Jinling Scriptural Press: fake scriptures, scriptures with shallow meanings and auguries. Yang Wenhui left his last words in The Letter to Chinese People: “My ambition and wish is that complete Tripitaka will be completed in Jinling Scriptural Press and delicate printing and strict proofreading must be guaranteed to avoid misleading Buddhism-learners. If scriptures form other places are not good enough, we will not include and collect them when publishing.” Because Yang Wenhui was serious-minded and strict in engraving scriptures, Jinling Scriptural Press was prosperous for a lasting time. Over forty years of his governing of Jinling Scriptural Press, more than a million Buddhist classics and over one hundred thousand images of Buddha were published, and the scriptures engraved are called “Jinling edition” or “Ning edition” by later generations. What’s more, during his lifetime, Yang Wenhui purchased more than three hundred kinds of ancient books of Chinese Buddhist scriptures from Japanese monks and he compiled and printed Ten Engraved Books of Pure Land, Digest of Huayan’s Narration, Remarks of Common People and Doctrine of Consciousness, which contributed a lot to clarifying the thoughts of the Pureland School, Huayan School, the Three Treatises Scholl and the Consciousness-only of Law. On the basis of Jinling Scriptural Press, Yang Wenhui founded Buddhism Research Group and the Vihara of Qihuang to improve the research level of Buddhism and the Buddhist accomplishments of monks, which plays a leading role in the revival of modern Buddhism.

The year before the Reform Movement of 1898, Tan Sitong was a candidate for magistrate of a prefecture in Nanjing. At that time, he learnt Buddhism under the guidance of Yang Wenhui at Jinling Scripture Press. Tan Sitong not only illustrated benevolence and stressed equality on the basis of Buddhist theories in Benevolence, but also closely connected his dauntless spirit of dying with Buddhist ideology. Dizang Bodhisattva was entwined before the death of Sakya and swore with great resolution: “If I’m not going to the hell, then who?” Tan also swore that he would “release all miserable life with his heart” and said that “scholars should know that the body never dies, then peoples longing for life and hate for death will be removed.” The belief that “body never dies” may be influenced by the samsara thought of Buddhism. Kang Youwei, the teacher of Tan, was fond of Buddhism, which was known by all. Liang Qichao once introduced in Religionist Kang Nanhai his religious thought: “He learned Confucianism from an early age and lived in Canton, the south China Sea, where he devoted himself deeply to the study of Buddhist scriptures and it finally made sense to him. After leaving that place for travel around. He then started to read books of Christianism. Therefore, he has strong religious thought and often thinks that it is his responsibility to inherit the thought of ancient thinkers to release all people in this world. His religious belief values freedom and adores not only one school. Besides, it repels foreign religions and believes in the equality of all religions and the unity of three holy gods.” Kang also wrote in Swan Song of Wuxu Steamer: “I intend to save China but I feel so sorry for the hardship of 400 million people. The only way out is to reform. But it is so hard. As a man, I wish to save people and look forward to building a prosperous world. Even though I will greatly suffer form disasters in future lives, I will never regret. I hope my thought will be understood by my followers and the future generations, thus to inspire them to take the responsibility of saving people. May their determination not be changed by sufferings. For all days on the earth, it will be there anywhere. This is no rigid rule at all. As for the disasters, they are caused for the salvation of human beings. The circle of life and death is rational. It is nothing strange to go through these procedures.” Kang Youwei regarded his sacrifices for the reform as the sufferings of Bodhisattva in the salvation of all living things. Liang Qichao always called Kang Youwei a religionist when he evaluated Kang Youwei. He thought that it was the Buddhist thought that made the heroic spirit and the long-lasting career of such reformers like Kang Youwei. He said: “Like Kang Nanhai and Tan Liuyang, who achieved a lot from Buddhism, Liang’s philosophy is very unique and special. It goes deeply into small things, which makes it strong enough to shock the whole world and arouse a storm in the society. It is not the religion but the thought that makes a difference. If so, power of religious thought is so mighty.” It is true that Kang Youwei was passionate about religion, but for Liang Qichao, the famous enlightening ideologist in modern China, his emphasis on Kang Youwei’s identity as a “religionist” was related to his own passion about Buddhism. Liang Qichao’s

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research on Buddhist philosophy is profound and pioneering and his Eighteen Essays of Buddhist Study is a work of Buddhism that is hard to be transcended even in nowadays. But Liang Qichao’s advocating of Buddhism also targets at the management of people and the governance of a country by education. The Buddhist theory was used by Liang as a theoretical weapon to reform the national thought. He interpreted Buddhist classics with the idea that Buddhism was in his mind, which made it easy to solve practical problems. In his mind, the belief of Buddhism is about wisdom, not superstition; it is about the love of the word, not the hate; it is about infinite, not limit; it is about equality, not difference and it is about self-reliance, not the dependence on others.12

The thought that “all living creatures have Buddha nature” became an important theoretical basis for Liang Qichao’s advocacy of democracy and republicanism. The use of the thought “All is equal” in Buddhism and the belief of “universal salvation” in enhancing troop morale are the most significant reasons why Buddhism was frequently used by modern ideologists. As the Buddhism thought was transformed into the theoretical basis of the enlightenment, the revival of modern Buddhism has become an irreversible trend of the age.

Shanghai has been the economic and cultural hub since the opening of its port. Some people think that the revival of Buddhism in modern China started from Shanghai. There is no doubt that Shanghai was the most convenient place to receive new ideology in the early 20th century. The rapid development of economy and the opening of its culture made many wealthy lay Buddhists and eminent monks gather here. In 1912, Chinese Buddhist Association, the first independent national organization in Buddhist history of China, was established in Shanghai’s Liuyun Temple, and its basic missions were “developing and advocating Buddhism”, “popularizing education” and “organizing newspaper offices”. Soon afterwards, Chinese Buddhist Association developed rapidly and set up 22 branches with more than 400 divisions. At that time, promotional activities of Buddhism in Shanghai were very active. In October 1912, Di Chuqing founded Buddhist Newspaper, the earliest Buddhist newspaper in China. The use of the thought “All is equal” in Buddhism and the belief of “universal salvation” in enhancing troop morale are the most significant reasons why Buddhism was frequently used by modern ideologists. As the Buddhism thought was transformed into the theoretical basis of the enlightenment, the revival of modern Buddhism has become an irreversible trend of the age.

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3. ZONG BAIHUA’S TRANSCENDENTAL OUTLOOK ON LIFE AND BUDDHIST PHILOSOPHY

Based on the Buddhist theories, enlightenment thinkers propagated the selfless and fearless salvation spirit. As an ambitious young man with new thought, Zong Baihua’s outlook on life had been deeply affected by this thought. Mr. Zong once wrote a book named On the Outlook of Life, discussing what kind of outlook that contemporary youths need to build. At the beginning of this essay: “ordinary crowds, foolish and dark, whose hearts are driven by the physical body and recognition driven by emotion. Feeling lost and confused until death, they never think about where they came from, where they will go after death, and what the significance of their positions and tasks are. They just allows time to go by; the intelligent and wise people, whose intelligence is beyond that of the crowds, could sense the happiness and sorrow of life, feel surprised with the mysterious universe, and recognize from the heart and rethink suddenly, to think about the secrets of universe, to explore the origin of life, to figure out the universal outlook, to deal with the causes of all the changes, to build a outlook on life and to decide the purpose of behaviors in life…”13 Zong first divided people into “the crowds” and “the wise man”, then he put forward questions to popular thoughts at that time, which were “people need to base on realistic science(i.e., the study with experimental evidence), to build a real outlook on universe and to unify all sciences. Then they could build a real outlook on life according to this universal outlook, to determine the standard of behaviors’ life”. He thought that although Western study was popular, there was no unified scientific outlook on life and universe that could be accepted by people. Although Zong’s criticism of “scientific outlook on life” is indefinite and difficult to understand,


his agreement with the Buddhist philosophy was apparent. Zong listed the contemporary popular outlooks on life and divided them into three kinds--- optimism, pessimism, and transcendentalism. He used numerous Buddhist concepts to illustrate his transcendental view that he valued. He said: “the reality of universe and people’s life, as well as the changes, all have their reasons. According to the unchangeable standard and continuously updated principles, there is no distinction between optimism and pessimism. People who are optimistic or pessimistic are all classified into emotional crowds for their subject senses. However, people have emotions and believe in their subject attitudes, thus they could not avoid happiness or sickness of matters, The optimistic view the universe as the paradise, where life consists of happiness completely. The beautiful days of spring and autumn, the well-known mountains and waters, are all sceneries where people could have fun. While the pessimistic, regard life as abyss of misery and the three realms of samsara as adiptagara, where all the living creatures fight for a living, and where the water is deep and fire is furious. All the things are nothing but annoyance. On the contrary, the wise men think deeply and forwardly. They know that happiness and bitterness all belong to nothing. Their spirits stay outside matters and their hearts stand on the surface of the world. Life, death, glory and bitterness, all of them are too small to remember. But they feel sympathy for pitiful crowds who fall into the mud. Therefore, they determinedly fight for ordinary people -- the transparent outlook.”

Terms used in essay like “causes and effects”, “all living creatures”, “recognition”, “obsession”, “sea of bitterness”, “three realms”, “the burning house”, “trouble”, “emptiness” are all from Buddhism. He agreed with the thoughts of “karma” that all the things have their own causes. “Karma” is the root of Buddhist minds, which not only represents the basic view of Buddhism towards the world, but also serves as its foundation of philosophy.

Zong’s recognition of “emptiness” was deeply affected by Buddhist philosophy. Madhyamaka thinks that all the forms were false and even the so-called truth itself was nothing. Later in his aesthetic theory, he elaborated the “emptiness” of Buddhism and concluded Chinese aesthetic has always taken Zen State as aesthetic characteristic of art ideal since Six Dynasties. He said: “Zen is the deep recognition of heart after Chinese touching Mahayana Buddhism, and then they gloriously lifted it to philosophical and artistic state”, “so the creation and achievements of Chinese artistic conception need to learn from a sad and sentimental tender of Qu Yuan as well as transparent and spiritual feature of Zhuang Zhou. Being sentimental and tender, it could be passionately devoted and reach to the core of all living things. That is so-called” being in the circle.” Being transparent and spiritual, it could be like the flower in the mirror and the moon reflection in the water. Like an antelope avoiding dangerous, there is no sign of searching for it, which could be said as ‘beyond the images’. The visible is the emptiness, and the visible does not differ from emptiness and vice versa, which was not only the poetic charm of Tang dynasty, but also the painting charm of the people in Song and Yuan dynasties. In this paper, Buddhist philosophy strongly influenced the “transparent view” on life of Zong. According to Buddhist concepts, Zong constructed a world of obsession and relief. He thought that the world of wise men was the same with the state of Buddhists, which could be achieved by removing delusion and persistence. At the same time, Zong’s description of the reason why “wise men” need to step into the society and fight for the people is similar to that of the Buddhism. The Mahayana Buddhism thinks that Buddhists have already recognized that all things are false and people should get rid of the abyss of misery and be free from the three realms. However, because of their sympathy, the Buddhists could come to life and save ordinary people.

Zong said: “Both Zhuang Zhou and Sakya are true transcendental people. Although the sentimental beings are foolish and lost, greed and obsessed, and always suffer from their mistakes, the wise men feel sympathy and then step into the society to save the world. Since the heart is out of the things, what I see are all the same and they are too little to remember. So I could spare no efforts to serve the world. Difficulty and frustration could not frighten them. The wise men would not be optimistic about unknown things or pessimistic from negative aspects. People who could get rid of diseases from optimism and pessimism eternally belong to the school of secular life and monastic life, and could be apprised by sages of the world.” Zong thought that people who could live a secular life but not a monastic life do not have the transparent view, and people who could live both a secular and monastic life are true sages. So the crucial point of “transparent view” is that people should not only free themselves, but also help to relieve others. Obviously, This is the doctrine of Mahayana Buddhism.

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4. TRY TO UNDERSTAND THE BUDDHIST PHILOSOPHY AND SCIENTIFIC SPIRIT

Lou Yulie once said: “It is a relatively popular opinion among early modern thinkers to compare empirical knowledge of the Buddhism with western modern natural sciences, whishing to combine the two together.” 17 Since modern times, changes brought by science are obvious. It seems that at first, it is difficult for people who contacted with philosophy of science to deny its validity, so they had to make up for its shortages when they explain for other theories. Yang Wenhui, Tan Sitong, Liang Qichao and other people have discussed the relationship between science and Buddhism in their books. Taixu has written a book named Scientific Materialism and Main Object of Study expounding that “Mahayana Cittamatra true idealism” is the philosophy destination of “scientific materialism”. Not only Taixu but also many other contemporary thinkers believe that there are similarities between Buddhism philosophical ideas and the epistemology of modern physics, and they are interlinked. But Buddhism is idealism while science is materialism. The contradiction between them is natural. It cannot be reconciled although thinkers wish to or try to.

If we can say that in the face of western philosophy, Zong can choose the school which is similar to what he thought in his mind; but in the face of natural science, he will be strait and constraint. In the context of Scientific Materialism of the Universe, Zong says: “There are two kinds of worlds in our minds; the second one is behind the first one, shaded by the first and cannot be understood according to our direct experience.” Negating the authenticity and reliability of experience is also one of the basic attitudes of Buddhist view of the world. Because experience is unreliable we need a wiser spirit to realize the truth of the world. The purpose that Buddhism’s denial of experience is to deny life and to explain that there is a more realistic world. According to Buddhist philosophy, Zong denies the reliability of experience and it provides a space for the truth of science to exist. Also, the examples Zong listed for the discussion of the issue of “change” are similar to those of Things are not Moving. Things are not Moving expresses that Fan Zhi became a monk and when he came back his hair became white. People saw him and asked “Are you still Fan Zhi?” Fan Zhi said “I am Fan Zhi and I’m not Fan Zhi, too.” 18 Zong Baihua said: “Changing is a phenomenon where a thing shows two aspects during the successive period of time, but according to the same aspects in this phenomenon, we can estimate that it is the change of one thing. For example, I accidently met a friend whom I haven’t seen for years. His look and color changed. The phenomenon of him differed from that seen from me, but according to his voices and behaviors, I can still estimate that he is my childhood friend.” 19

Chen Duxiu has criticized Zong Baihua and other new youths, saying that they always think it is good for science to be new while morality to be old and foreign countries’ material civilization is good while China’s spiritual civilization is good. They are kind of neutral. 20 Then Mr. Zong wrote an article to refute this idea. In fact, I think the comment of Chen Duxiu conforms to the reality. Science and Buddhism are China’s most popular ideas of the 20th century. On one hand, China’s scientists cannot refute the correctness of science; on the other hand, they try to discover a kind of idea from native culture to resist western culture. Thus, saponaceous Buddhist idea was pushed on the stage of history. In 1983, Mr. Zong wrote editorial words for Ou Yangjian. He said: “Distinguish Two True Essences and Three Temperatures and Distinguish Cittsmatra are two essential articles of Ou Yangjian. I know a lot of people who don’t understand them and I still published it on Xue Deng. I think every achievement in academic domain is the success in culture and the spirit of our nation. Only when we have numerous achievements in material, spirit, politics and military, can we have the final victory.” 21 These two articles of Mr Ou Yangjian are the important writings in early modern Cittsmatra and in the modern history of China, even the scholar who specializes in the study of Buddhist philosophy may not understand them, but Zong can select them and publish them on Xue Deng. From this, we can speculate how deeply he was influenced by Buddhism. As the heir to Yang Wenhui, Ou Yang should pay more attention to stress the philosophy of Buddhist ideas and try to distinguish it from western philosophy. He said “Religion and philosophy were original western nouns. People translate them into Chinese and compare them with Buddhism. But when we make a comparison, we could see that the meanings of them are different and the range is too narrow. Then how can they include the vast Buddhism? To justify their reputation, we needn’t use religion and philosophy. Buddhism is Buddhism, so we should call Buddhism as Buddhism.” 22 In the great time tide, young Zong Baihua

 lingered between scientific spirit and Buddhist philosophy vacillatingly and hesitantly. But soon he realized that academic study was not the farfetched combination and the renaissance of Chinese culture needn’t have to depend on western culture. His later articles seldom showed a strong color of Buddhism on the surface but he kept a strong interest in Buddhist philosophy until his later life. Till now, we can still find the reading notes of Buddhist philosophy in his left sketches. I think from his respect of Kant, Schopenhauer and other people, his early Buddhist philosophy establish the tone for their aesthetic study.

There was always a Buddha head set on Zong Baihua’s desk during his lifetime in Lang Run Garden Apartment, Beijing University. He said: “In the early 30s, I bought a Buddha head of Sui and Tang Dynasties by accident, which weighs more than five kilograms. I have played it for several days because of the drama of Buddha Head Sect.” At that time, Xu Beihong and other friends all praised it. They couldn’t help touching it, too. “Before long, Nanjing was occupied and all my painting sand calligraphies as well as my rattles were gone. Only this Buddha head buried deeply into the earth na survived. Now I still put it on my desk, which makes the whole room sparkling.”23 The philosophy and aesthetic ideas of Zong Baihua have a close relationship with that of Buddhist philosophy, but his inside information of Buddhist philosophy is buried deeply into the earth just like the Buddha head. I think Zong Baihua had explored the essence of Buddhist philosophy deeply so he can find the theories corresponding with Buddhism in Chinese aesthetic philosophy and open up a new situation of Chinese aesthetics. Here, this article briefly discussed the resource of Zong Baihua’s early Buddhist ideas. In later studies, I hope I can deepen into the essence of aesthetic theory, to discuss the relationship between Chinese aesthetics and Buddhist philosophy.

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1. INTRODUCTION

The treatises of renowned nō actor, playwright, and theorist Zeami Motokiyo (1363-1443) are widely agreed to make up the most influential theoretical writings on the classic Japanese theatre of nō. Ranging from highly technical matters concerning the pragmatics of performance to religio-aesthetic ruminations imbued with metaphysical vocabulary, the texts provide a wealth of insights into the multilayered art of nō drama, or sarugaku as it was commonly known as in Zeami’s day. While modern scholarship’s extensive research on this body of texts reflects the treatises’ many-faceted content—approaching the texts as specific and practice-oriented ‘performance notes’, to borrow Tom Hare’s recent designation1, or as more general sources of medieval aesthetics, dramatic theory, if not religious discourse—less concern has been giving the more formal aspects of these literary works such as Zeami’s very way of writing or structuring his text material. In this paper I will seek to explore such element of form by focusing in particular on the use of one recurrent rhetorical figure appearing notably in a number of Zeami’s treatises, namely the use of paradox.

This naturally poses the preliminary question as to what a paradox, then, actually is. Looking to the everyday English language, the usage of the term seems to carry a variety of possible meanings ranging from flat contradictions to instances of counter-intuition or propositions of logical riddles. The Oxford Advanced Learner’s Dictionary explains the phenomenon of paradox more simply as a combination of opposite features which appears strange or unlikely2. However, if we take an etymological look on the Greek roots of ‘paradox’, a somewhat different interpretation of the word opens up as well. That is, as a sense of something which lies besides or beyond, para, common opinion, doxa. To show how especially this latter sense of the word is integral to Zeami’s aesthetics and how this is aptly formulated through his rhetorics of paradox—in the self-contradictory and strangely opposed sense of the word—will constitute the central aim of this paper. However, since Zeami’s paradoxes most often echo, if not directly quote, Buddhist literature, in particular of the Mahayana branch, let us first of all take a look into the rhetorics of paradox which occur within this tradition of discourse. This in turn will allow for a better view of the paradoxes that we encounter in Zeami’s treatises.

2. BUDDHISM AND THE RHETORICS OF PARADOX

Buddhism has since its earliest formations been proponent of a highly skeptical attitude towards language and its prerequisite, conceptualisation. The historical Buddha himself reportedly took silence as his preferred answer on a number of occasions since a response in words would bring no resolve to the questions asked but only add to the confusion3. A confusion, which in the later development of Mahayana Buddhist discourse frequently is identified to originate exactly in our tendency to conceptualise. As the American scholar of Buddhism Mario D’Amato recently has put it in regard to Mahayana soteriology: »conceptualization is the fundamental affliction« and it must therefore, language included, necessarily be discarded in order to meet the basic Buddhist soteriological goal of bringing an end to suffering. To advocate nonlanguage and non-conceptualization by means of language and its unavoidable concepts, however, obviously poses an intricate task. It seems, in fact, to be inherently paradoxical.

Consequently we also find Mahayana literature to be notoriously replete with paradoxes. Despite the fact that

1Hare, Tom Zeami: Performance Notes (2008)
3cf. Nagao, Gadjin Mādhyaṃcārika and Yog (1991), pp. 36-37. Since the ‘historical Buddha’ is known in Buddhist scriptures by a variety of names including Siddharta, Gotama, Sakaymuni, and Tathagata, he will for the sake of brevity be referred to simply as ‘the Buddha’ (although Buddhist mythology includes countless Buddhas) in the following pages.
the Buddhist teachings, or dharma, traditionally is said to be based on the Buddha’s sayings, we read, for example, also that the Buddha, ever since attaining enlightenment, never spoke a single word nor ever will speak a single word ‘for not speaking is how a Buddha speaks’ as it is written in the Lankavatara Sutra. In the Diamond Sutra we are similarly told that the Buddha never taught anything comprehensible at all—and that the Buddhist dharma is ‘neither a dharma nor no dharma’. In the Vimalakirti Sutra, the ideal Buddhist layman, Vimalakirti, proclaims that ‘Expounding the Dharma means no expounding’. And so on and so forth. In each their own way, the texts declare the Buddhist teachings, or dharma, to be outside of what can be spoken, expounded, or affixed by words. Yet this is exactly being spoken, expounded, and affixed by words by the very texts themselves—as a Buddhist teaching!

A useful way to understand this seemingly self-contradictory form of discourse is, as D’Amato has suggested, by way of apophasis. Not in the sense of mere negation or as ‘indirectly approaching an ineffable absolute’ but, rather, as a form of discourse which continuously entails its own negative; a discourse which, as D’Amato writes, ‘aims to speak-away all forms of discourse’.

In the words of Michael Sells, whom D’Amato cites, apophasis represents in this sense an ‘unsaying’ (apo phasis) in which »Any saying«, as Sells explains, »(even a negative saying) demands a correcting proposition«.

In this sense, apophatic discourse is not to be taken merely as a static form. Rather, it can be seen as an active configuration which entails its own relinquishment, its own ‘unsaying’. As D’Amato further stresses:

an apophatic discourse aims to effect a shift in the status of the given doctrine itself, and alter the practitioner’s relation to that discourse. In short, the goal of apophasis is to “unspeak” itself, to place the doctrinal discourse under “self-erasure.”

D’Amato does not specifically address expressions of paradox in relation to his discussion of Buddhist apophatic discourse, but this form of apophasis of ‘self-erasure’ of ‘speaking unspeaking’, obviously shares close affinity with the structure of the paradoxical phrasings that we find permeating Mahayana writings such as the Vimalakirti, Diamond and Lankavatara sutras mentioned earlier. Although made up by conceptual constructs (e.g. ‘expounding’, ‘not expounding’, ‘dharma’, ‘no-dharma’; ‘speaking’, ‘not speaking’), as any form of semantic expression necessarily is, these Buddhist paradoxes do not uphold a particular concept in any positive sense; when one word is spoken, e.g. ‘dharma’, it is subsequently ‘unsaid’ by its opposite, i.e. ‘no-dharma’ and vice versa. As such, paradoxical phrasings seem particularly apt in articulating Buddhist teachings which, as earlier noted, can be seen to center on what we could call an apophatic imperative to go beyond, or ‘unspeak’, conceptualisation—the ‘fundamental affliction’, as D’Amato notes.

In this sense, the self-contradictory, or self-erasing, structure of paradox reflects in other words core tenets of Mahayana Buddhist discourse and soteriology. But although Zeami did, in fact, take the tonsure probably at a Ōtō Zen temple by his late fifties, the main concerns guiding his treatises are, however, not religious, but aesthetic. So the question is—how do Zeami’s aesthetics reflect themselves in his use of paradox?

### 3. Zeami and the Rhetorics of Paradox

Zeami’s paradoxes may take many shapes. But generally they are able to be classified into two distinct varieties. One variety takes the form of short, self-contradictory technical terms such as a ‘pattern of no-pattern’ (mumon no aya), ‘feeling of no-feeling’ (mukan no kan), or a ‘level of no-level’ (mui no kurai). The other variety comprises longer sentence structures, usually in the form of quotations from classic Mahayana Buddhist literature, often Zen-related, literature. In Fūkyoku shū we find, for example, a quote from the Chinese Chan (Jpn. Zen) compendium, The Blue Cliff Record (Chn. Biyan lu, Jpn. Hekigan roku): ‘In one there are many kinds, in two there is no duality’. In both the Shūgoyukoku tokuka and Go’onkyoku Jōjō treatises Zeami cites the phrase «full enlightenment equals no enlightenment», another succinct saying characteristic of Mahayanist non-dual rhetoric. In the treatise Kyūi we find a Zen-koan that can be traced to various sources of both Chinese and Japa-

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8 Red Pine (transl.) Lankavatara Sutra (2012), p. 175. See also D’Amato (2009), pp. 41, 52n
9 Red Pine (transl.) Diamond Sutra (2001), pp. 6, 26
10 Vimalakiriti continues: «[...] and listening to the Dharma means no listening» Watson, Burton (transl.) The Vimalakirti Sutra (1987), p. 39
11 D’Amato, Mario “Buddhism, Apophasis, Truth” in: Journal for Cultural and Religious Theory vol. 9 no. 2 (Summer, 2008), p. 18
12 Ibid., p. 18
13 Ibid., p. 17-18
14 Ibid., p. 28
15 All references to Zeami’s treatises in the following are to Akira Omote and Shūichi Katō’s authoritative anthology Zeami Zenchiku (1974), hereafter abbreviated as ZZ.
16 cf., e.g., Ongyoku Kuden, ZZ, p. 78; Yūgaku Shūdo Fūken, ZZ, p. 166; Kyūi, ZZ, p. 174.
17 Fūkyoku shū, ZZ, p. 160
18 Shūgoyukoku tokuka, ZZ, p. 189; Go’onkyoku Jōjō, ZZ, p. 199. Omote and Katō trace this phrase to influential Chinese Chan works such as Transmission of the Lamp (Chn. Jingde chuan’englu) and Compendium of Five Lamps (Chn. Wudeng huiyuan), cf. ZZ, pp. 477-478.
19 Kyūi, ZZ, p. 174
nese origin: "In Silla, in the middle of night, the sun is bright"\(^{16}\), and so on and so forth.

It is beyond the scope of this paper to adequately address all of the instances of paradox that can be found in Zeami’s treatises. But this latter treatise of Kyūi includes a fine microcosmos of paradoxes on a number of levels that reflects the use of paradoxes that we find articulated in other treatises as well. In order to explore Zeami’s rhetoric of paradoxes, Kyūi offers therefore a good starting point. In Kyūi, lit. ‘Nine Levels’, Zeami typologically arranges nine levels of acting which hierarchically range from the highest to the lowest grade of an actor’s accomplishment. These nine levels are moreover organized in a tripartite structure of an upper, middle, and lower section comprising three levels each. In addition to a specific title, each level is accompanied by a quote from various strands of classic Chinese literature as well as a short commentary from Zeami’s own hand expounding on the particularities of the given level.

The highest ranking level in this nine-level typology is entitled the Style of the Wondrous Flower (myōkafū) and it is here, next to the title, that we find the aforementioned paradoxical phrase of a bright sun shining at midnight in Silla, the name of one of the three ancient kingdoms which until the 10th century used to rule on what makes up the Korean Peninsula today. Following this quotation, Zeami goes on to explain the character of ‘wondrousness’ employed in the title, in Japanese みう, a term commonly associated with Buddhist terminology in which it signifies the unfathomable, unparalleled, sublime, or wondrous as will be my preferred translation on these pages. Zeami writes:

妙と云ぱ、言語道断、心行所滅なり。夜半の日頭、是又言語の及ぶべきところか。

The wondrous [myō] is [said to be] a severance from language, an extinguishment of the workings of the mind. The sun at [of] midnight, is this, too, reachable by language? [...] a feeling of no-mind, the detached view of a style of level of no-level, this, surely, must be to have the wondrous flower.

By citing a phrase associated with Tendai (Chn. Tientai) Buddhism, Zeami describes the character of the wondrous, myō, as a ‘severance’ from language and an ‘extinguishment’ of the workings of the mind (gongo dōdan, shingyō shometsu nari)\(^{18}\). This resistance to apprehension in semantic and cognitive domains is further emphasized by the subsequent correlation between this Style of the Wondrous Flower and what Zeami calls ‘a sensation of no-mind’ (mushin no kan); a phrase highly evocative of classic Chinese Buddhist as well as Daoist discourse in which ‘no-mind’ (mushin) frequently is used to signify the ideal state of a nondiscriminative or non-reflective state of mind\(^{16}\). Finally Zeami correlates this uppermost level of the Wondrous Flower with another seemingly paradoxical phrasing, what he calls «the detached view of a level of no-level style» (riken no mui no ifū)\(^{20}\).

Of all the descriptions of the nine levels, it is only in this uppermost of levels that such paradoxical phrases occur. It is, however, not only in the relation to the Style of the Wondrous Flower that we find articulations of paradox. Interestingly, the nine level-typology itself, too, can be seen to be of a paradoxical structure. After having described in numeric sequence each of the nine levels of acting, Zeami goes on to explain in a short, appended section the appropriate order in which the actor should approach and study these levels. Instead of advocating a gradual rise from the lowest level to the highest, which at first glance might seem to be the most logical order, Zeami urges the actor to start from the beginning of the middle range\(^{21}\). The actor may thereafter gradually progress upwards and then, finally, after mastering all of the upper levels approach the lowest range representing the most crude forms of acting. In Zeami’s own words:

但し、此中三位より上三花に至りて、安位妙花を得て、さて却来して、下三位の風にも遊通して、其態をなぜば、和風の曲体ともなるべし。

when you have gone through the middle three levels, arrived at the upper three levels and have attained the Wondrous Flower at a level of ease, then you return (kyakurai) and may play freely even in the styles of the lower three levels. If you achieve such accomplishment (waza) it will certainly result in a harmonious performance.

The highest level of acting discussed earlier, the Style of the Wondrous Flower, does thereby not represent

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\(^{16}\) Kyūi, ZZ, p. 174

\(^{17}\) cf. ZZ, pp. 470-471 for a discussion of the connection between this phrase and Tendai teachings


\(^{20}\) Kyūi, ZZ, p. 174

\(^{21}\) at the Style of Shallow Patterns (senmonfū), cf. Ibid.

\(^{22}\) ZZ, p. 176
of returning as expressed in *Kyūi* and elsewhere:

此芸風に、上手の極めて至りて、闌たる心位にて、時々異風を見る事[...] こゝ闌ててなすの達風、左右なく学ぶべきことにはあらずなりと心得て似せ学ぶやらん。

抑、闌たる位の態とは、此風道を、若年より老至るまでの年来築古を、ことごとく専」して、足を集め、非を除けて、已上して、時々上手の見る手立の心力也。[...] 上手の闌たる手の、非却て是なる手は、これ、上手にはしたがふ曲直なり。27

In this art form, [the actor who] has arrived at the extreme of skillfulness, by the full maturity of mind[/heart], manifests from time to time strange [/unusual] styles [/forms of expression]. This fully accomplished style is not something that can easily be learned. By what sort of knowledge could it, indeed, be possible to learn to imitate this?

To begin with, [this] accomplishment (waza) of the highest level is a skillfulness that manifests from time to time through the strength of the mind [/heart] [of an actor who] in this art [/way of nō] has completely exhausted years of practice from early years to old age, gathered the right, removed the wrong and risen above these. [...] The skillfulness of the highest skill, [what] makes wrong become right instead (kaette), this, is a twist (kyoku) that abides by [such] skillfulness.

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24Ibid.
26Zaemi’s final treatise Kyakuraika is, as the title implies, predominantly devoted to the explication of the concept of ‘returning’ yet we find no explanation of its concrete application or possible manifestations in the art of nō acting. Instead we are left with puzzling assertions such as what we call expressiveness in the effect of doubling back (kyakurai, ‘returning’) is a supreme secret transmission of a wondrous (myst) styles, that it is a wondrous effect in which all the thousands of performance styles and roles are brought together to consummation and linked affectively, and on the verge of doubling back, the doubling back should not be hurried. Translation by Hare, p. 429. For the original, see ZZ, p. 247.
27Shikado, ZZ, p. 114-115
28Shikado, ZZ, p. 114
29Ibid.
30Ibid.
31*ZZ*, pp. 114-115. The adverbial form of kaette (kaette in modern Japanese) may furthermore be read as a homonym to verbs such as て かette (‘to change’) or て かette (‘to return’, kaette in modern Japanese) thereby emphasising the dynamic and transformative aspect of the term which later can be found articulated more explicitly by the compound of 却来 kaкуra, 来 らi signifying an act of movement, ‘to come’
Here in Shikadō we are told of the expert actor who has ‘arrived at the extreme of skill’ (jōzu no kiwamete ni itarite) and thereby has ‘gathered the right, removed the wrong’ (ze wo atsume, hi wo nokete); but it is at the same time at this stage of complete mastery that the actor becomes able to ‘rise above’ (ijō shite), manifest ‘strange styles’ (ijū) and, as Zeami furthermore explains, blend in the ‘wrong styles’ (hiwū) which he originally had learned to eschew28. By means of his complete accomplishment of skill, the actor may thereby ‘change wrong into right’ (hi wo ze ni bakasu). This in turn, Zeami continues, enables a sense of ‘rareness’ (mezurashiki) in the performance. Like the Kyūi ... And in fact, in the above-mentioned section of Shikadō, Zeami twice employs the first character of the kyakurai compound, 破壊, in its adverbial form of kaete (‘instead’, ‘in reverse’) to signify the change or reversal that happens when ‘wrong styles’ turn into ‘correct styles’ (e.g. hiwū kaete zefū ni naru31). In this sense, too, the treatise seems to clearly anticipate the later concept of kyakurai that we find at work in Kyūi.

4. CONCLUSION

Although Zeami’s use of the term kyakurai only start appearing in a few treatises of a later date, the overcoming of right-and-wrong dualisms which Shikadō advocates as the highest form of an actor’s attainment shares close affinity with the dynamic of ‘returning’ that we have seen built into the nine level structure of Kyūi; when full accomplishment has been attained, when all ‘right styles’ have been absorbed, the actor is able to, so to speak, flip the coin over, ‘return’, and make use of the otherwise eschewed ‘wrongs’—just like the master actor of the uppermost Style of the Wondrous Flower in Kyūi is able to return to an acting of the bottommost levels that otherwise remains forbidden territory. Like Zeami’s paradoxical phrasings conspicuously contradict themselves—a level of no-level, a feeling of no-feeling, a sun shining bright at the middle of the night, etc.—so are Zeami’s articulations of correctness and right styles in nō acting similarly subject to their own contradictions, or ‘unsayings’. Zeami’s aesthetics are, in other words, paradoxical too. Not only through the self-contradictory rhetoric inspired by, if not directly borrowed from, Buddhist discourse; but also through a built-in unspeaking of fixed aesthetic categories impelling the nō actor—not unlike Mahayana teachings do to its adherents—to move beyond mere doctrinal concepts and ‘right styles’. As such Zeami’s articulations of paradox can be seen to contradict the orthodox—to go beyond (para) doxa. Not to completely shun all conventions; far from, in fact. But in order to neither be stuck completely in them. By so doing the actor can, so to speak, re-appropriate the conventionally inappropriate or, rather, dissolve the distinctions between the two; and thereby, as Zeami mentions in Shikadō, enable a sense of ‘rareness’ in the performance. Perhaps this is what makes the theatre of nō able to provide such ever intriguing and contemporary aesthetic experiences today as well, now more than 600 years after Zeami wrote down his first treatises.

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ABSTRACT

From the Six Dynasties onwards, Chinese painters started to practise the expressive pursuit beyond representation on the basis of the unification of ‘Qi Yun’ (spirit consonance) and formal representation, although spirit consonance was valued more highly than formal likeness. For example, although during the late South Song and Yuan dynasties there was a tendency to depreciate formal imitation, expressiveness in painting seldom discarded formal representation. Yuan painting seemed to reach its peak in showing self-expression by merging calligraphic brush into painting and enabling the painting to be ‘interwoven’ with calligraphy and poetry on it (Fong, 1992, p. 5). Nevertheless, pre-Yuan Chinese artists had already created paintings that functioned as a medium for creative expression; especially Song painting explicitly showed the traits of poetic expression and lyric introspection beyond objective representation, by reflecting aesthetically on Confucianism, Daoism, or Chan Buddhism. Thus, it would be hard to accept Loehr’s (1970, p. 287-296) periodisation of Chinese painting, according to which ‘a new, unprecedented, expressionistic art’ suddenly and drastically sprang up in early Yuan, and subjective expressionism in Yuan art replaced objective realism in Song art.

1. LOEHR’S CONTRADICTION

From the Six Dynasties onwards, Chinese painters started to practise the expressive pursuit beyond representation on the basis of the unification of ‘Qi Yun’ (spirit consonance) and formal likeness, although ‘Qi Yun’ (spirit consonance) was valued beyond formal likeness. Loehr’s (1970, p. 287-296) periodisation2 of Chinese painting, which claimed that subjective expressionism in Yuan art replaced objective realism in Song art appears questionable, in terms of contradicting with his understanding of ‘Qi Yun’.3 Since ‘Qi Yun’ was suggested by Loehr (1973, p. 67-96) as the expressive quality or content of Chinese art, it is worth wondering why this expressive quality only applies for Post-Song art.

Loehr’s periodisation of Chinese painting gets support from Wen Fong. Fong (1992, p. 496; 1984, p. 94) emphasized that the expressive pursuit in painting is not realized until the Yuan Dynasty by claiming that Yuan scholar-artists adopted ‘a more personal mode of expression,’ and replaced ‘essentially representational forms’ with ‘essentially symbolic forms,’ by merging calligraphic techniques into painting to express ‘the subjective state of mind of the artist,’ ‘instead of depicting the images of nature.’

For Loehr and Fong, ‘representational’ seems to refer to objective, realistic and traditional, while ‘supra-representational’ refers to subjective, expressionistic and modern. To put it in a Western context, pictorial representation is understood as realistic imitation which offers audiences ‘object-presenting experiences’ (Lopes, 2001, p. 626-629). According to Gombrich (1960, cited by Fong, 1992, p. 6), Western representational art is ‘the conquest of naturalism’ which experiences ‘making before matching’ by ‘the gradual accumulation of corrections due to the observation of reality’. Fong (1986, p. 503) further explained why Loehr proposed such a periodisation: ‘Loehr’s distinction between representational and supra-representational painting closely follows the distinction between representational and non-representational (non-objective) art in modern art criticism’ originally ‘formulated by Alfred H Barr’ (1936). Post-Song painting was regarded by Fong (1986, p. 503) as ‘paralleled the Modernist movement in Western

1Spirit consonance engendering a sense of life’ (Qi Yun Sheng Dong) as the first law of Chinese classic painting was originally proposed by Xie He (active 500–535?) in his six laws of painting, where the law of ‘correspondence to the object in depicting forms’ (Ying Wu Xiang Xing) was postulated as the third level; this has been echoed by numerous later Chinese artists up to this day. My translation of those two laws draws on the suggestions by Alexander C. Soper (1949) and James Cahill (1961).

2Loehr’s periodisation is as follows. Phase 1: Pre-Han painting from the Neolithic period to the end of Zhou is ornamental art (non-pictorial); Phase 2: painting from Han through Song is pictorial representational art; Phase 3: painting from Yuan till Qing is pictorial supra-representational art.

3Loehr (1973) translated ‘Qi Yun’ as ‘spirit resonance’
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painting,' based on the central pursuit of individual expressiveness instead of capturing objective reality. The similarity between the revolution in Post-Song painting and modernist art could gain further support from Greenberg's theory on Modernism (cited by Fong, 1986, p. 503): 'realistic, illusionist art had dissembled the medium, using art to conceal art,' while 'modernism used art to call attention to art.'

However, Fong (1992, p. 4) had previously claimed that 'pictorial representation for the Chinese ..., attempts to create neither realism nor ideal form alone.' Additionally, Fong (1986, p. 505) agrees with the eighth-century painter Zhang Zao by claiming that ‘to represent is to express is how Zhang Zao stated the Chinese artists’ timeless credo: “reaching out to imitate the universe, turning in to possess the wellhead of the mind”’. So, it seems that in Fong’s mind Chinese painting as the image of mind is representational and expressionistic at the same time. Thus, Fong’s inconsistent stances may confuse: on the one hand, Chinese art is both realistic and expressionistic; on the other hand, expressionistic pursuit beyond representation was not realized until Yuan. So, Fong’s support for Loehr’s periodisation cannot convince.

2. EXPRESSIONISTIC QUALITIES IN PRE-YUAN ART

Although there are few extant works from the Six Dynasties, the Sui and Tang Dynasties, from records by coeval or later connoisseurs and critics, and from copies by painters of later dynasties, it can be inferred that the expressive pursuit of ‘Qi Yun’ (spirit consonance) beyond formal imitation inherited from the Six Dynasties had been developed in artistic practice. From the Song Dynasty onwards, scholar-artists started to dominate the leading direction of aesthetic taste in painting by engaging in artistic practice, and their emphasis on ‘Qi Yun’ enabled painting to function as a tool of self-expression beyond pictorial representation.

Song scholar-artists emphasized ‘Qi Yun’ in painting, by advocating and practising painting as soundless poem with form that carries the subtle expression of poetic mood or lyric flavour. A poem is a painting without form and a painting is a poem with form’ (Guo Xi, 1000–1090, ECTOP, p. 158). This idea is attributed to the Tang poet and painter Wang Wei (699? – 761?) whose artistic practice enormously influenced Song and post-Song artists. ‘When one savours Wang Wei’s poems, there are paintings in them; when one looks at Wang Wei’s pictures, there are poems’ (Su Shi, 1037–1101, ECTOP, p. 203). As a versatile scholar-artist and a leader of the North Song literati circle, Su Shi highly praised works by Wang Wei: ‘Wang Wei soared beyond images, like an immortal crane released from the cage.’ Just as Su Shi, North Song critics and artists such as Ouyang Xiu (1007–1072), Chao Yuezhi (1059–1129) and Mi Fu (1052–1107) emphasized the aesthetic expression of poetic mood or lyric flavour in painting, and influenced later artists by successful practices in this vein. The North Song scholar-artist Li Gonglin (1049–1105, ECTOP, p. 204) conceded that his secret in painting lies in ‘making paintings as a poet composes poems’ to ‘recite [his] feelings and express [his] nature’. If a painter could represent the ‘loneliness and tranquillity’ of the landscape, the ‘relaxed harmony and awesome stillness’ of flowers, birds, insects, fishes or beasts, that means he would be able to capture the profound mood of poetry, since loneliness, tranquillity, relaxed harmony and awesome stillness are expressive qualities ‘difficult to paint’ (Ouyang Xiu, 1007–1072, ECTOP, p. 230-231). The South Song critic Yan Yu (ca. 1192–1245, translated by Bush, 2012, p. 44) commented on poetry: ‘Like an echo in the void, and colour in a form, the moon reflected in water, and an image in a mirror, the words come to an end, but the meaning is inexhaustible’. Expressing the inexhaustible flavour and poetic mood is not only the aim of poets, but also the aim of Song and later painters.

The poetic mood and lyric flavour in Chinese painting has been identified as a kind of subtle charm for creators and viewers, often within the aesthetic sensitivities of Confucianism, Daoism or Chan Buddhism. For instance, Dong Yuan’s (ca. 943–ca.962) landscape painting was praised by Mi Fu (1052–1107) as of the divine class (the highest level of Chinese painting), due to the expressionistic charismas of naturalness and blandness with lingering flavour; in Jullien’s (2012, p. 7) eyes, Dong Yuan’s painting epitomizes the aesthetic play of ‘emerging-submerging’ between presence (the there-

![Figure 1. Cloud Mountains, by Mi Youren (1074–1151); Handscroll, ink on paper; Image: 27.6 × 57 cm, Overall with mounting: 28.4 × 747.2 cm; at the Metropolitan Museum of Art, New York; Ex coll.: C. C. Wang Family, Purchase, Gift of J. Pierpont Morgan, by exchange, 1973. [www.metmuseum.org]](www.metmuseum.org)
is) and absence (the there-is-not), emptiness (the void) and fullness (the solid). The artistic play of presence and absence in Chinese art is heavily influenced by Daoism, especially Lao’s ideas, since Laozi claimed that ‘presence and absence generate each other’, ‘the myriad things under Heaven achieve life in existence’ while ‘existence arises from nothingness’ (Translated by Lynn, 1999, p. 53/130). According to Laozi, the ‘there-is’ and ‘there-is-not’ could coexist, emptiness and fullness are structurally correlated and could be exchanged; while presence and absence ‘remain separate’ in Western thought (Jullien, 2012, p. 84/4).

Perhaps learning from Dong Yuan, cloudy mountains favoured by Mi Fu (1052–1107) and his son Mi Youren (1074–1151) exemplify the dialectic coexistence of presence and absence, and the harmonious reciprocity of fullness and emptiness, being consistent with the attitude of Daoism or Chan Buddhism towards nature, where if audiences tried to imagine the ‘awe (which the artist) must have felt’ on the sublime and magic transformation of nature, they might capture ‘an inkling of what the Chinese value most highly in art’ (Gombrich, 1995, p. 153). For instance, in painting cloudy mountains (figure 1), ‘emptiness proceeds [by] hollowing out fullness, just as fullness, in turn, is opened wide by the void’; ‘if the mountains, waters, trees, and rocks result from a “full brush” and the clouds and mists from an “empty brush”, “communicating therefore through and through” across the painting, everywhere “there is spiritual-animating breath”’ (cited by Jullien, 2012, p. 84/78-79). Due to the aesthetic praise of the interplay of presence and absence, emptiness and fullness, Song painters preferred to leave blank space rather than using ink and colour, and especially blankness in the one-corner composition favoured by South Song painters demonstrates an exquisite poetic introspection; the South Song critic Li Chengsou (1150–after 1221) suggested painters should seek either ‘fullness within emptiness’ or ‘emptiness within fullness’ (ECTOP, p. 163; Fong, 1992, p. 257).

Painting at the end of South Song shows less concern with formal representation. Suzuki (1970, p. 310) doubted Loehr’s periodisation by referring to works by the late South Song Buddhist painters.3 Indeed, the South Song Buddhist monk Yujian’s (active mid-13th century CE) work explicitly shows less concern with formal representation, in favour of an overwhelming expressionistic approach. In Mountain Market in Clearing Mist3 by Yujian, although the images of mountains, water, boats and cottages cannot be clearly identified due to the use of ‘splashed’ ink, ‘Qi Yun’ (spirit consonance) beyond formal representation shines through. ‘Rain-pulled cloud wisps gather at Changsha, /Faint hint of rainbow carrying evening blush. /I like best Market Bridge beyond the public willows, /Wine flags flutters, a traveller thinks of home.’ (Cited and translated by Murck, 2000, p. 255).

With the assistance of this poem written by Yujian on the work, audiences might better appreciate the poetic mood of nostalgia, the lingering lyric flavour of exquisite blandness, and the Buddhist taste of form being emptiness, emptiness being form. By comparison, in Xia Gui’s (active ca. 1195–1230) Mountain Market in Clearing Mist (figure 2), Xia Gui’s simplified ink wash and the robust axe-cut texture strokes might have inspired Yuan painters to merge calligraphic brush into painting, and its expressionistic construction of the poetic mood in the one-corner composition is based on the realistic representation of a mountain market in the clear weather with rising mist, by the delineation of the sketchy but identifiable forms of landscape and figures in a ‘moisture-drenched’ atmosphere (Hearn, 2014, p. 58). Either realistic imitation or occasional depreciation of formal likeness serves an expressionistic mentality or individuality. Following the rule of painting by Shu Shi4, nobody would recommend ‘painting in terms of formal likeness’ or he would be laughed at for childish innocence; every element in painting just serves ‘natural genius and originality’.

Figure 2. Mountain Market in Clearing Mist, by Xia Gui (active ca. 1195–1230); Album leaf; ink on silk; Image: 24.8 x 21.3 cm; at the Metropolitan Museum of Art, New York; John Stewart Kennedy Fund, 1913. [www.metmuseum.org]

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3Suzuki did this in the discussion of Loehr’s paper (1970), published alongside the latter.
4Hanging scroll (originally as handscroll), ink on paper; 33.1 82.8 cm; at the Idemitsu Museum of Arts, Tokyo.
3. REPRESENTATIONAL ELEMENTS IN YUAN ART

From the examination of Pre-Yuan art, it is clear that subjective expressionism can be found there; therefore, subjective expressionism in Yuan art is not unprecedented. Additionally, by examining Yuan painting, it will become apparent that its subjective expressionism did not completely discard formal representation.

From the end of South Song, more and more painters liked to write their own poems on paintings, and calligraphy interwoven with painting and poetry favoured by Yuan artists is one of the expressionistic features of Yuan art (Fong, 1992, p. 5). For instance, in Wu Zhen’s (1280–1354) Fisherman by a Wooded Bank (figure 3), a poem written by Wu Zhen (translated by Fong, 1992, p. 450) on the left side of the painting perfectly enhances its mood:

‘Red leaves west of the village reflect evening rays,

Yellow reeds on a sandy bank cast early moon shadows.

Lightly stirring his oar,

Thinking of returning home,

He puts aside his fishing pole, and will catch no more.’

The ‘freely sketched fisherman and boat,’ ‘staccato blades of grass, rhythmically repeated foliage patterns,’ ‘deliberately outlined trees,’ ‘graded ink tones’ and ‘vague explicitness of ripples’ demonstrate the skill of calligraphic brushstrokes on the basis of formal representation; relaxed nonchalance and pleasant freedom from worldly affairs seem to be captured in a balance between formal representation and expressive abstraction (Hearn, 2014, p. 96). Since many Song painters had already engaged in expressing poetic mood and lyric flavour in painting as soundless poem, in spite of not directly writing their own poems on their paintings, the aesthetic integration of poetry, painting and calligraphy popular in Yuan art could be accepted as another approach of self-expression rather than the introduction of self-expression.

Calligraphic brushstrokes merging into painting is another expressive feature of Yuan painting, and this owes much to Zhao Mengfu (1254–1322) (Fong, 1992, p. 440). For example, rocks like the ‘flying white’ of cursive script could be found in Zhao Mengfu’s Twin Pines, Level Distance (figure 4). Comparing it with the North Song master Guo Xi’s (1000–1090) Old Trees, Level Distance (figure 5), Zhao Mengfu’s Twin Pines, Level Distance demonstrates a minimalistic self-expression by simpler calligraphic brushstrokes and a scantier use of ink, which leave more blank space for contemplation, and also endow the work with the expressive charisma of blandness with lingering flavour. Not only does Zhao Mengfu’s work still respect formal representation without any distorted transformation, but also Guo Xi’s work shows the expressionistic quality beyond representation in the construction of the moisture-laden atmosphere by creating forms ‘as if emerging from the mist and dew’ by ink wash (Hearn, 2014, p. 29). Calligraphic brushes merged into painting could merely be considered as a new effective way of capturing ‘Qi Yun’ (spirit consonance) and expressing poetic mood.

Just as Zhao Mengfu (Hearn, 2014, p. 80) who regarded his artistic creation as writing rather than painting, Ni Zan (1301–1374, ECTOP, p. 270/280) admitted his pleasure of painting lies in ‘careless sketching’ rather than carefully ‘seeking formal likeness,’ and the expression and emancipation of the ‘untrammelled spirit in [his] breast.’ It is true that the trees, rocks, and empty pavilions depicted in Ni Zan’s works carry symbolic meanings, but the symbolic images originated in the early Song master Li Cheng (919-967) (Fong, 1992, p. 404). Although Yuan painting shows the tendency of more explicit self-expression, the claim that Yuan painting is essentially symbolic and Song painting is essentially symbolic...

\[Su\ Shì\ (1037–1101,\ ECTOP,\ p.\ 224)\ wrote\ a\ famous\ poem\ which\ criticized\ the\ defect\ of\ overly\ valuing\ resemblance: ‘If\ anyone\ discusses\ painting\ in\ terms\ of\ formal\ likeness, /His\ understanding\ is\ close\ to\ that\ of\ a\ child. /If\ someone\ composing\ a\ poem\ must\ have\ a\ certain\ poem, /Then\ he\ is\ definitely\ not\ a\ man\ who\ knows\ poetry. /There\ is\ one\ basic\ rule\ in\ poetry\ and\ painting: /Natural\ genius\ and\ originality.’\]
representational is not convincing. Looking at works by Song and Yuan painters on the same subject, it can be attested that the differences in expressionism beyond representation are not substantial. The comparison between Zhao Mengfu’s *Two Pines, Level Distance* and Guo Xi’s *Old Trees, Level Distance* is a clear example of it. Treating the same subject, a Song painter may be even better at expressing the poetic mood than a Yuan painter. For example, Painting after *Wang Wei’s Poem* (figure 6) by the Yuan painter Tang Di (ca. 1287–1355) and *Scholar Reclining and Watching Rising Clouds* (figure 7) by the South Song painter Ma Lin (ca. 1180–after 1256) both aim to illustrate a famous couplet from a poem by Wang Wei: ‘I walk to where the water ends, I sit and view the clouds as they rise’ (cited by Fong, 1992, p. 407). Tang Di’s work exemplifies realistic representation, while Ma Lin’s work ‘draws us into a psychological space by evoking the poetic vision with an abstract language of visual signs,’ and a large percentage of blankness left by its elegant one-corner composition appears to be better at stimulating the poetic mood in the mind of viewers (Fong, 1992, p. 407-408).

4. CONCLUSION

In conclusion, on the one hand, pre-Yuan art could

Figure 4. *Twin Pines, Level Distance*, by Zhao Mengfu (1254–1322); Handscroll, ink on paper; Image: 26.8 × 107.5 cm, Overall with mounting: 27.8 × 781.5 cm; at the Metropolitan Museum of Art, New York; Ex coll.: C. C. Wang Family, Gift of The Dillon Fund, 1973. [www.metmuseum.org]

Figure 5. *Old Trees, Level Distance*, by Guo Xi (1000–1090); Handscroll, ink and colour on silk; Image: 35.6 × 104.4 cm, Overall with mounting: 37.5 × 853.8 cm; at the Metropolitan Museum of Art, New York; Gift of John M. Crawford Jr., in honor of Douglas Dillon, 1981. [www.metmuseum.org]

Figure 6. *Landscape after a Poem by Wang Wei*, by Tang Di (ca. 1287–1355), dated 1323, Hanging scroll; ink and colour on silk; Image: 128.9 × 68.7 cm, Overall with mounting: 264.5 × 85.7 cm, Overall with knobs: 264.5 × 94 cm; at the Metropolitan Museum of Art, New York; Gift of Ernest Erickson Foundation, 1985. [www.metmuseum.org]
not be simply classified as objective representational art, since pre-Yuan paintings function as a medium for creative expression beyond formal representation, and especially Song painting without any poems written by the artist himself explicitly shows the traits of poetic lyric expression and introspective aesthetic reflection. On the other hand, self-expression further enhanced by Yuan painters did not discard formal representation; abstract works like Yujian's Mountain Market in Clearing Mist are fairly rare. In general, from the Six Dynasties onwards, the expressionistic pursuit of ‘Qi Yun’ (spirit consonance) beyond formal representation guarantees that Chinese painting exhibits the double feature of expressionism and representation. Although Jullien (2012) tried to use the idea of ‘the great image having no form’ by Laozi to illustrate the non-objective feature of Chinese painting, the objective representation of form cannot be denied in Chinese art. Thus, it would be really hard to accept Loehr’s (1970) claim (which Fong seems to be endorsing) that ‘a new, unprecedented, expressionistic art’ suddenly and drastically sprang up in early Yuan, or that ‘the search for the artist’s true self’ instead of ‘objective truth’ started to reign from Yuan.

5. REFERENCES

Abbreviation: ECTOP Early Chinese texts on painting.


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A perspective of the Chinese Nv-Gong aesthetics through the traditional Chinese literatures

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Abstract

Nv-gong, once referred to textile, embroidery, stitch and other kinds of needlework and craft done by women, was a distinctive skill and a unique culture of Chinese people. This skill was enjoyed not only by laboring woman, but also by ladies from upper class. It even became a standard to evaluate females. Nv-gong is frequently mentioned in traditional Chinese literatures, presenting important social aesthetic meaning. At the beginning of Ode of Mulan, the author writes “Tsiek tsiek and again tsiek tsiek, Mulan weaves, facing the door,” implying Mulan’s female identity by depicting the scene where she is weaving. In A Dream of Red Mansions there is a chapter named “Brave Skybright repairs the hole in a Peacock Gold snow-cape.” In this chapter the author characterizes Skybright’s persistence and bravery by highlighting her outstanding cloth repairing skill. In an ancient Chinese poem A Song of the Traveling Son, the well-known phrase “A thread in a mother’s loving hand, makes up the clothes for her travelling son.” also displays a mother’s concern to her son by describing her needlework. And there are much more examples which show the aesthetic values of nv-gong. Through those segments associated with nv-gong in Chinese literatures, we can see people’s daily life. More importantly, we can realize those typical female images’ moral character and talent, their social status and interpersonal communication, and their pursuit of truth, goodness and beauty.

Keywords: nv-gong, needlework, traditional Chinese literatures

Nv-gong, often described in the classical works, refers to the main work and career of Chinese traditional women in the old times. The record of nv-gong is as early as in Mo Zi, which writes, “women do needlework, and men do carving so that people can have something to wear.” In the Record of Emperor Liu Qi of The Early Han Dynasty Record, “People wearing exquisite brocade actually do harm to women make a living of needlework.” In Seven Methods of Being an Emperor of Guan Zhong, “If the emperor loves exquisite brocades and clothes, nv-gong workers will pursue magnificence.” Nv-gong (also called needlework) is then endowed with a special indication, referring to the handicraft work including textile, stitch, embroidery, and other kinds of needlework and craft done by women. The beginning of Ode of Mulan “Tsiek tsiek and again tsiek tsiek, Mulan weaves, facing the door,” implies the Mulan’s female identity by depicting the scene what she is weaving. The first preface of Xixiang Ji writes, “A girl baby was delivered, and called Yingying. At her age of nineteen, embroidery and other female skills, verse, lyrics, calligraphy, and ciphering-there are nothing in which she is not competent.” Needlework is the primary skill that the heroine Cui Yingying has.

Qin Taoyu, a poet of Tang Dynasty, once wrote a poem Soliloquy of a Poor Girl “My silk at embroidery would I gladly display; Yet I vie not with girls who paint their brows each day. Year after year I sew my golden thread in sigh; On bridal robes the rich for wedding daughters buy.” Such a whole life spent in mending, washing and starching without leaving nv-gong is a true portrayal of female group in the society. In A Dream of Red Mansions, the wife of Zhen Shi-yin and servant girls of noble family, owing to poor life, have to learn many kinds of nv-gong. Moreover, they have to learn best as far as possible so that they can make a living by nv-gong. Girls from respectable and noble families have a preference for nv-gong as well. Some regard both nv-gong and talents like lyre playing, chess, calligraphy and painting as equally important. In A Dream of Red Mansions, Tanchun makes shoes for Baoyu, Qingwen mends cur coat for Jia Baoyu, Baocai embroiders bellyband for Baoyu and Daiyu embroiders perfume satchel for Baoyu. It can be judged from these descriptions that both girls from noble families and servant girls do well in needlework.

As a unique carrier to demonstrate intelligence and brilliance of women, nv-gong is embodied in famous literature and even in poems, odes and songs. In Nineteen Old Poems, there are many descriptions of Nv-gong, for
example, “Broderied with lovebirds in silk thread, I’ll make a quilt for lovers’ bed.” in A Guest from Far Away, the famous sentence “Slender, slender her fingers are; Clack, clack her shuttle’s tune is played.” in Far, far away the Cowherd Star. The often quoted and widely loved “You may plough and I will make some textile” in folk literature Goddess Marriage is also an instance. For another example, in an ancient Chinese poem, A Song of the Travelling Son, the well-known phrase “A thread in a mother’s loving hand, makes up the clothes for her travelling son.” can also display the importance of nv-gong in literature works.

Descriptions of nv-gong in literature not only makes the literature work itself more interesting and vivid, but also shows various kinds of Nv-gong art, carrying important aesthetic implication. Exquisite nv-gong skills can even be used to try into unique personality charm. Chapter 35 in A Dream of Red Mansions describes a wonderful dialogue as follows:

“For what color sash?” asked Yinger. “Scarlet,” said Baoyu. “A black or slate-blue net would make a good contrast, then,” said Yinger. “What would match a light green one?” asked Baoyu. “That would go well with peach-pink.” “All right. Make charming stand out in simple and elegant colors. Do me one also in peach-pink and another in leek-green.” “Leek-green and willow-yellow are my favorite,” said Yinger. “Nothing too nondescript would do,” said Baochai. “But crimson would clash, yellow wouldn’t stand out enough, and black would be too drab.”

This plot that Baoyu asks Yinger to make a clustered plum-blossom for his psychic gem draws forth the color matching proposal of Yinger. The color matching proposal put forward by the servant girl named Yinger is different from the standard that “Variedness cannot be used” raised by Xue Baochai, the lady from a noble family. Although Baochai’s opinion on color is staid and profound, judgement of colors’ lowliness and nobleness are fettered by old conventions. The character of Yinger is bright, smart, forthright and simple; therefore, her color is harmonious, brilliant and bold, full of free and youth, which exactly shows her personality.

Yinger’s brilliant views on color matching is amazing: scarlet matches with black, light green goes well with peach-pink, and leek-green matches with willow-yellow. As for leek-green and willow-yellow, yellow and green alternate in the two colors. This color matching is elegant and harmonious, not only having the feeling of riches and honor but also changes of gradation. The contrast of light green and peak-pink is regarded as classical matching in colored drawing of folk temples and traditional theatrical costumes. As for the matching of scarlet and black, it is even the same as color matching theory in the modern designing.

In Chapter 53 of A Dream of Red Mansions, explanation of a piece of Suzhou embroidery from perspectives of pattern, poem, inscription, color as well as function are given in details. “All the flowers she embroidered were copied from paintings by famous artists of Tang, Song, Yuan and Ming dynasties; thus the compositions and colors were based on excellent models, unlike the stereotyped compositions and garish colors produced by artisans. Beside each spray of flowers there were lines of verse about these flowers from short poems or songs by poets of old, all embroidered in cursive script with black silk thread. And the strokes of these characters, whether light or heavy, continuous or broken, were exactly the same as if written with a brush a far cry from the grotesquely distorted scripts in the embroidery sold in the market-place.” Exquisite workmanship and elegant color matching reflect characters like quietness, cleverness, romance and gentleness that girls in the southern regions of the Yangtze River have. It is directly perceived that cheerful spiritual feeling that embroiderer brings to audience by means of superb nv-gong surpasses practical function and reaches the realm of freedom in the heart.

Since ancient times, needlework has been entrusted with women’s deep feelings. Embroidery gradually became a medium to express love. Incarnating one’s feelings deep inside her heat in the action of embroidering by means of primitive tool materials like needle and thread is full of cultural atmosphere. There are several depictions of embroidery as token to convey tender feelings in A Dream of Red Mansions. For instance, Jia Baoyu wears a scented pouch embroidered by Lin Daiyu on his coat so as to express his affection to Daiyu. For another example, Jia Rui uses a scented pouch to account and convey his feeling in order to approach Wang Xifeng. Jia Lian and You Erjie are engaged by passing scented pouches.

Conveying one’s tender feeling to the beloved is common in other literature works. In the poem The Peacock Flies to the Southeast, Liu Lanzhi makes a waist-high coat with embroidery for her husband Jiao Zhongqing so that her husband can looking at the embroidery if he miss his wife, just as the poems writes “I’ll leave my broderied jacket of brocade; Its golden lacings still are fresh and bright...Keep them, my dear; And her who owned them do not quite forget.” The poem To His Deceased Wife in The Books of Songs “Have I no dress? I’ve seven. I’m comfortless. When you’re in heaven. Have I no dress? I’ve six. I’m comfortless. As if on pricks.” depicts that women express their love by sewing clothes.

Paragraphs related with nv-gong play a decisive role in many a literature work. Women do all they can do to
needlework. Literati are generous with their writing to explore the underlying reason. What the art of nv-gong reflects are interpersonal communication and social status of Chinese traditional women for thousands of years, containing profound cultural connotation.

Nv-gong means female virtues. Lessons for Women written by Ban Zhao demonstrates “Womanly work need not be work done more skillfully than that of others...With whole-hearted devotion to sew and weave; to love not gossip and silly laughter; to be in cleanliness and in order to prepare the wine and food for serving guests, may be called the characteristics of womanly work.” In A Dream of Red Mansions, “The poem should not be too strange and exquisite,” Xue Baochai said, when she helps Shi Xiangyun to make a poem. “It is actually nothing. Needlework like twisting flax fibers and weaving is what we need to do.” Even the educated and gifted women like Xue Baochai pay equal importance to nv-gong and moral conduct. Different from men who accept Confucian education, what traditional women accept is “boudoir education.” That is to say women can only have monotonous activities in her boudoir and communicate with neighbors. The only knowledge also originates in embroidery contents like characters, story and code of ethics. During doing nv-gong, women’s gentleness, elegance and sensibility are embodied in garment and patterns, becoming a unique language carrier for women to communicate. They express their ideas and hope clearly by using this unique language. They are also good at thinking over all things on earth by themselves, feeling and perceiving the real world by their own life experience.

Most of the themes of nv-gong are symbols of luck and happiness. The work of nv-gong exerts an edifying influence on women because nv-gong requires the peace of mind and concentration. Women, in the elaborate pondering over the delicate toil of the needle, comprehend the contents of the pattern and cultivate consummate and gentle qualities. This education of introverted poise is highly integrated with the mainstream qualities that Confucianism advocates. The look of needlework requires elaboration. It is in such high-precision activities that women create a feminine charm that is tender and gentle. There is no wonder that women do well in nv-gong are often virtuous down the ages.

Nv-gong is silent but lasts for thousands of years in words. Thousands of years of agricultural civilization in China created a society that is “men tilling the farm and women weaving.” Majority of women take advantage of this unique artistic form to decorate living environment and enrich their inner world, adding colorful elegance to the Chinese civilization. The Chinese art of nv-gong deserves to be called unique identity of Chinese culture. The source of female aesthetics will not be cut off in the changing of times. Hope the river of cultural tradition enjoys a long standing in Chinese art of nv-gong.
The complementary relation between the concealed aesthetic practice of Buddhism and transcendental aesthetics of Kant: from the perspective of comparative philosophy

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Abstract

The author first discusses the possibility and rationality of building the connection between Kant’s transcendental aesthetics and Mahayana Buddhism focusing on The Awakening of Faith, which has enduring and profound influence on almost every Buddhism schools after it in China, from the perspective of comparative philosophy, pointing out the key issue is to explain a transcendental structure hidden in Mahayana Buddhism. The apriority is where the rationality of the complement, integration, reciprocal explanation of the two lies, thereof establishing the same and complementary structure of both. Based on this, the author further discusses the inner connection between “Disinterestedness” and “Samatha (cessation), Vipasyana (clear observation)” and how “the essential nature of the Mind” fulfills the description of “Aesthetic Judgment” in Kant’s Aesthetics and so forth, thereby making the two connected together much more closely than ever before by the common purport on the same foundation. The author expects that the compact structure and common purport could lead the obscure “Artha (the significance),” “Samsthana (the essence)” of Buddhism to a certain position in the modern systems of disciplines and philosophy, disclosing the pursuit of Buddhist aesthetics, and clarifying what Buddhism refers to and contains in tradition; meanwhile, it will help the Kant’s transcendental aesthetics which is often criticized by many people and ethereally far away from experience world obtain the structure based on the practice method of Buddhism, lay the foundation for the path to the “Transcendental Subject” and attain much more reasonable and sound understanding for itself.

Key words: Comparative philosophy, Mahayana Buddhism, Judgment of critique, Enlightenment, Aesthetic practice

1. THE BASE OF THE CONNECTION----THE STUDY UNDER THE TWO CATEGORIES

The most basically principled conditions should be similar, and even the same certain condition, which means “comparability”. I build the inside/outside, direct/indirect, as the two categories to take the issue of “comparability” into consideration. I define it as: the inside/outside connections refer to whether the relationship of the establishment of the connection of the mutual studying objects is inside or outside, which means whether the conditions including time, place, events are consistent; direct/indirect connections refer to whether the two ones have direct contact.

First, there is a circumstance that has undoubtedly reasonable connection, due to their undoubted methodology, I will not discuss about it too much here. This natural rationality lies on the point that the inside connection is direct connection at the same time, such as Zhu Xi and Confucius. They are both in the Confucian system. Besides, Zhu Xi must contact with the works of Confucius, therefore, there is no need to build their connection on the certain influencing factor.

So, a want of considering the rationality of their relationship calls for other several situations. Firstly, the indirect relation, for example, in Jaspers’ “axial period” theory, the relation of Greek, Indian and China is indirect, hence, it urges to build the outside relation. If we take the Jaspers’ axial period as an example, this connection is the similar time. However, I think the reason of this connection is not enough. Regarding the outside conditions such as time, geography as the connection base is problematic, because when we restore and refine outside conditions to some degree, the difference manifests itself more rather than similarity; Secondly, when the situation is outside, it calls for the establishment of direct connection, say, Heidegger and Laozi. There is
no common realm of their time, place, events. What is more importantly, they belong to different cultural systems, hence their relationship is outside. This situation calls for a direct influencing factor, therefore the key to building the connection lies on whether Heidegger has read Laozi or not. Consequently, the possibility of building connection lies on the point that Heidegger actually has contacted with the text and materials of Laozi, so that both can be studied in the sense of the comparative philosophy; in other words, the connection of both is reasonable. However, this way of studying will exclude many objects which don’t have direct connection, making them simply expelled from the realm of the comparative philosophy.

Then, there is one situation left. That is indirect and outside connection. Because it lacks the natural connection condition, thus making itself the most complicated situation. The first method resorts to the intuition and contemplation of the scholars, explaining the relation between two ones by feeling. This method of studying manifests itself in a much subjective situation, and simplifies the connection of two based on the subjective intuition. However, it is the most enlightening one, whereas lacking necessary argumentation. I plan to adopt another method to study the direct and indirect relationship between Mahayana Buddhism and Kant’s Aesthetics.

As for the comparison of the philosophy, I suppose the reasonable base lies on the point that the two sides are actually compared in the same level discussing the same question. In this way, we can avoid the issue that we make occasional connection rather than the necessary one due to the emphasis on the outside condition influence including time, geography; and we can also avoid resorting to the relation of the direct influence, making those studying objects impossible to build connection because of those outside reasons including history, geography; and we will also avoid the impossible establishment of the objective connection which has been built because of the causal study resulting from subjective decision. Because the philosophy is the thinking of human wisdom to some height, we can reasonably exclude the outside reasons of studying objects and the direct connection between both from the realm of the condition of becoming connected. Hereby what we need to prove is that both of them actually discuss the same question in the same level, and they get the same answer. In other words, they describe the identical truth in different styles.

To prove they describe the consistency of the consistency philosophy, there are two aspects: firstly, It is the structure; secondly, it is the purpose, quality and so on. In these aspects, the structure is undoubtedly most important. Because only having the structure can we have the firm base to construct the purpose, quality on it. What I should supplement and illustrate is that I has distinguished two contents which are the two ways to read texts in the process of studying. They are the content of the author and content of the text. Each of them contains structure, purpose, quality and so on.

In this paper, I will focus on the content of the text. Because this is the home where the truth resides. As far as I am concerned, the philosopher is the one who has a glimpse of the truth. Therefore I establish the comparative relation of both in the view of text. Hereby, for Kant, I will not concern that how he wants to react to the question of Hume about experience issues and on which the motivation to build science metaphysics and so forth I only focus on what thought the Critique of the Power of Judgment expresses, and the relation between specific sentences, paragraphs and their relations and its structure in what way reflects the contact of Kant with the truth; meanwhile, I will not probe into the background of the history of thought of the book The Awakening of Faith too much----although it will contributes to the further understanding of the book. This is not what I want to discuss here, which is the consideration based on the view of comparative philosophy, focusing on the structure text owns itself not relating to others. It is the comparative base between Mahayana Buddhism and Kant Aesthetics.

2. THE CONSISTENCY OF STRUCTURE—THE STUDY OF THE TRANSCENDENCE COMPONENT OF MAHAYANA BUDDHISM

As I have mentioned above, the first base of bridging the Buddhism and Kant is the consistency of their structure. And the problem here, which is where the meaning lies, is that they both hide a superficially lacking structure, and are exposed to judgment because of this superficial lacking.

Speaking of the structure, as is known to us, the philosophy of Kant is the transcendental philosophy, the studying content of which is to make the experience the possible conditions. In the sense of transcendence, I just need to prove the other side whose connection is to built with Mahayana Buddhism which contains the transcendental issues to discuss about. In other words, it has reached the transcendental level as well.

In normal understanding, Buddhism is to implement all kinds of tolerance, charity and observe monastic rules to become Faith. so the behaviour of the faith manifests itself more in the real world. According to the western science of religion, Buddhism can not be considered as religion because of its worldliness. And what
is more, there are scholars pointing out compared with the Paradise of Christian, Buddhism more focuses on the world of temporality. As philosophy, how it hides the transcendental component?

This paragraph aims at discussing the practice of Buddhism as the transcendental component of presupposition, applicable field, the two ends of Beginninglessness behind Buddhism from three aspects including the purpose, object quality(Suchness) of practice and the two ends of practice regarding to the transcendental part what Buddhism ignores in the process of practice I have mentioned above.

First, let us see the purpose of the precious nature and expedient means: “Just as a precious gem is bright and pure in its essence but is marred by impurities, [so is a man]. Even if he meditates on his precious nature, unless he polishes it in various ways by expedient means, he will never be able to purify it. The principle of Suchness in men is absolutely pure in its essential nature, but is filled with immeasurable impurity of defilements. Even if a man meditates on Suchness, unless he makes an effort to be permeated by it in various ways by applying expedient means, he certainly cannot become pure. Since the state of impurity is limitless, pervading throughout all states of being, it is necessary to counteract and purify it by means of the practice of all kinds of good deeds. If a man does so, he will naturally return to the principle of Suchness.1”

As we can know the purpose and reference of the all kinds of good deeds are the “nature returns to the principle of Suchness”. Since Suchness presents itself, then the next question comes to where Suchness belongs to, phenomenon or transcendence field?

As a way to answer this question, we will resorts to another poetic image popular in Buddhist literature, “Cardinal teaching of Buddhism, compares our everyday minds with ocean water incessantly disturbed by wind—the wind of ignorance. It teaches us that however hard the wind blows, the pristinely pure quality of the water will never change.”

Here I distinguish two levels: one of them is that the wave moves with wind, symbolizing the changing, birth and death of phenomenon realm; while the other symbolizes the immortality of the ontology of mind, Suchness as water essence. (Different paragraphs have different descriptions) In such metaphor, we can seek some clues of between experience world and transcendental world. The experience world is the elapsing, ever-changing river of Heraclitus; While the sea which symbolizes Suchness is beyond the lapse.

This metaphor has a more profound meaning, which is the description meeting with the Kant’s transcendency very much. It is the relation between experience and transcendence, just as that of wave and water. There will be no wave without water, in this sense, the water is the condition to make the existence of wave possible. Just as Kant’s transcendental philosophy studying is the condition of making the existence of experience possible, which is priori relation.

Secondly, let think of the practice object----Suchness itself. The Awakening of Faith refers to “the Mind of the sentient being” in the beginning: “The principle is ‘the Mind of the sentient being’ This Mind includes in itself all states of being of the phenomenal world and the transcendental world.”

Hitherto, I have illustrated the common existence of transcendental dimension of the purpose of practice, the practice object and practice progress. This transcendental part sometimes presents itself in the form of entity, and just like Suchness which has entity, it is actually an object; sometimes it exists as “aspect”--a perspective to think of things, just like the “One Mind and its two aspects” and the Enlightenment and Nonenlightenment mentioned in the former paper and the like.

3. THE COMMON PURPOSE—AESTHETIC HAPPINESS

In the former two chapters, I have discussed their common structure. Hereby I will focus on “Happiness” of Buddhism in order to indicate their common purpose. First, in the view of the original Buddhism, through the specification of Suffering by Four Noble Truth, I will point out its fundamental existence situation in Buddhism and the necessity of its transformation to aesthetics in the progress of sinicization. Then I will regard the narration of the critique of aesthetics of Kant in Critique of the Power of Judgment as reference, showing the consistency of Bliss and Aesthetic Judgment by studying the view of Bliss in the The Awakening of Faith.

The core crude of original Buddhism and all the Buddhism schools is all Four Noble Truths. And the first truth is Suffering Truth. This order has two meanings: The first is the core of Suffering, the second is the analysis of the reason that resulting into Suffering, the third is the elimination of Suffering, the forth is the method of such elimination—obviously, they all surround about Suffering. The other meaning of the Four Noble Truth about the happiness of Buddhism is the apriority of Suffering, a prestigious scholar Lao Siguang has an good analysis of this, he takes an example of drinking

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2. Ibid, 35.
to appease thirst to illustrate that whether drinking or any things and any activities don’t emanate happiness themselves. Otherwise, people should feel the happiness while they drink, and it is true that people can not have a sense of happiness except from the bearing of the pressure of thirsty of people. It indicates happiness calls to a halt and present itself by relying on the Priori Suffering, therefore, Bliss has no entity.

According to the understanding of original Buddhism of Lao Siguang, the essence of Suffering lies on its making up the apriority of Suffering.

The apriority of Suffering—happiness is the elimination of Suffering, so Bliss is based on Suffering. Then whether there is a kind of Bliss which is not based on Suffering? Whether the aesthetic satisfaction needs the Priori Suffering?

Returning to The Awakening of Faith. Firstly, we can have a glimpse of the issue of Bliss and Suffering in The Awakening of Faith—the first purpose of eight purposes in The Reasons for Writing appears in the first part, “The first and the main reason is to cause men to free themselves from all sufferings and to gain the final bliss.”

The issue of Bliss and Suffering owns a core position obviously in The Awakening of Faith as well as existing as fundamental purpose. Then whether this Bliss is the aesthetic happiness? Hereby I regard Kant’s four moments of aesthetic judgment as the reference, compared by the description of Bliss in The Awakening of Faith to answer to these questions.

Because these four moments come to effect at the same time, so I conclude them as one narration out of the convenience. And I will list the positive ones and negative ones respectively: the negative aspect of aesthetics state is: “It has nothing to do with object”, “Disinterestedness”, “Without any purpose”, “Without any concept”; And the positive ones are “Subjectivity”, “Generality”, “Necessity”, “Satisfaction state”.

When we divide the positive ones and negative ones into two groups. It is obvious to see in the statement of Kant, what state of mind and thinking method he wants to deny such as conceptualization, objectification, utilitarianization, purposiveness is exactly the several key steps of nonenlightened state and deluded mind in The Awakening of Faith:

The Nonenlightenment produces aspect while ignorance produces the activity of ignorance. The perceiving aspect born in the move, the perceiving aspect generates world of objects. It can be seen one direct result of activity of ignorance is to generate object world, which is seen from the view of Nonenlightenment; From the perspective of Enlightenment, Suchness and de-objectification is the paramount specification of the moment of the essence.

The birth of object world hereby comes into being, then there six aspects coming to existence. “First is the aspect of the [discriminating] intellect. Depending on the [erroneously conceived] world of objects, the mind develops the discrimination between liking and disliking.”

This liking and disliking is the interest Kant firstly denies. Of course, interest contains other aspects as well, but if there is no basic discrimination, then any interest will not come into existence.

From the perspective of transcendence, all the concepts are provisional rather than being real. At the same time, The Awakening of Faith describes the repulse between language and concept from the perspective of Suchness, “namely, it is endowed with the light of great wisdom, [the qualities of ] illuminating the entire universe, of true cognition and mind pure in its self-nature; of eternity, bliss, Self, and purity; of refreshing coolness, immutability, and freedom.”

This indicates that Suchness itself refuses reference, while the deluded mind in the losing path increasingly names the things and give concept to objects, then aspects of giving rise to karma and aspect of anxiety attached to the karma come into being. And sentient beings are suffering from the samsara.

The specification of denying of Kant’s aesthetic judgment parallels with the path of revealing, and that of positiveness of Kant is the road to enlightenment.

Because Nirvana is the return to Suchness. So Suchness has four virtues of Nirvana, in other words, the four virtues of Nirvana is the participation of the quality of Suchness. And the eternity has necessary and general meaning, while the realization of this general, necessary process is not related to concept. As we can see the description of this paragraph of Nirvana returning to original enlightenment, “all things from the beginning are neither matter nor mind, neither wisdom nor consciousness, neither being nor nonbeing; they are ultimately inexplicable.”

As we can see hereby the process of returning to Suchness, attaining Nirvana is expressing the essence without words and writing as well as not resorting to the generality and necessity of concept, words, language.

In the normal image, we think Buddhism is sympathetic because of its basic suffering judgment, even is pessimistic. And we don’t know that Bliss is the fundamental existence in Mahayana Buddhism. Just as what is

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Ibid, 49.

Ibid, 66.

described in the “suprarational functions”; “[He who has fully uncovered the original enlightenment] is capable of creating all manner of excellent conditions because his wisdom is pure.”

Not only does absolute enlightenment have this Bliss, but also in any phase of practice there has different states of Bliss present themselves. As what cited in the former paper, the essential aim of The Awakening of Faith is to make sentient beings get rid of sufferings and attain Bliss. From sentient beings to Bodhisattva to Buddha, they all have all kinds of joy. Just as the literary meaning of “Bliss-body”, it is a kind of presentation of happiness.

Bliss-body is the state before sentient beings become Buddha. Each Bodhisattva gets understanding of Suchness and obtain happiness from it.

And the “transformation body” reflects the sentient beings in the suffering of samsara. “represents Suchness as conceived by the minds of ordinary people, the body appearing in the likeness of the conceiver.”

Dharma is pure Suchness. In other words, it is the presentation of Buddha for Suchness, which is self-clarifying and the supreme self-unification. As we know, the difference of Buddha from Bodhisattva lies on Buddha’s unretrogression. So, in this way of thinking, the path of Buddhism is that of aesthetics. From the beginning, people can’t attain the aesthetic satisfaction because of deluded mind, then people get different levels of satisfaction by gradual attainment enlightenment of Suchness, then they become Buddha, at length, reaching the omnipotent aesthetic state.

4. The Solution of the Question of Kant and Discussion on Buddhism Being Aesthetic Religion

Herder holds suspicious attitude towards Kant’s Critique of the Power of Judgment on behalf of some scholars. Herder points out the Kant’s too abstract and transcendental method, leading to the intentional ignorance of sense which should be the core issue in aesthetics: “from an early stage Herder was suspicious of the use of excessively abstract and a priori methods in aesthetics.”

“In ways anticipated in Herder’s earlier work, Kalligone attacks Kant’s methodology and his neglect of the concrete role of the senses in a discipline that is, as defined by Baumgarten, supposed to focus precisely on that.”

The former paper has been sufficiently exemplified the relation between aesthetic and Suchness. Following this conclusion, facing the question, our question has become whether Suchness keeps distance from the experience? In effect, the path of realization of the aesthetics in the former paper has answered to this question. And that is the suffering coming from the inability of the aesthetics of sentient beings. Bodhisattva is able to be aesthetic when he is in retrogression makes Bodhisattva agreeable. This analysis still holds some details which are not be expounded, which is whether realizing aesthetic path is transcendental. According to the statement in the former paper, the more defilement there is, the less purity there is; the more purity there is, the less defilement there is. The defilement is all kinds of unfolding minds in the phenomenon world generated by activity of ignorance. The pursuit of goodness also springs from “intellect”-“continuity”-“aspect of attachment”-“aspect of the speculation on names and letters”-“aspect of giving rise to karma”-“aspect of anxiety attached to karma”, so it has no real meaning.

If we think the happiness of purity is transcendental, as we cite the conclusion of the former paper, and if the happiness of purity is aesthetic satisfaction, then aesthetic happiness is transcendental. The sense in the experience world has no aesthetic satisfaction, then the critique of Herder has its point. Indeed, but I don’t think the critique itself of Herder is that naturalism as it looks like. And the proper and reasonable understanding of his critique is that he finds out the lack of physics base of Kant’s aesthetics makes the transcendental aesthetic satisfaction lose the part of experience world base. While he thinks the sense which has relative relation with aesthetic satisfaction in the transcendental world should be the core component.

I suppose the solution of the shelter of the experience part resulted from the too abstract and transcendental method of Kant is where the meaning of the comparison between Kant Aesthetics and Mahayana Buddhism lies. All kinds of earthly practice can lay foundation for the Kant’s aesthetic experience. As the Mani Jewellery metaphor cited by the former paper. It holds true that the sense in experience world lays foundation for the transcendental aesthetics in that way.

So this chapter will solve two problems: First, the further discussion of Buddhism considering the aesthetic transcendence as its destiny, and the core of that is to solve the problems related to its moral component; Secondly, based on the conclusion of the first question, we illustrate the inner meaning of the practice of schools of Buddhism. On the one hand, we fill the blankness...
of the Kant’s aesthetic experience component with the aesthetic practice in the experience world; on the other hand, from the perspective of the religion of aesthetic transcendence understand the meaning of Buddhism practice again in order to revalue it in a clear direction.

To begin with, I think Buddhism values the earthly morality. If we think it from the perspective of absolute experience and transcendence, actually the contradiction appears as it has been mentioned in the former paper. But Buddhism has never handled the problem of experience and transcendence, as it explains about One Mind and its two aspects: “The revelation of the true meaning [of the principle of Mahayana can be achieved] by [unfolding the doctrine] that the principle of One Mind has two aspects. One is the aspect of Mind in terms of the Absolute, and the other is the aspect of Mind in terms of phenomena (samsara; birth and death). Each of these two aspects embraces all states of existence. Why? Because these two aspects are mutually inclusive. 12”

The mutually inclusive relation between lokottara and Ka-dharma, which is the relation between experience and transcendence. The experience contains transcendence, while phenomenon refers to transcendence; the transcendence contains the experience as well, indicating the experience. So the explanation of the moral base of Buddhism can be clarified here, regardless of it being originally from ignorance.

But sentient beings have such quality, and if we want them return to Suchness, getting rid of suffering and attaining Bliss, we should use the method the way they favor. So admitting their morality of Ka-dharma can revoke their faith.

This is the indirect expedient means to lead sentient beings. Hence, we can say the mortality as the product of experience world (ignorance world) is admitted in the Buddhism system. But as expedient means, it gains no real meaning of being itself.

In the sense of experience, aesthetics and morality can rely on each other sometimes. And even Kant that is too abstract and pure claims: “an immediate interest in the beauty of nature is always a mark of a good soul. 13”

It is ought to say in different occasions and situations, the aesthetics and morality in Buddhism have different meaning. Generally speaking, a want of making sentient beings get rid of all kinds of sufferings can attain the bliss essentially. When the heart of morality plays a more crucial role in it, this ukampa-citta heart generates. However, the question is that if we have correct conclusion in the former paper: if Buddha actually is an overall aesthetic achiever, then he should regard everything as Nirvana, so how could he maintain a heart of saving the sentient beings from the sufferings? So, I sup-pose the ukampa-citta can be divided into two parts:

For one thing, the object it satisfies is actually the aesthetic satisfaction. The different contemplation of different objects is the process of leading the sentient beings to the ultimate happiness like the ladder of beauty of Plato; Secondly, the common sense is an important component of Kant’s aesthetics, making the third and fourth moment can be established. The morality is actually based on the common sense and the sympathy of feelings. Hence, even the generating of morality can not separate itself from the aesthetic system behind it. Then what aesthetic meaning has been contained in the practice of schools of Buddhism? The main system of practice of The Awakening of the Faith is five methods: Charity, [observance of] precepts, patience, zeal, and cessation [of illusions] and clear observation.

Some of them is directly related to the aesthetics, while others play a supporting role, say, clarity. I think there are two meanings of aesthetics: First, it is out of the morality for others. But the donation for others def-fers from the ukampa-citta of common sense analyzed in the former paper based on the aesthetic category.

And it has a priori concept, belonging to the power of judgment of specification. But this purpose of practice is clear enough. “Freeing himself from greed and avarice, he causes the beggar to be joyful.” I think its purpose lies on cultivating subjective aesthetic heart. “benefiting himself and others alike and of extending the merit toward the attainment of enlightenment. 14”

The second method is alike, its aim lies on “He is to free himself from greed, jealousy, cheating, deceit, flat-tery, crookedness, anger, hatred, and perverse views. 15” These emotions are undoubtedly negative to get to the aesthetic state. And obeying the discipline can avoid these states in a direct and absolute way. Meanwhile, the purpose of being Monk lies on: “cut off and suppress defilements, keep himself away from the hustle and bus-tle of the world and, always residing in solitude, should learn to be content with the least desire and should practice vigorous ascetic disciplines. 16”

Maybe people have a question that can we be aesthetic only by this extreme way? Indeed, our daily life has clear aesthetic state sometimes, but we are aesthetic in time of being in earthly worries. As what has been mentioned in the former paper, the path of Buddhism
practice is only the process of happiness of aesthetics of sufferings of sentient beings in different phases of Bodhisattva of different places. And it is very necessary to take this extreme method that if we want to get the unretrogressive happiness of aesthetics of Buddha, we should maintain pure heart for good, staying away from the troubles of earthly life.

The fifth practice, “cessation” and “clear observation” is very special. Indeed, the former four practice all belong to cessation and clear observation in the sense of aesthetics. The cessation is negative and pessimistic, while clear observation is the positive contemplation after the denying of the denying. The avoidance hindering the generation of aesthetic awareness in former four ones belongs to cessation. Therefore, we can’t discuss too much about the contents which are similar to that mentioned in the former paper. But we should focus on the concept: “What is called ‘cessation’ means to put a stop to all characteristics of the world [of sense objects and of the mind].”

For the denying of the mind of objectification is the condition of aesthetics. Under this contemplation of cessation, all the objects are being aesthetic.
The research of symbolic aesthetics ideology of Zhang Heng’s design

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ABSTRACT

There are a lot of decorative patterns of Zhang Heng’s design and these decorative patterns with Chinese characteristics typical of the ancient ritual and symbolic semantics, learn to use modern semiotic theory analysis of Zhang Heng is representative of the decorative patterns: direction symbols, dragon shaped symbols and Toad symbol. We Found that the Zhang’s design has image symbol, indicative symbol also has a symbol of symbols, visible symbol and significance for the Zhang Heng design has a important position, through the beauty of form of expression ritual political view and life view of heaven and Tao.

Keywords: Zhang Heng; direction; dragon; toad; symbol

Zhang Heng was a famous scientists in the Eastern Han Dynasty, he designed many instruments and tools like armillary sphere, seismograph, South-pointing Cart, li-drum-hodometer, earth sundial, automatic wood-carving etc. The influence of armillary sphere and seismograph is extremely profound in world’s technology history. A large amount of Zhang’s design were based on the core of science and technology, because most of the works had been branded royal sacrificial vessel marks, they take on mysterious scientificity and a symbolic value to some extent, there are a lot of decorative patterns of Zhang Heng’s design. Zhang Heng’s representative of the decorative patterns: direction symbols, direction, birds and beasts, dragon shaped, toad and immortal. These decorative patterns with Chinese characteristics typical of the ancient ritual and symbolic semantics.

Symbol, as a word from the Greek word Symbol, meaning that make instant comparisons from two things. Peirce’s idea of the taxonomic classification, is one of the richest contributions in semiotics history, he made the sign of the difference between the three-point system: Image Symbols (resemblance mark Icon), indicator (refer to No. Index) and symbol, this three method is the most widely used in modern semiotics. Image Symbols (resemblance mark) refers to the sign and its objects have a common nature, the two have similarities in certain areas; indicator (the sign) refers to the existence of a subsistent relations between an object and its sign; symbol means that mark has the meaning of representing the object, there is no relation between similarity and existence, and it is arbitrary, or the relationship between the two is determined by human law.

We have found that some of the patterns in the design of Zhang Heng also have the properties of these three kinds of symbols, an image of the symbol, the indicative symbol also has significance symbolic symbol, a visible symbol of ancient Chinese design pattern interpretation is more complex, while meaning and symbolism in ancient design is a very important position, but also the fundamental objective pursued by the formal beauty of its design, by design patterns, that is, a design symbolic language to express a political view and the view of heaven Chongli life.

The way of thinking associated with symbolic meanings in Chinese ancient design is a common and typical expression technique. Li Zonggui pointed out: “Chinese traditional thinking in the way of analogy, metaphor, symbol and other forms of thinking, in essence, is the same form of things. Metaphor is the expression form of analogy, metaphor is a metaphor, it is a kind of special metaphor. All three are based on experience and concrete foundation is main with certain objects or principle, in order to elucidate the specific emotions and will. The symbolic thinking is especially prominent in the Chinese ancient ritual decoration. With modern semiotics theory to interpret the design of this symbolic meaning, we can get a comprehensive understanding on the design of decorative patterns from a new perspective.

1. DIRECTION SYMBOLS

Direction was very valued in ancient China, and it was always described with the Earthly-branch (地支) systems, the Eight diagrams (八卦) and the Heavenly-stems (天干). The earthly-branch system direction (which contains Zi,
Chou, Yin, Mao, Chen, Si, Wu, Wei, Shen, You, Xu, Hai, (子, 丑, 寅, 卯, 辰, 巳, 午, 未, 申, 酉, 戌, 亥) takes Zi, Mao, Wu, You as north, west, south, and east correspondingly, which represent the relative direction between the earth and the sun. For example, those north-to-south meridians were called Ziuxian (子午线); and the wumen (午门) stands for the southgate. Similarly, the Gen, Kan, Zhen, Xun, Li, Kun, Dui, Qian (坎, 艮, 震, 巽, 离, 兑, 乾) of the Eight Diagrams respectively represent the directions of the north, northeast, east, southeast, south, southwest, west, northwest.

Direction symbols are often used in Zhang Heng’s design. The surface of Seismograph was ornamented with seal script and images of turtles, birds and other kind of rare animals (“饰以篆文山龟鸟兽, 外有八方兆”). These contains three kinds of marks that can be used to determine directions: Patterns (the shape of the Eight diagrams), Characters (Zhen, Dui, Kan and so on written in seal script) and images (pictures of the Azure Dragon, the White Tiger, the Vermilion Bird and the Black Tortoise). These different direction marks are all symbols that are regulated by people. Meanwhile, these Seismograph marks have specific functions. Eight dragons correspond eight different directions. If there’s an earthquake, the dragon of corresponding direction will spit out its copper ball, and the direction symbols on the Seismograph surface will denote the exactly place where the earthquake happened. Thus, these three direction marks are representation symbols as well as indication symbols, because they have some features of image patterns like turtles, birds and other kind of rare animals, and they are able to indicate the direction of earthquakes at same time.

Besides indicating the directions, these direction symbols also have more profound symbolism connotations. In the article “Ling Xian” («灵宪»), Zhang Heng allocate four divine animals to different directions: "Zhongzhou (ancient HeNan province) owns a lot of spirituality and it controls other eight subordinate districts outside (中州含灵, 外制八辅, ……苍龙连蜷于左, 召 (白)虎猛据于右, 朱雀奋翼于前, 灵龟圈首于后, 黄神轩辕于中”). With the Azure Dragon curling at the left; the White Tiger sitting at the right; the Vermilion Bird flying in the front; the Black Tortoise bowing its head at behind whereas the Yellow emperor locating in the center. Zhang Heng expresses his perspective on the cosmology and astronomy by means of direction symbols, which implied the understands of celestial bodies’ structure and the Yin-yang and Five-element thoughts that contained by directions. In ancient era, directions played a very important role in people’s lives, for the celestial changes can indicates fortune or misfortune of the world. Whereas in Zhang Heng’s point of view, who engaged himself in astronomy and thought celestial changes do indicate fortune or misfortune of the world, the direction symbolized the universe functioning and changes of human affairs. direction symbols are merely out-appearing forms of Zhang Heng’s perspective on the human society and the whole universe.

2. DRAGON SHAPED SYMBOLS

The dragon is a symbol of Chinese culture, and a recurring image in utensil of ancient China. In the design process, Zhang Heng preferred to use the modeling of dragon. In the design of the armillary sphere, he made the jade dragon spit water to the pot (“以玉虬吐漏水入两壶”). There were eight dragons outside the seismograph, and each dragon’s head hold a copper ball in their mouth (“外有八龙, 首衔铜丸”). The former used dragon’s head to spit water, and the latter used it to spit balls. The dragon is the amphibious animal in the ancient legend, it can come and go to the heaven, earth and deep water. Shuowen (说文), the ancient academic works, said dragon, the leader of the squamous animals, could go to the dark and light place, was able to become large and diminish, elongate and shorten. It would fly in the sky at the spring equinox and duck underwater at the autumn equinox (“龙, 鳞虫之长, 能幽能明, 能细能巨, 能短能长, 春分而登天, 秋分而潜渊”). Guo Ruoxu, the scholar in Song Dynasty, pointed that dragons liked nine other animals, Items liked a snake, belly liked mirages, scales liked carps, claws liked eagles, head liked camels, palm liked tigers, ears liked cattle, eyes liked shrimps, horns liked deer (“项似蛇, 腹似鲤, 尾似鯤, 耳似牛, 眼似虾, 角似鹿”). It’s also the shape features of dragons. First of all, it’s obviously that dragons have a characteristic of Image signs and symbols.

The dragon of armillary sphere and the dragon’s head of seismograph both had a certain function. About the clepsydra of armillary sphere, it applied the siphone principle to Leak water from top to bottom (“以玉虬吐漏水入两壶”), the conduit between upper clepsydra and lower clepsydra was designed to look like a dragon, which play a role of guiding water. In regard to the eight dragons in seismograph, they pointed the direction in detail, and opened the mouth to hold on the copper balls, reacted when earthquake arrived. The head of dragon connected with the gear, dragons as a part of Linkage section, guided the copper balls drop, acted as an alarm. It can be seen that in Zhang Heng’s designing process, the dragon has the meaning of instruction symbols.

As a symbol, dragon showed various symbolic connotations in Zhang Heng’s design. First of all, dragon
was not only the symbol of rulers, but also the representation of imperial power in ancient country. Since the Seismoscope and the Armillary Sphere were the instruments in testing scientific phenomena, they were also the sacrificial vessels of the country, which meant suited decorating patterns were needed. The image and symbolic meaning of dragon was quite fitting such needs, representing the majesty and the supreme dignity of the emperor. As a result, what was important was that dragon could only become the symbol of emperor in the ancient feudal system, indicating no one except him and his families had the right to use it.

Secondly, the “Dragon” on the seismograph reflects Zhang Heng’s understanding of the causes of earthquakes. As is noted in the book Gua “dry for the horse, Kun cattle earthquake dragon, Xun as the chicken, Nietian as the sheep,” “shock dragon a symbol of yin. The appearance of seismograph well demonstrated the view of Zhang Heng that the ancient dragon would stretch his scales in excitement and fly above the cloud in sunny days and, in the winter, dig into the mud where he could sleep in peace and retirement in order to avoid danger. (‘天玄龙, 迎夏则陵云而奋鳞, 乐时也; 涉冬则潜泥而蛰蟠, 适害也’).” According to the biography of Zhang Heng in The Post-Han Dynasty Book, Zhang performed this idea of self-preservation himself by not pursuing the position of an officer, remaining in his initial status for years and, during tough time, retiring from his post as a historiographer and rested for 5 years (“不慕当世, 所居之官, 辄积年不徙。自去史职, 五载复还”). Zhang Heng followed the image of a retired dragon in difficult times by resigning from his position of a historiographer when confronted with frustrations in the political system, and the idea of a struggling out dragon during smooth days by regaining the ambition and return after 5 year of retirement. In his book of Ying Jian, Zhang Heng revealed the spirit of snakes and dragons who would retreat to take shelter and that of “concealing from the crowd as the hardest concealing (‘龙蛇之蛰以存身’)” by noting the duty of his post as “retiring behind the pillars while commenting on politics in the imperial court (‘大隐隐于市”).”

3. TOAD SYMBOL

Zhang Heng designed eight toads on the seismograph. The outside have eight dragons, they hold in the month with copper balls, below the dragons, toads open the month to hold them when copper balls fallen down (“外有八龙, 首衔铜丸, 下有蟾蜍, 张口承之”) (History of the later Han dynasty · Biography about Zhang Heng («后汉书·张衡传»), they correspond to dragon’s head, successively direct eight different orientations; toads open the month and look up, make a posture like have already hold the fall copper balls at anytime. Toads model in the seismograph have two functions. The first, is to hold the fallen copper balls, when the earthquake happens, the copper balls in the dragon’s mouth would fallen, below the dragon, toads could hold them and shake, make alarm. Second, is support the seismograph, when copper balls fallen, toads have their permanent positions, these are benefit to control copper ball’s droppoint. Toad first with characteristics of the image symbol, it is imitate to real animals, second, look from seismograph’s function, it has meaning as designated symbol. Besides the image symbol and designated sym-
bol, toad also is symbolic sign, in the Zhang Heng’s design, the meaning of toad’s symbolic sign, is corresponding to the dragon’s meaning of sign, “dragon’s head spit the copper ball and toad hold it” in the seismograph, metaphors Zhang Heng’s philosophic thinking about oneness of heaven and earth, Yin and Yang are complementary. In the ancient times myth, toad is transform from Chang E, on the half of moon, Yin, and land. In the Spiritual constitution of the universe, Zhang Heng described the birth about the sun-god and Luna.” The sun, full of Yang, accumulated become bird, golden crow, it only has three toes, like Yang, have odd number. The moon, full of Yin, accumulated become monster, rabbit, like Yin, have even number. Hou Yi begged elixir from west queen, Chang E stole it for live in moon, before ate the elixir, Chang E asked augur for help named You Huang. You Huang said ‘lucky, a smart women, she would go to the west along, on the road if encounter dark sky and gloom stars, don’t be afraid, her destiny is very lucky’. So Chang E ate the elixir and became toad. (‘日者, 阳精之宗, 积而成鸟, 象鸟而有三趾。阳之类, 其数奇。月者, 阴精之宗, 积而成兽, 象兔蛤焉。阴之类, 其数偶。其后有冯焉者。羿请无死之药于西王母, 婵娥窃之以奔月。将往, 枚筮之于有黄。有黄占之曰: ’吉, 翩翩归妹, 独将西行, 逢天晦芒, 毋惊毋恐, 后且大昌。’) Toad as the Luna has three legs, correspond to the sun-god’s three toes, in the seismograph, toad represents Yin, its month could hold with copper cash, above the toad, is dragon, represent Yang, its month could hold with copper ball.

China has a long history in the worship of toad, in the Sengoku period, Qu Yuan’s Tian Wen (“天问”) called moon as “rabbit”, means toad, toad as Luna, golden crow as sun-god, were always sacrificial offering object by ancestors, from painting on silk in Han dynasty, Mawangdui in Chang Sha and Eaves tile in Qin and Han dynasty we can see it. People always called moonlight as the light spread from toad, called moon as “toad hall”, “jade bird”, “toad”, people even called victor as “pluck cinnamon flowers in the Palace of the Moon”, these metaphor thoughts conflict clearer about cultural connotation of toad as symbolic sign.

4. SUMMARY

There are a lot of decorative patterns in utensils of ancient China, and these patterns with rich symbolic semantics. Decorative patterns and function of utensils were combined skillfully by Zhang Heng. The design not only combined aesthetics and practicability, but also transmitted profound symbolic meaning and connotation. Design from the use function to further extend to publicize Confucian, the function of the ruling class “system of etiquette and music”. Analyzed semantics from decorative symbols in Zhang heng’s design, we concluded the following characteristics: one, the versatility of symbols, According to the symbol classification method, icon, index and symbol as there were in much of Zhang Heng’s design. Two, the complexity of the symbol, a symbolic patterns has many types of features frequently in Zhang Heng’s design. Three, The characteristic of symbol is very significant, the appearances and decorations of sacrificial vessels must reflect rulers privilege thought and Confucian traditional ceremonial system because the nation’s sacrificial vessels. The decorative patterns of sacrificial vessels expressed the rich connotation of symbol from the ancient design, and it was the main aim of patterns design.

5. REFERENCES

Okada sitting method in modern Japan: the somatic sensation in Japanese culture

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Introduction

The aim of this report is to reveal that why so many Japanese have been feeling the stability in body and mind is deeper by sitting on the ground, rather than by sitting on the chair. By these approaches, I would like to seek deeply into the somatic sensation in Japanese culture.

One and a half century has been already passed since the chair was imported. However, it is a very interesting fact that most Japanese prefer sitting on the ground, although this sitting posture will put a lot of pressure on the body and mind. Bones, muscles, blood vessels and neurons will be compressed. Thus, we consider it is natural for them to feel being oppressed when sitting down on the ground.

Nowadays, this interesting phenomenon already became one of the most difficult issues in the Japanese cultural study field.

Therefore, I would like to challenge this issue from the view of aesthetics. What kind of aesthetic experience did they feel by sitting down on the ground? However, what I would like to focus on is not the appearance of their sitting posture, but aesthetic experience which they can feel in their inner world by sitting on the ground.

Then, I would like to put focus on the Okada Sitting Method (OSM)—“Okada-shiki-seiza-hou” [岡田式静坐法] which was one of the most popular folk mind healing method during Meiji and Taishō periods (1868-1926). To practice the method, one needs to sit on the ground by kneeling with the tops of the feet flat on the ground, and sitting on the soles—“Seiza” [静坐] daily for a long time.

During these eras, many supporters of OSM felt the stability in body and mind by practicing the “Seiza” posture.

They didn’t sit on the chair during the practice time, although a seat or a cushion on the chair greatly would relieve the body pressure. Why couldn’t they feel the stability in body and mind in the case of using chairs?

Chapter 1

“Seiza” [静坐]—the posture of immobility—

First of all, let’s concentrate on the historical overview of OSM. Torajirō Okada [岡田虎次郎] (1872-1920) in the right picture was the founder of OSM, who was the famous farmer in Japan previously. At the age of 30, he went to U.S all alone. Three years later, after his backing to Japan, he established OSM. After that, he poured a lot of effort into the popularization of OSM, mainly in Tokyo Prefecture (current Tokyo Metropolitan). Soon his efforts bear fruit to have many students of over ten thousands and rent 127 halls—temples, gymnasiums, spacious tatami rooms of palatial residence, etc.

Students learned the corrective posture of “Seiza” from teachers in each halls, and then practiced it in their daily life. Both teachers and students believed that

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1 Takemoto Yukio (2007) “Halls of Okada Sitting Method in Taishō 8 or 9 yae’or” Nakaha Tējirō and Okada Torajirō —the law of nature and writers of Tējirō, 132-136
the longer they practiced, the more stability in body and mind they could feel.

By the way, Okada Sitting Method—“Okada-shiki-seiza-hou” [岡田式静坐法] was published in 1912\(^2\). And then, it was reprinted as many as 112 times during eight years. Golden age of OSM was Taishō period.

In the same age, Kato-Yoshimichi [加藤美倫] described the fact that this textbook triggered explosive popularity: “Already, it can be said that everyone knows OSM, as Okada Sitting Method reprinted many times over”\(^3\). This quotation suggests how much the textbook made a contribution to the popularization of OSM.

So I would like to look at the contents of Okada Sitting Method. Roughly speaking, this textbook explains why body and mind will be healed by practicing the sitting posture, while outlining the accurate method of “Seiza”.

What I would like to focus is the fact that Okada Sitting Method describes the structure of body as plant and the Terra as source space to support living body, and accentuates that body must adhere to the ground as plant firmly takes root into the soil. Moreover, in this textbook, the plant’s vitality is praised as most brilliant live, as plant has a broad trunk, makes a beautiful flower, bears fruits, and keeps long life\(^4\).

The reason was the fact that plants make their roots took firmly into the Terra and take in the nourishment from there. The fundamental energy for all lives streams in the Terra.

Therefore, the Terra is the core where all lives must connect to. For man, the best method is keeping of the “Seiza”\(^5\).

In Okada Sitting Method, foots or legs of human are obviously likened to roots of plants, although it doesn’t say directly. Okada said that I created the “Seiza”, while paying attention the background that a crop can strongly grow. Namely, he focused on how strongly plants take firmly their roots into the Terra in which streams the fundamental energy.

As a result, he created the original sitting posture—“Seize”. Above two pictures are the photograph in Taishō period took the posture\(^6\). This is one the mostly low of gravity in many postures. Therefore, the “Seiza” posture implies to make their foots take firmly into the Terra by a low of gravity of the posture. Actually, Okada said I students“I make old man be healthy as I cultivate plant”\(^7\).

Even if someone strongly push one’s body from front, back, left and right, he can keep to adhere closely to the ground. This immobility sense represents the feeling of the stability in body and mind\(^8\). Because they regarded this world as follows: the Terra is like womb for their existence, and they can’t feel the stability in body and mind until they connect bodily close to the ground. Therefore, the oppressive sense of the “Seiza” was paradoxically understood comfortable. Namely, the sense

\(^2\)The author is not Torajirō Okada who is the founder of OSM. The textbook is consists of a few articles of Kishimoto Nobuta[岸本能武太] (1866-1927) and other representative students. (Torajirō Okada burned all his records: diary, memo, notebooks, and so on. He never leaved these to posterity, for he worried that someone would misinterpret, misunderstand, or distort against the contents.)
\(^3\)Kato,Yoshimichi(1917), A complete collection of comparative experiments about the healthy method, Tokyo: Teikoku Education Society, 287
\(^4\)ibid.,81-82
\(^5\)ibid.,83
\(^6\)ibid.,83
\(^7\)Kishimoto,Nobuta(1916),Okada Sitting Method in the third year, Tokyo:DainihonTosyo
\(^8\)Kobayashi, Nobuko(1937), a collection of Torajirō-OKADA’s saying, Tokyo: Seizasya,50
\(^9\)Jitugyō-no-nihonsya(1912),Okada Sitting Method, Tokyo: Jitugyō-no-nihonsya,15
was felt the experience of their connecting to the Terra for them.

Chapter 2

The conception of "Qi" in OSM

Of course, the physical structures of human and trees are very different. But the conception of "Qi" had the function as if clients of OSM could realistically connect to the Terra firmly like plants. What is the meaning of this?

In the first place, what is the human body? Of course, it consists of the bones, muscles, blood vessels like right picture. We know how scientific object the body is. Many people in modern society usually discuss the healthy in human body and mind, mainly from the view of medical theory. Namely, it is generally thought that feeling relax depends on how we can adjust organs or blood comfortably—the one of the useful method is thought to use chairs provided cushion.

However, the OSM's body theory was essentially different from this medical theory which is standard. To conclude, the human body was not individual object consisted of organs, bones, muscles, but life phenomenon being supported by the stream of "Qi"—This conception originally had created in Chinese culture.

Then, I would like to introduce briefly the world view of "Qi". Historically in Japan, "Qi" was thought to be a smallest particle like elementary particles in physical chemistry and be included fundamental energy. Before this world created, "Qi" had been streaming in the space of "Ten" and "Chi". Both became to one, the huge energy occurred and harmonized. As a result, the Terra came into existence and all living things was created from there. It goes without saying that the biological structures of all living things are entirely different each other. However, in OSM, these creature were thought to be the same, because they were created by "Qi" streaming in the Terra. And then, even if the quality of objects among all existences were very different each other, for these were thought to be tied somewhere through "Qi". All living things including human were thought to be a part of the Terra. This means that the Terra was considered the womb for human.

Then, in next chapter, I'm going to introduce the historical following some processes in Japan: trees had been thought to be ideal living thing, for it could take their roots in to the Terra and take in fundamental energy of "Qi". And, by this conception, the physical structures of human and trees had been had become to be thought very close resembles to each other. As a result, it became to be thought that human were able to obtain real healthy in body and mind, through people stood firm on the Terra and took roots like plants or trees.

Chapter 3

Body connection to the Terra in the Japanese historical culture

For example, Issai Sato[佐藤一斎](1772-1859) who was a noble Confucian scholar, wrote Genshi shiroku(言志四録)(1133articles) which was read widely during the same age. This book is consists of four books: Genshi roku(言志録)(246 articles), Genshi kouroku(言志後録)(255 articles), Genshi banroku(言志晩録)(292 articles), Genshite tsuroku(言志耋録)(340 articles).

We can see similar contents to Okada Sitting Method's (see Chapter 1) as follows: For example, “The Terra streams the most important energy for all lives.” "You must observe the vitality force of the plant” in order to live healthily(Genshi roku(言志録)(Article,57). “Man is a part of the Terra” (Genshi roku(言志録)(Article,197), “Man can’t be healthy until taking in the energy in the

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11. The fundamental energy which streams in the Terra was often named “Qi” in this period.
Terra” (Genshi roku[言志録](Article,196),etc\(^{11}\). Namely, “Genshi –shikoro of Issai Sato also implies that Man should bodily connect to the Terra like the plant in order to get the vital force, as with Okada Sitting Method.

The same thing is seen other popular essays: Y ōjō kun [precepts for the preservation of health][養生訓] of Ekiken-Kaibara(1630-1714)[貝原益軒] and Yasen Kanna (Quiet Conversations on an Evening Boat)[夜船閣話]of Zenji-Hakuin\(^{12}(1686-1719)[白隠禅師]. Both essays had read widely during not only Edo period but also Meiji and Taisyō periods.

First, Y ōjō kun says as follows: “You must love the plant glow strongly!”. This essay explains the method of their connecting to the Terra. Firstly, It says that “legs or feet equip with holes which can be regarded as the source of life\(^{15}\). Here, holes mean like plant stomata. And this essay says in order to be real healthy, you must cultivate the fields\(^{15}\).

The cultivation necessarily is needed a body technique to set him feet firmly in mud. Therefore, the above quotation means that feet is regarded as like roots of plants and then, they can take in the fundamental energy of the Terra from the foot’s holes which set on the ground. Before Edo period, body connection to the Terra was needed so as to live healthy.

Yasen Kanna says “Who can get the real healthy is those who can breathe by not mouth but feet\(^{16}\). Here, “breathe” doesn’t mean to breathe oxygen, but to take in the fundamental energy by hole of foot. The essay say “one must set his feet firmly on the ground and take in the energy\(^{17}\).

As stated above, the view of world that the Terra is regarded as the womb for their existence and they should connect to the space developed by setting feet on the ground from Edo period. Namely this practice implied that they would get the stability in body and mind.

However we can see a difference between OSM and Japanese historical essays. It is that Latter never refer to the method of “Seiza”. In the case of OSM, students could feel the stability, only if they practiced this posture. They couldn’t feel that only by stepping in the ground as with the method of Y ōjō ō kun and Yasen Kanna. Whenever, students of OSM needed to make their body clung to the ground by setting their gravity low as possible as they could.

Why did such a phenomenon occur in OSM? It deeply relates to the change of the time from Edo period to Meiji and Taisyō periods.

Chapter 4
Desired sense of immobility –in the midst of being
desperate from the Terra

Meiji period was the first age when the earliest train application in Japan took place, and widely used in Taisyō Period. Interestingly, passengers reported negative feelings against the experience of riding in a train, for losing their balance in the shaky carriage.

Now we are used to riding in the shaking train. However, for them, it was very shocking experiences, for they couldn’t set their foot down on the ground at all. As a result, they felt as if their body and mind was lost, for being separated from Terra. Eventually, they were thirsty for taking root into the Terra than ever before.

For example, a poet Murou Kosei[室生犀星] said the negative feeling as follows: “The sense of riding in a train is so mysterious as unearthly. This is very experience like swimming in the underworld\(^{18}\). Abe Tetsuo[阿部哲生] wrote the same thing in his poet—Kisyō-nousoku[kin(the experience of getting on a train)][汽車の走覚]: “The shaking of train forces me to swim sea of darkness in the night(……)which endlessly torments me\(^{19}\)”.

The darkness in the night seems to represent the color of black which imply the symbol of death, loss.

Moreover, Yoshiie Takamatsusu[吉江 俊松] who was student of OSM described more directly in his short literary works—“Tetsu-rin”[wheels of iron][鉄輪], “Doromichi”[Muddy Road][泥路]: "In the air, wheels of train and rails are waving float as snake, while making long line\(^{20}\). After that, wheels of train and rails became darkness, and surrounded him. His body and soul became turn dark black color. And he felt the sense of loss.

This passage implied that losing their balance in the shaky carriage occur negative situation as if his body and mind was lost, for being separated from Terra.

By the way, the shaky in a train was much stronger and the time of riding in much longer than now. Therefore, the sense of shaky in a train input one’s memory, and then, it would be experienced sustainably even after

\(^{11}\)Hakuin Zenzi was famous monks as the person rebuilt the Rinzai School.

\(^{12}\)Kaibara, Ekiken(1713). “Yōjō kun” [precepts for the preservation of health][養生訓]. In Iwanami syoten[ed.], “Yōjō kun” [Wazoku Doji kun] [precepts for education][和俗童子訓]. Tokyo: Iwanami Syoten. 25

\(^{13}\)ibid.,104-105

\(^{14}\)ibid.,3-34

\(^{15}\)Naoki,Kimihiko(1975)HakuinZenzi –the method of healthy and epico-sode, Tokyo: Nihon Kyōbunysya,219

\(^{16}\)ibid.,219

\(^{17}\)ibid.,219

\(^{18}\)Murou Saisei(1927)Man creates the garden,Tokyo:Kaizō Sya,124-125

\(^{19}\)Abe,Tetsuo(1926). “the experience of getting on a train,” in Jyujōshisya[ed.], a collection poem of life.Tokyo:Jyujōshisya,60-61


\(^{21}\)ibid.,124-125
getting off.

Actually, Yoshie Takamatsu wrote that he watched shaking wheels and rails of train as snake even when staying in his private room, and whenever he became to feel distress. This implies that the sense of shaky was sustainably experienced in his brain.

Moreover, he wrote interesting thing as follows: “I walk as escaping the darkness in the night which was surrounding me”. Here, “the darkness in the night which surrounds him” indicates his distress or instability in his body and mind by feeling the sense of shake which make him felt to desperate from the Terra.

However after that, a good thing happened to him: Suddenly it started heavy rain. The ground changed the mud and his foot went under deeply in the mud. After that, his body and mind were lighted by the light. As the result, he could feel stability. He delightfully kept setting foot in the mud.

In other literacy work, he said this experience as follows: “This experience is a good method to connect to the Terra which gives us the vital force. But now, this opportunity remarkably have reduced”. In the spread of using a train, just standing on the ground is not enough to connect to the Terra.

Eventually, he was thirsty for taking root into the Terra like plants and needed the posture which has a low center of gravity. In the process that he felt constantly the sense of shaky which gave him the sense to be felt himself separated from Terra.

Namely, he needed as much weight as he could confront the sense of shaking. This was not only his case. Oyama who is student of OSM also wrote the similarity thing: “It does not matter whether “Seiza” can therapy disease or not. Most important is that I prefer to practice this posture. Because spring has come in my body and mind by sitting this posture”. In Japan, spring is the most beautiful season when many life—flower of plants come out. Finally he said “Recently I became to be able to endure the distress of train by this sitting posture”.

**Conclusion**

“Seiza” of OSM has a low center of gravity. The sitting posture was considered as the most helpful method to take root into the Terra firmly.

In Japan, at least from Edo period to Meiji and Taisyō periods, it was believed that the Terra contain the fundamental energy which nourish all lives, and the structure of human body is just like plants. Therefore, to Japanese, Terra was something like the mother of existence. And, by bodily connecting to the ground, Japanese felt the stability in body and mind.

The earliest train application in Japan took place during Meiji period, and widely used in Taisyō Period. Interestingly, during this process, passengers reported that a feeling of weightlessness after daily use, for losing their balance in the shaky carriage. As a result, they felt as if their body and mind was lost, for being separated from Terra. Eventually, they were thirsty for taking root into the Terra like plants.

“Seiza” is the sitting posture which has a low center of gravity. Therefore, the sitting method was considered as the most helpful method to take root into the Terra firmly. Finally they preferred to practice the sitting methods to obtain a sense of stability. Those who need OSM, had the sensibility that harmonizes their body and mind with the Terra by sitting on the ground. In this respect, the arguments is the aesthetic issue.

Finally they preferred to practice the sitting methods to obtain a sense of stability. Those who need OSM, had the sensibility that harmonizes their body and mind with the Terra by sitting on the ground. In this respect, the argument is the aesthetic issue.

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The theory of “Yipin” in Nantian Hua Ba

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ABSTRACT

Yun Shouping (恽寿平) and his book “Nantian Hua Ba” («南田画跋») were regarded as the key of revealing the secret in Qing Dynasty’s scholar paintings. What’s more, the theory of Yipin (逸品) was talked through several centuries as one of the uppermost aesthetic painting concept of Chinese art. Yun gave a great contribution of correcting the wrong thought of Yipin at his time. This paper tried to trace the lingering influence of Yipin in Yun Shouping’s theory and paintings, and then analyzed this theory’s practicality and comprehensiveness. With in-depth analysis of Nantian Hua Ba, we matched Yun’s theory and his art-work in three aspects — the pencraft, the ink and color style and the composition method by. Then observed the significance of accurate and complete postscripts in the research of aesthetic thought. In the end, this paper focused on the vein of Yun’s aesthetic theory with the orthodox scholar painting skill.

1. INTRODUCTION: THE ARTIST AND THE BOOK

As one of the most significant artists in early Qing Dynasty, Yun Shouping was considered extraordinary for his great art achievements. As for landscape paintings, he traced the pace of the orthodox scholar painting skill. Meanwhile Yun innovated the flower-bird paintings with boneless skills (“Mo Gu” 没骨), established a new genre named “Changzhou school” (常州派) or “Yun school” (恽派). For calligraphy, he got the high standard of craftsmanship from the masters. Thus his own style was shaped naming “Yun-Ti” (恽体). His poetry and postscript were considered elegant and ornate by descendants. Yun’s paintings, calligraphy works and postscript were praised as “Three Peak” (南田三绝), which propelled the development of scholar taste.

“Nantian Hua Ba” was an album of the postscript in Yun’s art works and the direct document of his aesthetic theory. It was regarded as the most significant and profound book, which could be the key literature of Yun’s thoughts in scholar paintings. The theory of Yipin was considered to be one of the keywords of Yun’s thought.

Actually, according to the former scholars’ research, Yipin is not only the uppermost aesthetic painting concept of Yun, but also one of the most significant category in the East Asian traditional aesthetics. Therefore, this paper will focus on the text of Nantian Hua Ba and the paintings of Yun Shouping collected by national museums. Meanwhile, it’ll be specific in manifesting the preceding section in the theory of Yipin be changed, interpreted, and redefined in late 16th century.

2. YIPIN’S HISTORY

2.1 The concept history of Yi in Chinese traditional philosophy.

Generally speaking, in the traditional aesthetic of East Asia, Yipin could be explained in two aspects — it could be a Chinese scholar painting characters of extraordinary, leisure and outstanding; also, it could be used to called the art works which had these characters as a standard of critics. When we go back to the theoretical history of the critical standards in Chinese traditional aesthetics, Yi occurred firstly in Guhua Pinlu («古画品录»), written by Xie He (谢赫) in the Northern and Southern Dynasty. He said: “There was a style of Yi in the paintings that even gods and ghosts could be amazingly lifelike. This style could reconcile official and informal moderns. This kind of style was shaped by nature and couldn’t be learned from education.” In this book, Xie He emphasized the characters of singularity, ingenuity, and compatibility in Yi style. Also, he defined that Yipin to be congenital. But at that time, similarity, in Chinese named Shen (神), was the highest standard of arts. When it came to Li Sizhen (李嗣真), who was the critic of calligraphy in early Tang Dynasty and wrote Critique after Writing («书后品»), Yipin was settled to be the highest standard in Chinese calligraphy. Meanwhile, Zhu Jingxuan (朱景玄) in the book The Famous Painting in Yizhou («唐朝名画录») used Yipin to praised Wang Mo (王墨) as the best artist. Until Song Dynasty, Huang Xiufu (黄休复) wrote in his book The Famous Painting in Yizhou («益州名画录») that settled...
Yipin to be higher than other three standard—Shen(神), Miao(妙), Neng(能)—of all the art works. He said: “It is Yi that the most difficult to be understand. Without rules and inflexibilities, the Yi-style makes images in brief handwriting that people believe that can’t be learn with a posteriori experience.” He emphasized that Yipin was shaped by nature and spurned the deliberate skills.

2.2 The background of Yun Shouping’s Yipin theory.

From Zhao Mengfu(赵孟頫) in 13th century to Dong Qichang(董其昌) in 17th century, the thought of Yipin, as a central topic and a representative art style of the scholar paintings, had a huge effects in the art world. Also, the art market caught up this tendency so that technical painters used Yi-style as a popular and easy way to be successful in the market. They also used poems to be the postscript of paintings. Gradually, Yipin had been mistaken as an excuse of shoddy and unserious works. Therefore, the critics who had forethought criticized these phenomena deeply. For example, Zhang Chou in The Ship of Paintings in Qinghe(清河书画舫) said: “(Today’s) artists always indulged themselves and be strange in art by utilizing the reputation of Yi. ” Li Xiuyi(李修易) in The art appreciation in Xiao Penglaige(小蓬莱阁画鉴) revealed the superficial fact of Yi at that time: “The artists gave up hard working in practicing their painting skills so that they used light ink and scrawled in order to win the reputation. What a self-deception it is!” At that moment, Yipin was regarded at crazy and incomprehensible kind of style.

In Nantian Huaba, Yun Shouping commented this view specifically. He gave a lower appraisal of his contemporaries who claimed their art works as Yipin. He said:

“Nowadays, people have forgotten the original regulation of Yipin and brushed discretionarily. I give a lower appraisal of this phenomena, trying to show the real standard of Yipin in my paintings, and then change the current situations.”

As we can see in this paragraph, Yun Shouping took the responsibility of correcting the disordered situation. He tried to reinterpret the thought of Yi and made a new genre in art-work. As the most successful innovator at that time, Yun Shouping redefine the concept of Yipin, and used this concept to innovate a new art style, which made his flower-bird paintings with boneless, named “Mo Gu(没骨)”. Therefore, the theory of Yi was updated theoretically and practically.

3. YIPIN IN NANTIAN HHUABA

When we look back to the academic study of the concept “Yipin” in East Asian art, we could find it be explained in detail. But when we focus on Ming and early Qing Dynasty, the case studies of scholar-artist’s aesthethical theory are far away from thorough.

The solution to this study dilemma is analyzing the text deeply and connecting theory with practice, which means we should focus on both words and images. When we sort out the text of Nantian Huaba, this paragraph could be found that focused in talking about Yun’s Yipin theory:

“Yipin is difficult to clearly defined. Its artistic conception just likes Lu Ao(卢敖) and Lie Zi(列子) who flied in the sky with air. Its scenery just likes Qu Yuan(屈原) in the River. Its handwriting marks just like Zi Long(子龙)’s Lihua lance and Mother Gongsun(公孙大娘)’s sword. People can saw their dancing but couldn’t see them and their weapons.”

In these words, Yun analyzed Yipin from three aspects: artistic conception, scenery and handwriting marks. So we should follow his order and observe the ways that Yun used.

3.1 Artistic Conception

In the first two sentences, Yun utilized many historic stories and literary quotations to explain his ideas. According to our study of these quotations, the story of Lu Ao came from Huai Nan Zi(淮南子), and the story of Lie Zi came from Zhuang Zi(庄子). These two people were witness to the god-person that they could fly to the sky without any instruments. So Yun took them as example to explain that Yi’s artistic conception is the real free and nature made philosophy. He said “The best creative situation is no-intention”, which shows his rejection of skills and ossification in images. He preferred the independent and free style rather than imitation, and he called this style “the immortal in the sky”.

3.2 Scenery

When talking about the Yi’s scenery, Yun used Qu Yuan’s story as a metaphor of noble and holy characters. In Yun’s mind, the Yipin paintings must be the great representation of goodness. Therefore, the mountains and rivers in the paintings must carry the Dao—nature and humanity rules defined by Chinese traditional philosophy—and the artist’s characters.
3.3 Handwriting Marks

Yun Shouping had spent great effort to discuss the handwriting marks of Yipin. In his book, Yun had written many different sentences to express this thought. Take the sentences below as an example:

“There’s no need to evaluate the great kind of Yi by judging the extent of complexity in handwriting.....just as the saying that “It could be the shadow because of no trace.”

In this paragraph, Yun answered the question about how to express the Yipin practically. He emphasized the principle that painters should convert the visible into invisible. In other words, they should “resolve” the boundary of images. He called this method “Ling Qi (灵气)” as the wisdom of nature, and he encouraged the current artists to learn from nature and improved their attainments. They should understand that hiding in the shadow, realizing the Tao between visible and invisible, and releasing feelings in the pictures.

Actually, Yun Shouping’s thought had very close connection with his uncle Yun Xiang’s art theory. There are many other sentences recorded Yun Xiang’s teaching in Nantian Huaba, such as he said: “You must know that there’re no marks of being trees when you draw trees, there’re no marks of being mountains when you draw mountains, there’re no marks of showing your handwritings when you use the pen. The being is nothingness, meanwhile the nothingness is just the being. That is so-called Yi.” As we can see in Yun Xiang’s works, his handwritings have been blended with himself. We couldn’t distinguish which one were the true sceneries and which one were Yun’s imagination and memories. As Yun Xiang wrote on one of his painting albums: “The Yipin style paintings could let us feel like touching their handwritings, but when we do touching them directly, we couldn’t definitely sure where they are. Their tender-places like golden while the hard one like iron. That’s why the Yipin style paintings are so expensive, and these principles couldn’t be understood by vulgar people.” Indeed, Yun Xiang and Yun Shouping were both wanted to find the handwriting principles of being(有) and non-being(无) in the surface of paintings. The transcendency and the revolution of liberating in being limited of shaped like or not are the most significant thought of Chinese scholars.

One of the landscape album drew by Yun Shouping, collected by the Qianlong Emperor and be recorded by Shiqiu Baoji《石渠宝笈》in vol.23, wrote beside the scene pattern that: “At the end of the Yuan Dynasty, most scholars didn’t want to work for government. They often amused themselves by paintings and calligraphies, therefore many of them kept anonymous, so the art world called them ‘Leng Yuan Ren(冷元人)’ which means the secluded artists of the late Yuan Dynasty. Their handwritings showed an interests of leisurely and free style. We appreciated them as the highest level Yipin. I believed that these people were the truly immortals, and their art works couldn’t be regarded as playthings of vulgarians.” By analyzing this paragraph, we could infer for sure that the immortals which Yun Shouping quoted in the text of his Yipin thought (we have discussed before) actually were the secluded artists of the late Yuan Dynasty in 14th century, although it seemed that they were the people of the East Zhou Dynasty or the Han Dynasty in BC 1 or BC 2. Therefore, we could conclude that both the Han’s immortals and the Yuan’s secluded person were just the metaphorical targets; actually, Yun wanted to appreciate self-awareness of the adherents who lived during the Ming-Qing interregnum and kept their loyalty to the past dynasty. As we all know, Yun Shouping was one of these adherents and he had participated the fights with the Qing Army. Although the fights for the Han nationality were failed, their spirit of free to flee had a huge effects in the art world. Yun had turned the secluded characters into free-flee style and renew the art theory of Yipin according to his experiences of fighting with the armies of the Qing Dynasty.

4. YUN’S ARTWORKS

What’s more, he made it both theoretically and practically. From secluded characters to Yipin style, Yun Shouping made creation based on his experiences and special temperament following. In the end, both his art and himself had been the situation of free (like the artistic conception), pure (like the scenery) and in-vestigial (handwriting marks). Yun Shouping redefine the con-
cept of *Yipin*, and used this concept to innovate a new art style, which made his flower-bird paintings with boneless, named "Mo Gu".

As the requisition of Chinese traditional paint skill, artists should use ink pen to sketch the contours of images first, then filled in the blanks with different colors and pigment. On the contrary, with the "Mo Gu" method, Yun painted the flowers and leaves by blending up to the pattern boundary, and then he used different colors to simulate the real beings' shadow on the surface to containing depth and dimensions. Without the ink marks, artists were asked to be well-qualified and skillful in objects shaping. Therefore, Yun’s achievements on Chinese scholar arts were highly praised by critics.

Indeed, Yun had made great effort to combine his *Yipin* theory with his art works. We can surly find out that he used different ways, such as the immortal in the sky and non-being ink marks, to describe the ideal situation to *Yipin*. As the great achievement that Yun and his students had made, a new genre named “Changzhou school” or “Yun school” established. That’s why Yun’s is so important to him and the artists after him.

This paper tried to trace the lingering influence of *Yipin* in Yun Shouping’s theory and paintings, and then analyzed this theory’s practicality and comprehensiveness. With in-depth analysis of *Nantian Hua Ba*, we matched Yun’s theory and his art-work in three aspects——the pencraft, the ink and color style and the composition method by. Then observed the significance of accurate and complete postscripts in the research of aesthetic thought. In the end, this paper focused on the vein of Yun’s aesthetic theory with the orthodox scholar painting skill.
Tradition of Korean aesthetics: world of ‘meot’ or elegance

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ABSTRACT

The purpose of this paper is to illuminate the traits of Korean aesthetic thoughts. Contrary to the Western, the learning in Korean tradition has been considered as a way of carrying life well and the aesthetic thoughts has developed for the sake of human cultivation. The word ‘meot’ is uniquely Korean and is considered to be one word that best describes the Korean aesthetic sense. While meot is also used to depict the beauty of things in nature and artwork, it is unique in that it depicts the aesthetic values of human character, behavior and ways of life.

Throughout Korean history, Confucianism formed the basis for a philosophy of life grounded in ethics. Buddhism endowed a considerable cultural heritage through sculpture and architecture. Taoism contributed to the cultivation of an individual’s internal free and creative spirit. The general characteristics of Korean aesthetic consciousness could be explained as following. Firstly, they emphasize the internal mental beauty rather than the external sensual beauty. Secondly, they considered art and beauty not so much for the satisfaction of creator or appreciator as for the role of contributing to broad human life in reality. Thirdly, the taste of Korean people was inclined toward not only the naturalness among the various aesthetic qualities but also the mental beauty in human nature.

KEYWORDS: Korean Aesthetics, ‘Meot’ or Elegance, Human Cultivation, Naturalness

1. INTRODUCTION

The Korean traditional aesthetic thoughts have various traits contrasting to the Western. To the Korean people the learning has been considered as a way of carrying life well, and human cultivation was so highly appreciated. With the thoughts of Confucianism, Buddhism and Taoism, Korean culture has developed the thought of ‘poongryu’ (‘fengliu’ in Chinese, ‘furyu’ in Japanese) or elegant livelihood which signify the aesthetic way of life in East Asian culture.¹ In contemporary circumstances, the cross-linkage between aesthetics and daily life or art and culture is becoming a new challenge in aesthetics. We should associate this challenge of aesthetics with the task of pursuing a higher level of ‘aesthetic life’ in which humans can live beautifully.

The Korean word ‘meot’ or elegance often gets mentioned in discussions on the characteristics of Korean culture and art. This word is uniquely Korean and is considered to be one word that best describes the aesthetic consciousness of the Koreans.² While meot is also used to depict the beauty in nature and artworks, it is unique in that it depicts the aesthetic values that are particularly found in human characters, behavior, action and ways of life.

In this talk I would like to discuss how meot as the most characteristic aesthetic sense of the Korean people has appeared in the artistic world.

2. SHAMANISM AND THE BEAUTY OF MUSIC AND DANCE

Korean culture originates from shamanism. Before Korea began to accept foreign cultures and ideas, shamanism had been the foundation of Korean culture. Since multiple foreign cultures were blended on the basis of shamanism to form a cultural layer, shamanistic elements are underlying Korean Buddhist and Confucian culture as well.

Most commoners were imbued with fatalism rather than accomplishments, finding their way to break through the reality in shamanistic beliefs. They found the way to vent the sorrow of their unvalued life in shamanism. Shamanism is originally a religious phenomenon that is predominant in Siberia and Central Asia. It is a religion believing that one may ascend to the heaven or descend to the underworld as the soul leaves the

²Han, Ki-eun, Education Philosophy of Koreans, Seoul National University Press, 1988, p. 338.
body through a trance.\[1\]

It is clear that Korean art has more shamanic elements that disregard the rules than other countries. Shamanic music does not have musical notes, nor does it have a fixed principle of research. Irregular shamanic music was fit for the taste of the commoners than following vexatious rules. Even the same ‘*gut*’ or exorcism has different expression of music according to time and place. This is what differentiates this music from the Western aesthetic consciousness that must follow strict rules.

Korean dance is a reflection of excitement based on shoulder dancing. In other words, Korean dance uses the shoulders to feel the excitement, and spread out the hands and feet and move them with ‘*meot*’ or elegance. The charm of Korean dance lies in adequately combining tension with relaxation to tightening and releasing, or pushing and pulling. Court dance of the Joseon Dynasty, in which Confucian morality was the standard of life, is a dance that solemnly and gracefully honors the national peace and the king’s longevity in refined beauty. On the other hand, folk dance represents the carefree and dynamic life of common people away from the fixed form of court dance. Spontaneity on the spot plays a significant role in Korean music and dance. Such beauty of spontaneity brings us freedom and cheerfulness.

Pansori is a glorious legacy of Korean art. It is an art in the form of play expressed through music led by the singer who sings and the drummer who beat out rhythms. Here, there are gestures by the singer for poetic narratives and dramatic expressions. Pansori is a compound word of ‘*pan*(stage)’ and ‘*sori*(sound)’, indicating that it is a performing art that requires the audience. Since the performance cannot be done without ‘*chuimsae*(rejoinder)’ of the audience, which plays a significant role as the audience’s reaction.

In the course of performing ‘pansori’, we can see the free-spirited progression of Korean music. The pansori singer weaves a long narrative according to the accompaniment of the drummer, while not being bound to any strict format as he or she freely displays ‘sori’ and ‘gestures’ as well as ‘*aniri*(explanation added to sori)’, embracing the everyday joys and sorrows in the beauty of music. Here, the melodic aspect of ‘*sori*’ follows the spontaneous ‘*chuimsae*’ according to the drummer’s tune, thus being carried out freely unlike Western operas where the performance is conducted by strict mathematical features from the start.

Mask dance is also related to gut, which is a ritual that offers a devout prayer to ghosts by singing and dancing. The stage conditions of this traditional play are completely different from the stage style of the West. In the West, the audience seats are clearly separated from the stage; but in Korea, gut and play is performed on the same ‘*field*’ without separation. The actors briskly exit the stage and then covertly appear, or exchange jokes, which all show the improvisatory spontaneity. This is ‘*shinmyeong*’ or the spirit of enthusiasm in Korean arts.

3. BUDDHISM AND THE BEAUTY OF SCULPTURES

The statue of <Gilt-bronze Maitreya in Meditation> (Korean National Treasure No. 83) (fig.3) resembles the bodhisattva Maitreya, at Kōryū-ji (Japan’s National Treasure No.1) in terms of style, with the tri-fold crown and exposure of the upper half as well as the expression of both hands. As for the namesake pensive bodhisattva that is National Treasure No.78, it is wearing a jeweled crown and the robe draped on shoulders is crossed on the knees, with the facial expression more solemn than the previous one. These three pensive bodhisattvas are all produced in the same period (early 7th century), and are the glorious artworks of the world art history. Silla adopted the Buddha statue styles of Goguryeo and Baekje, developing them into Silla’s unique sculpture.

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style. The overall proportion is excellent and there is a religious mystique with a stable balance. The Maitreya faith is a character of Korean Buddhism, which is an aspect of belief that desires the realization of the ‘Yonghwa world’ or buddhistic utopia as the new history. This Maitreya first became the image of pensive Bodhisattva in China, and it has greater significance in that it was fully developed in Korea.

As there was political stability after unified Silla, the frontally and unrealistic expressions emphasized in Buddha statues gradually changed, with the focus more on sophisticated beauty that is balanced and harmonized. The simple yet refined shape of Buddha in <Sakyamuni Buddha of the Seokguram Grotto> that was achieved in unified Silla in the mid-8th century definitely marks the finale of the Korean Buddha statue.

However, in general, Korean Buddha statues have a less-than-perfect finish in terms of sculpting. Foreigners say that it is rough, but Ko Yu-seop (1905-1944), a pioneer of Korean aesthetics, referred to this as ‘indifference to perfection.’ It is a reflection of Koreans’ unfeigned nature in favor of naturalness. Buddha statues of Baekje from the late 6th century show the simple antiqueness of Koreans with soft and round faces. From <Rock-carved Buddha Triad in Seosan>(fig.4), we can feel the unostentatious human touch revealed by the standing statues carved on the stone of the mountain. Most of stone Buddha is short with childlike faces.

Figure 4. Rock-carved Buddha Triad in Seosan.

Humor of Koreans is a tradition that is passed down until today in all genres of art. We can find a genial smile of Baekje people in the <Seosan Rock-carved Buddha Triad>, and a smile of Silla people in ‘somyeon wadang’ or smiling face on roof tile.

Pensive bodhisattvas of National Treasure No.83 and National Treasure No.78 are similar in the sense that they both have simple and honest smiles. What does this ‘pensive bodhisattva’s smile’ represent? Pensive bodhisattva, which sits and meditates with its right leg placed on the left knee and resting the slightly leaning cheek on the end of the right hand, originates from the meditating position of Buddha when he felt and agonized over the transience of life during the years as a crown prince. This is in line with the Maitreya faith that was extremely popular among the ‘Way of hwarang’ in Silla. Maitreya’s smile may be a smile that meditates the transience of life in association with Buddha’s agony, but it may also be referred to as a smile of ecstasy beyond good and evil, beauty and ugliness, and true and false. The unknown Korean artists who made these pensive bodhisattvas depicted the smiles of Koreans that represent ‘warm affection and eternal beauty’.

It is clear that Goryeo ceramics were affected by the Northern Song Dynasty culture of China in the mid-11th century, but upon entering the 12th century, they showed elegant color tones fit for the taste and features of Korean people. They also had different proportional beauty and more natural shapes than those of the Song Dynasty. No others can reproduce the clear and serene beauty of blue. As pointed out, the inlaid celadon technique was created by Goryeo people and can be found nowhere else in East Asia. (fig. 5)

The shape and celadon blue of Goryeo celadon are in line with the elaborate and elegant tone and shape.
of Goryeo Buddhist paintings. Goryeo Buddhist paintings are unique keepsakes of the Earth along with Tibetan Buddhist paintings, with the desire for the state of enlightenment engraved in them. Goryeo Buddhist paintings reveal unique patterns in the world art history in terms of composition, positions and attires of figures, and color. They depict ‘Amitabha Buddha’ and ‘Avalokitesvara with Water and Moon’ that lead to the Buddhist Elysium, the brightness and exquisiteness of which make us proud of our ancestors for creating such advanced moral culture. They used red, blue and green colors, while handling them moderately by mixing them into neutral tints to avoid garishness.

4. CONFUCIANISM AND THE BEAUTY OF LIVING

The Joseon dynasty (1392-1910) adopted Confucianism as its national policy, and selected civil servants through a public examination system, oriented towards the goal of ‘bringing honor to the country through Arts and Learning’. Even though the Joseon dynasty could not produce any Buddhistic priests of high virtue, it produced many respected Confucian scholars instead. Yi Hwang (1501-70), well-known as Toegye in his penname, thought that it is necessary to be devoted to ‘geong’ or respect in order to reach ‘seong’ or sincerity, which is the way of heaven, and said ‘geong’ or respect is indeed a beginning and an end of scholarship of sincerity.

The aim of these Confucian scholars of the Joseon Dynasty is in goodness of personality, that is, kindness of the heart. The Joseon gentry always linked natural beauty to goodness of personality through poetry, writing and painting. These three things for the gentry were...
the means to seek ‘meot’ or elegance in life. What is the meot in life they had pursued? It was something that was elegant yet not splendid, and harmonious yet not stern. Ko Yu-seop referred to meot as “displaying diversity revealed through behaviors”; and it can be seen as a beauty of refinement free from the vulgarity and regularity of daily life.

There is temperament of mood in composing poetry; spirit of characters by pen and ink in calligraphy; and spirit of pen and rhyme of ink in painting. Kim Jeong-hui(1786-1856, Wandang in penname), also known as the unprecedented master of calligraphy, said ‘ye-seo’ or the clerical script style is the leader of penmanship, and one must not be interested in calligraphy without knowing ye-seo. (fig.7) He stated:

“Ye-seo or the clerical script style must generally filter sleek forms or civic spirits. And the writing of ye-seo cannot come from your hand if you do not have pure, lofty and elegant will in your heart. The lofty and elegant will in your heart cannot be manifested under your forearms or at the tip of your fingers without ‘letter fragrance’ and ‘book spirit’ in your heart, which makes it incomparable to ordinary ‘hae-seo’ or the regular script style.”

Classical scholars enjoyed orchids painting that fear arrogance and impulsive behaviors. (fig.8) Their hobby of observing orchids is equivalent to ‘gaining knowledge by the study of things’ pursued by Confucianism. Calligraphy lies not in similar shapes but in spirit, and there must be character fragrance and book spirit in the heart in order to give off pure, lofty and elegant will.

5. TAOISM AND THE BEAUTY OF GARDENS

We can distinguish the striking feature of art in that country by examining the beauty of gardens that artistically shapes nature. This is because a garden reveals the country’s view of nature, attitude in life as well as the sense of beauty. In the eyes of Koreans, Chinese and Japanese gardens still have a heavy touch of a somewhat artificial technique. Japanese gardens show the bonsai technique in some way.

The ‘Secret Garden’ in Changdeok Palace is a place for spiritual recreation for the king to relieve the fatigue of his body, read and meditate peacefully away from the complicated reality. There was also a place to polish up martial arts and hunt in the palace garden. There was also an altar to hold a memorial service, and a place to give a banquet. However, as pointed out above, the Confucian characteristic of a Joseon garden is that there were many spaces for reading. This is contrary to the Buddhist features of the Japanese royal villa where there are many tearooms. As emphasized, while the gardens of the Japanese royal villa paid more attention to artificial beauty, the palace garden in Korea was more devoted to emphasizing natural beauty.

Typical private gardens in Korea are Yangsanbo’s Soswaewon garden (fig.9) and Yun Seondo’s Buyongdong garden. (fig.10)

These two gardens were all made by classical scholars who lived in retirement after failing to fulfill their will in reality. The foundation of Soswaewon was made with retaining walls in natural stones, but Buyongdong is a garden without fences. The latter is slightly bigger than the former, and both are private gardens in which the pond was created by blocking the flowing valley and the landscape created by planting trees around the pond. The two ponds share many similarities. Yangsanbo was infatuated with neo-Confucianism, while Yun Seond was a literary man who came to Bogildo Island on his
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banishment way to Jeju. The gardens they established are grounded on the view of nature in Confucianism and Taoism. Soswaewon is characterized by its terraced Japanese apricot flower beds and the front yard connected with a bridge, while Buyongdong Wonrim displays large, impressive rocks inside the pond.

The artistic taste of Yun Seondo, a poet of the poets in the Joseon Dynasty, is grounded on nature. As he lived together with nature in Buyongdong Garden, it was only natural that the praise of nature became the main topic of his poetry.\textsuperscript{vii} He gave countless names to the mountains, ponds and pavilions here, and personalized the natural objects.

The prologue of ‘Ouga’ in his collection of poems \textit{Sanjungsingok} starts as follows.

You ask how many friends I have.
Water and stone, bamboo and pine.

\textsuperscript{vii} Jeong, Jae-hoon, Garden of Buyongdong Bogildo, Yeolhwadang, 1990, p. 73.

\textsuperscript{viii} Zoh, Johann, An Exploration of Korean Aesthetic Beauty, Yeolhwadang, 1999, p. 288.

The moon rising over the eastern hill is a joyful comrade.
Besides these five companions, what other pleasure should I ask?

‘Ou,’ ‘five companions,’ refer to water, stone, pine, bamboo and moon. We can observe Yun Seondo’s aloofness and unworldly view of life in this text, saying ‘what other pleasure should he ask’ besides the flowing water, everlasting stone, green pine in the frost, bamboo as the symbol of fidelity, and moon that brightly shines in the dark.

‘Buncheong’ ware or grayish-blue-powdered celadon (fig.11) appeared in the transition from Goryeo celadon to Joseon white porcelain, and it well depicts the plain simplicity of Koreans. Compared to Goryeo celadon, Buncheong ware shows rougher techniques of potters and a mixture of coarse sands as well, baked by covering celadon with white clay. Thus, it was not so exquisite, but was economically feasible and solid; and it rather felt more familiar to the public as it was not very fancy and was rather plain.\textsuperscript{viii} Buncheong ware resembles Koreans in rural areas wearing cotton clothes.

After the Japanese Invasion of Korea at the end of 16\textsuperscript{th} century, Japanese ceramics spread out with Buncheong ware as its origin. As the Confucian ideology became firmly established since the 16\textsuperscript{th} century, there was a strong preference over simple white porcelain. Only white porcelain was used in the royal palace. So ‘Buncheong Ware with Brushed White Slip’ that is painted with white clay using a paste brush (gwiyal), which resembled white...
porcelain, was produced for local scholars who could not easily get white porcelain. These techniques must be constantly attempted today as well. Flat Bottle shows the most remarkable creativity among Buncheong ware. Flat Bottle reveals the charm of a sloppy circle that is not bound to bilateral symmetry, while also adding fun elements with comical patterns.

6. CONCLUSION

Throughout Korean history, Confucianism formed the basis for a philosophy of life grounded in ethics; Buddhism endowed a considerable cultural heritage through sculpture and architecture; and Taoism contributed to the cultivation of an individual’s internal free and creative spirit.

We can sum up the general characteristics of Korean aesthetic consciousness that has been sustained through history as following. Firstly, they emphasize the internal mental beauty rather than the external sensual beauty. Korean people considered the phenomena of beauty and art in connection with personality, and evaluated highly the artist’s will and spirit rather than the elaboration of language or material in case of artistic creation. Secondly, they considered art and beauty not so much for the satisfaction of creator or appreciator as for the role of contributing to broad human life in reality. True art should realize the utilitarian purpose to purify human personality and to enlighten the real world. Accordingly, beauty was understood in close linkage with moral consciousness, without coming up to the surface by itself. Thirdly, among the various aesthetic qualities, the taste of Korean people was inclined toward the naturalness such as plainness, naivety and modesty rather than the splendor, gorgeousness and magnificence, and also toward the spiritual beauty of vigorousness and masterful clumsiness which can be attained by high-grade personality.

As the aesthetic sense of the Korean people, meot has developed into the principle of daily living transcending the artistic sense. Meot is above all a spiritual freedom and a life that is not restricted to secular reality. In other words, meot is another way to describe the refined tastes of Korean people.

What is important here is not the artwork as a product in the sense of creation of forms, but the activity and act of enjoyment – in other words the aesthetic life itself. Therefore, the system is fundamentally different from the work-centered aesthetics of Western modernity. In that sense, if western aesthetics is referred to as aesthetics of artwork in 17th century, aesthetics of taste in 18th century, and aesthetics of genius in 19th century according to the period, Korean aesthetics can be referred to as ‘aesthetics of life’ or ‘aesthetics of field.’ This indicates that artistic activities of humans must not be limited to the small scope of works; rather, the aesthetic field in which art is produced and enjoyed must gain importance.

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A beauty between the Yellow River Basin and the Yangtze River Basin before human civilization

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ABSTRACT

Art is a subject about human creating beauty. At the same time, only human beings can appreciate this kind of beauty. Tens of thousands of years ago, when human beings truly became human beings, the beauty they created were originality, flexibility, and variability and for which laid the foundation for the development of Art. Painted pottery, as the first complete form of man-made object in human history, every time our ancestors drew was with careful aesthetic consciousness thinking. Painted pottery art is an important symbol of the Neolithic Age and the age began in China was about 10000 years ago. The most representative painted pottery art in China like the Yangshao culture pottery, Majiayao culture pottery are very beautiful. But the land of China is interconnected and the collisions of different prehistoric culture have made the noble painted pottery art. When the prehistoric culture in the Yellow River Basin meet the prehistoric culture in Yangtze River Basin, a new form of culture is created. Diaolongbei culture, which is located in Zaoyang city, Hubei province is a typical example of culture collision between the two major basins. The painted pottery in Diaolongbei culture Contains the Yangshao pottery style and it integrates the elements of the culture of the Yangtze River Basin. In particular, the recreation of the painted pottery decorative design like white background pottery and the matching of diamond patterns, grid patterns makes another kind beauty which totally different from the Yellow River Basin and Yangtze River Basin. So we called it is a beauty located in the Transition section.

Key words: painted pottery art, Neolithic Age, Diaolongbei culture

1. Introduction to the Diaolongbei site

On the land of China there are two mother rivers, the yellow river in the north, and the Yangtze river in the south. In the Neolithic Age, there are thousands of Prehistoric human cultural relics, including the famous culture, like the Yangshao culture and Longshan culture in the yellow river basin, and Daxi culture\Qujialing culture in the Yangtze river basin and so on.

So, coming the first question, What do I mean the “beauty”? The answer is the painted pottery art. But a kind of painted potteries from a not eye-catching prehistoric culture site—we called it the diaolongbei culture site. The Diaolongbei site lie in the north of Hubei province, Zaoyang city nearby, a county-level small-scale city. In the geographical position, it is located in the Border area of Hubei province and Henan province. The tongbo mountain lies in the northeast and the Dahong mountain lies in the southwest. So, Between the two mountains, they created a natural corridor called Sui-Zao, which is about two hundreds kilometers. This is a good place for the South and the north to communicate with each other.

It is a Neolithic cultural site with the history for about 6200 years. The concrete time is about 4200 BC to 2700 BC., which means they have their own history for about 1500 years. During the 1500 years, they have 3 periods, that saying Diaolongbei site have 3 cultural layers.

2. The three periods pottery decoration beauty

The first period are almost flower patterns, even though this period we did not found so many pottery pieces, most all them are flower patterns, and there are 4 types of flower patterns:

1. the black arc Triangle patterns set off white flowers; The most representative two are the pieces NO.1-T2208(5)20 and NO.1-2209(5)14 (as shown in Figure 1 and Figure 2).The former shows the flower in full bloom, it composed of four white petals and a red flower bud.

Figure 1. NO.1-T2208(5)20
The latter use the black color to set off the white flower, flowers and leaves are both independent and unified. The image of this flower lies between the concrete and the abstract, like the simplified drawing flower, or the lily flower.

2. the black arc Triangle patterns set off inherent color flowers; The inherent color flower means using the pottery’s original color, that is the Red-brown color. The representative pieces are the NO. 1-T2208 (5)13 and NO. 1-T2208(5)5(as shown in Figure 3 and Figure 4)

3. the white background sets off black flowers; The pottery piece NO. 1-T2207H29(5)7 we can see a leaf with grain. And in the recovered picture (as shown in Figure 5), the flower pattern is second consecutive designs. The flower pattern is so special that two crescent moon shape make a circle, an arc-triangle drawing in it and the three angles are on the edge of the circle, but put the circle left side empty. What kind of flower it is?

4. the natural background sets off black flowers; The pottery piece NO. 1-T2208(5)18(as shown in Figure 6), and it recovered picture shows us that the pattern has the flowing dynamic(as shown in Figure 7). Maybe it’s described the clouds revolving around the sun. Or maybe it’s totally not the flower pattern, instead of the rotating patterns.

Then the second period is the gather of all kinds of patterns. the number of painted pottery pieces in this time is about 200, the second period has the most quantity along the three periods. Owing to its huge numbers, the pottery patterns are more excellent than the first time, the composition of the decorative pattern began to become more complex, and pay more attention to the overall effect of the decoration.

In particular, there are five types;

1. the gather of flower patterns; the flower patterns are more complex and abstract than the first time. For example, the piece NO. 2-H52(4A)24(as shown in Figure 8), the recovered picture shows us that the flower patterns are ranged one by one, but positive and negative. Seeing the flowers from its shape, they look like the flower bud.

The pottery piece NO. 2-T2215 (4A) 51 is the few one which can rehabilitation. (as shown in Figure 9) It has two artistic characteristics:firstly, both the ends of the petals would be regarded as the center, the red dot can also be the center; Secondly, the boundaries between flowers and leaves have disappeared, not only the flow-

Figure 2. NO.1-2209(5)14

Figure 3. NO. 1-T2208(5)13

Figure 4. 51-T2208(5)5

Figure 5. recovered picture NO.1-T2207H29(5)7

Figure 6. piece NO. 1-T2208(5)18

Figure 7. recovered picture NO. 1-T2208(5)18

Figure 8. recovered picture NO. 2-H52(4A)24

Figure 8. recovered picture NO. 2-T2215(4A)51

Figure 9. recovered picture NO.2-T2207 (4B) 229
ers can be painted like the leaves, but also can maintain it original. These two changes make the visual effects more abundant, on the one hand it is illustrate that the aesthetic consciousness have raised, on the other hand in drawing techniques, Diaolongbei ancestors know how to draw more flower patterns in the space of the same size.

2. the gather of rotating patterns; It is not difficult to find that they are very much like the flower patterns.

The biggest feature of the rotating pattern is the sense of movement. For example, the piece NO.2-T2207 (4B) 229 and NO. 2-T2314 (4A) 121 (as shown in Figure 9 & Figure 10), the former one if we look the single black part, which rotate relatively stiff, but without losing lively; a slight rotation is very pleasant, like the people dance hand in hand; if we look the single white part, it is a standard rotation pattern which ranged second consecutive designs.

The later one is a typical rotation pattern style, the biggest feature is the arc- triangle pattern continuous deformation and combination. From the format, it looks like the flower pattern that we have mentioned before, such as two petals around a single red core and with red clip shaped line to filled with red dots. These make it easy for us to think of it maybe a leguminous plants which express a feeling that the ancestors respect to the crops.

3. the gather of rhomb grid patterns; the appearance of this patterns represent the unique style of Diaolongbei painted pottery began to sprout. At the same time the rhomb grid patterns mark the Diaolongbei painted pottery turns into diversification. rhomb -grid is a typical way to match, but the rhomb pattern and grid lines pattern can also be disassembled for use, for example, the piece NO.2-H299 (4a) 160 (as shown in Figure 11), show us that they use white background to set off the black color and make the white flower appears. We can see clearly that the Diaolongbei ancestors pay much attention to the decorative of flower patterns.

4. the gather of Arc triangle patterns; The biggest characteristic of Arc triangle pattern is match it with pot pattern, the typical pieces are NO.2-T2307 (4b) 201 (as shown in Figure 12), and NO.2-T2314 (4) 122 (as shown in Figure 13) The former one shows the arc-triangular is symmetrical and the tail is connected, the tail of the arc forms a circle and draw two dots at the top and bottom, seems like the pig snout. The latter one arc-triangular inclined connected. It is indeed rarely seen among the patterns, this tilt to give a sense of a movement which make the pattern instantly have spiritual, vitality, extremely wonderful! The piece NO.2-T2208 (4B) 202 is interesting (as shown in Figure 14), it could be included in the list of arc triangle lines, this piece of pottery’s feature is the pattern like the leaves of Ginkgo.

5. The the gather of fish and “Xiyin ”pattern (the “Xiyin ”pattern is an extremely simplified fish pattern). Through archaeological research, Some scholars thought that the “Xiyin” pattern most likely to be a part of the fish’s mouth, it is a symbol of the fish’s mouth. (as shown in Figure 15) “Xiyin” pattern comes from the body of fish pattern which often appears in the Diaolongbei painted pottery by two side continual way. It is totally have no features of fish pattern and become a very concise symbol. And the pottery piece NO. 2-T2307 (4) 3 (as shown in Figure 16) replace the grid pattern with fish scale. Because of this, just let the image of the fish are particularly vulnerable to identification, it is
worth noting that they drew the concrete fish eye which make the pattern lifelike, the whole image is outstanding.

The third period, this time is the combination of various patterns and the determination of its own style; this kind of combination is no longer focused on the coherence of the same pattern and series display, but rather focus on the consistency and series of different patterns to display. This time is belonging to diamond pattern and grid pattern which represent the unique style of the Diaolongbei culture painted pottery.

1. the combination of diamond pattern and “Xiyin” pattern; This kind of decorative design only unearthed the one, that is the piece NO. 3-H5 3 (1) (as shown in Figure 17) without the diamond shaped pattern solid filled, the diamond pattern in the form of diagonal lines arranged in parallel. “Xiyin pattern” arranged on the top and below the diamond pattern. “Xiyin pattern” is painted black but appeared in white, diamond shaped pattern is painted with black color.

2. the combination of diamond pattern and grid pattern; For example, the piece NO.3-F18 (3) 6 (as shown in Figure 18) is the one which can be basically restored along the painted pottery unearthed in the third period. It use the white background to set off the black color, but remain the white diamond pattern; the piece NO. 3-T2214 (3) 11 (as shown in Figure 19), this kind of design make it is easy to think to the architectural style of the private garden in southern China, let a person shine at the moment.

3. the combination of diamond patterns and lines pattern; The piece NO.3-T2314 (3) 33 pottery's restored picture (as shown in Figure 20) is combination of diamond pattern and straight lines pattern, the form of the combination is simple and pure.

4. the combination of diamond-grid pattern and triangle pattern; The pottery NO. 3-T2216 (3) 37 and NO.3-T2216 (3) 3A potteries’ fragments (as shown in Figure21) are such a combination, the later one is relatively complete even although cannot be restored, the fragments excavated totally have four.

5. the combination of triangle pattern and lines pattern; The pottery piece NO.3-T2309 (1) 01 (as shown in Figure 22) is a combination of the triangle pattern and diagonal lines pattern which positive and negative

Figure 16. NO. 2-T2307(4)3

Figure 17. NO. 3-H53(1)

Figure 18. NO. 3-F18(3)6

Figure 19. NO. 3-T2214(3)11

Figure 20. NO. 3-T2314(3)33

Figure 21. NO. 3-T2216 (3) 37 & NO.3-T2216 (3) 3A

Figure 22. NO.3-T2309 (1) 01
drawing on a white background, the brown triangle is so shallow that make it closer to yellow (as shown in Figure 23).

There is a pattern called angle connected triangle pattern, and make it like a butterfly or tie. It is popular in the third period. The pottery piece NO. 3-T2307(3)02 with two groups angle connected triangle pattern above and below. (as shown in Figure 24) There is a row of angle connected diamond pattern in the middle. Actually, the lines pattern play the role of segmentation.

3. compare with others painted potteries

So, coming the other question, what’s the differences between Diaolongbei’s painted pottery patterns and other culture pottery patterns? Here are three answers:

Firstly, The Yangtze River Basin was found such a large number of painted pottery art which contain the style from The Yellow River basin for the first time; Secondly, from the second period, the Diaolongbei painted pottery began to fuse up the style of Yangtze river basin, and Form its own style which use the diamond pattern and grid patterns as the main pottery patterns gradually; And thirdly, there are no clear cultural layer belongings, that say, none of it periods belong to the other big cultures;

The yellow river basin is the area of Yangshao culture, which is the most famous and the greatest influence culture in Neolithic Age of China. The Typical cultures sites like the Dahecum site and Miaodigou site, the painted potteries are similar to the Diaolongbei site. Particularly, the Dahecunm site found so many painted potteries with the white background which are using the same technique with the Diaolongbei painted potteries.

The widely influenced Yangshao culture is the Miaodigou type, This type seems created a “Miaodigou Empire” under the background of Yangshao culture. Whether it is the Daxi Culture and Qujiaing culture in the south, or even the Dawenkou Culture in the middle and lower reaches of the Yellow River, the painted potteries style are influenced by Miaodigou culture to some extent. Some scholars had pointed out Miaodigou Empire is a period of great development of the Yellow Emperor, is the most strong core region of the China prehistoric civilization.

The biggest common point: the universal accepted symbols: Diaolongbei painted potteries in the first and second phases are similar to the Miaodigou type painted potteries, or speak directly that at the early time the Diaolongbei painted potteries belong to the “Miaodigou Empire”. The Miaodigou painted potteries take the flower petals patterns lines patterns, rotating patterns, arc-triangle patterns as the main features and for which also occupies a large proportion in the Diaolongbei painted potteries. For example, the flowers (petals) patterns which always appearance in the painted potteries, this flower pattern (as shown in Figure 25) came from Miaodigou site, Shan city, Shanxi province is so similar to the Diaolongbei site’s concrete flower pattern (as shown in Figure 26) in addition to a slightly different about shape and details, generally have no difference

And as this pottery basin (as shown in Figure 27) which founded in Miaodigou site, Shan city, by combination arc -triangle pattern with plant pattern make it became a mysterious rotating ornamentation. This kind of style is so similar to the Diaolongbei painted pottery piece which unearthed in the second period, this pottery repair diagrams is exactly the same, almost exactly

Figure 25. flower pattern in Miaodigou site

Figure 26. flower pattern in Diaolongbei site

Figure 27. pottery basin in Miaodigou site
the same composition form (as shown in the figure 28), include the plant stem, leaf, flower and fruit, stylized characterization method obviously.

Another example is the “Xiyin” pattern (a very simplified fish pattern) both appeared in the Diaolongbei painted pottery and Miaodigou color pottery. This directly make some scholars assured this simplified fish pattern is the irrefutable evidence that Yangshao culture invade to the southern China. The “Xiyin” pattern is just one of the typical cases, perhaps this “wave” is too much influence, the popular patterns in Diaolongbei painted potteries like the flower pattern, rotating pattern, arc triangle pattern and grid lines patterns have strong common style of Yangshao culture.

This aesthetic system seems to have been agreed upon in the Neolithic Age. In the age without words, Each tribe complies with this common system, they do not only study together and learn from each other, but also have their own different and fused together.

The biggest uncommon point: not both of them have the habit of Using white background. The biggest feature of Diaolongbei pottery art is using the white background. This is what the Miaodigou painted potteries don’t have. White background pottery in the Diaolongbei site third period pushed to ridiculous extremes, almost pieces have the white background. White is so special, it is a color, but it is also colorless. It contains all the colors of the light in the spectrum, Therefore, any color can be expressed in white. Our ancestors found this color and began to use it. The white background pottery laid the foundation of the tradition that the Chinese use the white paper for writing and drawing. Besides the white background, the Diaolongbei ancestors like to draw black color in the white background and co-or- dinate some warm colors like ochre, burnt umber, deep red, orange-red and so on. Because of the condition is limited in that time, those warm colors have the same raw material, there are only some differences in the sense of propriety. Compared with the painted potteries in the Shanxi province, the colors are much more richness.

The Yangtze River basin once has two major prehistoric cultures. They are the Daxi culture and Qujialing culture, and they are less influenced than the yellow river basin. The Daxi Culture painted potteries are worthy of comparing with the Diaolongbei painted potteries.

Daxi Culture and Yangshao culture are roughly the same age. Daxi Culture mainly distributed in Hubei province, Eastern Sichuan province and Northern Hunan province, the potteries’ colors are red or black with few grey and rice yellow, some of them coating the deep-red background, painted potteries use the black color to painting wave patterns, rotating patterns, blue-grass patterns, lattice patterns and so on, the rice-yellow potteries always painting cross band patterns, gingham patterns and lozenge patterns in the body. It is worth mentioning that some scholars believe that the pottery applied to color originate from Daxi culture potteries.

Overall, the Daxi culture painted potteries are truly not exquisite than the Diaolongbei potteries. If we make a comparison that whether it is decoration or modeling, the Diaolongbei painted potteries are more beautiful than the Daxi painted potteries (as shown in the figure 29&figure 30). Even so, it does not mean that there is no characteristic. The Daxi characteristics of its potteries contain most of its own factor, also appropriate to accept the influence of foreign culture, especially from the influence of the Central Plains (Northern China) cultures, including the Diaolongbei culture and further to the north of the Yangshao culture.

The biggest common point: Some patterns come from Yangshao culture;

The number of painted pottery unearthed in Daxi Culture is not so much. Even so, we could still find the characterization of flower petal pattern, “Xiyin” pattern which have the characteristics of Yangshao pottery. Daxi Culture unearthed four flower petals pattern and multi

Figure 28. flower pattern in Diaolongbei site

Figure 29. Daxi culture painted pottery

Figure 30. Diaolongbei painted pottery
flower petals. For example, a color pottery unearthed in Guanmiao hill site, Hubei province, Jianghan plain area (as shown in the figure 31), in its abdomen painted white background black color four petals pattern, the design style and symbol are similar to some flower patterns that the Diaolongbei second period unearthed, the petals painted with junction, such the petal is Miaodigou painted pottery culture characteristics and also is the style of Diaolongbei culture characteristics. So this pieces of pottery founded in Guanmiao hill also can be regarded as the Southern limit that the four petals pattern across the Yangtze River area.

Daxi pottery also appeared the “Xiyin” pattern, but “Xiyin” pattern has been completely deformed which different from the Yangshao culture. For example, a few pieces of typical “Xiyin” potteries founded in Daxi ruins, Wushan mountain, (as shown in the figure 32 & figure 33)the former one is a bowl with a slightness “Xiyin” pattern, the later one is a jar with a reformed “Xiyin” pattern, that is using the arc and dot to fill up it.

The second common point: Have the same modeling and shape; In addition to the similarity in the patterns, there are similar in shape. The barrel-type pottery is a more typical characteristic of Daxi Culture pottery. (as shown in the figure 34) Analysis by archaeological materials, it is likely related to the vegetation in the region of the middle reaches of the Yangtze River, is influenced by the local bamboo, bamboo’s shape is so special that grows into a certain number of sections. The main feature is very thin in the middle, but both ends are thick.

In the northwest of Hubei province and southwest Henan province, many cultural relics were founded the barrel-type pottery, as shown in the figure 35 is the barrel-type pottery founded in Diaolongbei culture. Although the former one is slender, the latter one is stout, The discovery of these two make the Daxi Culture and Diaolongbei culture cleverly linked together.

The biggest uncommon point: A special decoration founded in the Daxi Culture. Some of the decoration and modeling is the existence of Daxi Culture and the common part of Diaolongbei culture. Daxi Culture becomes an independent culture for its own uniqueness. That is the special pattern called the rope-entwine pattern. The rope-entwine pattern, just like two strings are screwed together. There are many types about the rope-entwine patterns, such as the arc type, broken line type, two strings type and so on (as shown in the figure 36) This kind of pattern is a unique, local Daxi culture decoration, one of the special marks that Daxi culture different from other cultures.
4. the beauty rules

What about the beauty rules of Diaolongbei site painted pottery pattern? We will find some beauty rules from the Composition of Diaolongbei painted pottery patterns.

1. From concrete to abstract

Before Diaolongbei's painted pottery become a style, the decoration in the early is so concrete, we are sure that the early Diaolongbei people are good at observing all nature and they love their life. Even enough the flower patterns in the early is so simple, it is also a gift of nature and it is a kind of perceptual beauty. With the development of 1500 years, The Diaolongbei people keep on pursing, and constantly improve the their living standards, the painted pottery patterns are gradually abstraction. Finally, the perceptual knowledge have changed to rational knowledge, the beauty also have the same change.

2. Maintain balance and symmetry

As an artist, keep the balance of the artistic works is a kind of common understanding and then it becomes a mode of artistic creation. The leaves, most of the animals and people in nature are symmetrical. Balanced layout can produce a solemn, serious, magnificent, simple and other artistic effect. Human being arise from the natural, The human brain has been accepted the sense of balance which created by the nature intentionally and unintentionally. When this consciousness is applied to art creation, the artist using the same method to create beauty unconsciously. Among the Diaolongbei painted potteries, most of the patterns have the sense of balance. They are balanced by single, balanced in pairs and so on.

3. Become diversity and unity

The so-called “diversity” is the difference in the form of the various parts contained in the whole; The so-called “unity” refers to the common features of the various parts in the form of. In the works of art, only a variety, not a unified whole, will appear complex; Only uniform, not a variety of changes, it will appear dull and monotonous.

The Patterns’ composition in Diaolongbei third period shows the designer’s desire to chase the beauty about diversity and unity. They emphasize the differences which reflect the Diaolongbei ancestors have a new recognize about the harmonious beauty. Harmony can be made in a variety of ways, such as the pottery patterns in second period, they are get together by using the same kind patterns. But the highest harmony should be a variety of unity, that mean different kind of patterns achieve harmony under the guidance of the common spirit. Make it the same is not the highest Harmony, but the peace is.

4. Use time and space

The patterns that Diaolongbei ancestors have drawn show us what they have seen daily life. There are different flowers in four seasons and when the flower falls to form the fruits. This is the process of time; it is the moment to celebrate the harvest. According to the natural change to arrange the schedule and gradually form the first “calendar” in the history of mankind.

The Diaolongbei culture is so valuable which include the prehistoric cultures’ characteristics from the north and south. Not only that, the painted pottery art across the time and space, we also can appreciate this kind of beauty as a modernist.

5. From finite to infinite

German philosopher Schelling once said that in form of finite to express infinite, that is the beauty. This sentence is also applicable in the art of Diaolongbei painted pottery.

Painted pottery as a kind of Art, the purpose is to use color pigments for visual performance. Several thousand years ago, colors are limited and make the ancestors have no choice to draw the pottery better. At that time, painting material is the mineral substance with the few colors. It’s basically the red and black colors. But they know how to use the limited space to deliver their mind and idea, they use the point, line, surface to describe their life, to enlarge the beauty they have seen. This is the true meaning of infinity.

5. aesthetic consciousness

Why the Diaolongbei ancestors create this kind of beauty? And what is the characteristic of this kind of beauty?

The Diaolongbei ancestors have already had the germ of aesthetic consciousness. For example the flower patterns, There is no need for them to draw a pattern on the pottery if only because of the utilitarian needs. It’s quite simple that there is no difference to use a pottery whether painted patterns on it. But why Diaolongbei ancestors do like that? The biggest reason is having a pattern means having a beauty. It is hard to make a flower

Figure 33. the arc and dot “Xiyin” pattern
Figure 34.
Figure 35.
Figure 36.
pattern pottery, because they need to pay the wisdom and labor, not every one of the potteries have the beautiful patterns. Or maybe the beautiful flower pattern potteries are not for daily use, but for worshiping gods. And it maybe a collection of tribal owners, as a symbol of his status. All of these functions are based on the function of aesthetic. Just because of the beauty, to be qualified for these functions.

The second one is the beauty of sports. For example the rotating patterns, is the blur cognition about the beauty of sports. Sometimes the beauty focuses on static, but sometimes focuses on dynamic. Both static and dynamic have it own beauty. From the process of human aesthetic understanding, the recognize of static beauty was before the dynamic. From the first period to third period, a large number of appears about rotating patterns fully illustrate this point.

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ABSTRACT

The “joy of Confucius and Yanhui (孔顏樂處, kongyanlechu)” is a kind of transcendence which is reached through moral cultivation by overcoming the limitation of real life, while the “life style of Zengdian”(曾點氣象, zengdian qixiang) typically expresses the characteristic of Chinese culture which connotes the infinite in the finite, the transcendent spirit in real life. It is a kind of “aesthetic illumination” and “aesthetic sublimation”.

Zengdian’s ambition(志, zhi) contains the intention of being alienated from the society, and entering the natural world temporarily. Through this momentary separation from the society or other people, a man could escape the philistine life, and return to the original and genuine state of human beings. When a man is living truly and originally, he or she can grasp the vital spirit of the universe, operates the everyday life aesthetically and poetically. The “life-style of Zengdian” bases on aesthetic expectation of life which was supported by the one-word view which considered the universe as an emotion-word.

The Confucian aesthetic characteristic which is represented by the “life style of Zengdian” in The Analects appears as the Confucius’s pleasure spirit which is a comprehensive combination of the soul and the flesh, the body and the mind, the material and the spirit, etc., and leads to a kind of free state of life. Confucius’s “le (樂, joy)” has rich connotation. It means a kind of life situation containing moral personality and aesthetic characteristic simultaneously. It indicates some “simple joys” in daily life; at the same time it contains the happiness of cognition of the world; moreover, it includes the truthful and emotional communication among friends; finally, it is a sense of inner peace, comfort, and belonging which is gained from nature.

On the one hand, Confucius’s le comes from being particular to the details and process of daily life; on the other hand, it originates from his high level of training and practice of art. He never stops lecturing to students, nor playing musical instruments, nor singing songs, even when he was in the most difficult situation of life. The Confucius described in The Analects is a gentleman who lays stress on the quality of life, with genuine art spirit, but he is not a “sage” who always wears a cold face and inculcates doctrine to somebody, the image made by many people in history after he died passed away. The Confucian spirit represented by Confucius has two relative dimensions: aesthetic and moral.

An important Chinese cultural-psychological character is le (樂, joy)--- optimism and ambitious. It is reasonable that Li Zehou named Chinese culture after “optimistic culture”. A man gains the attitude of living joyfully by moral cultivation, art practice, and the aesthetic illumination in daily life. This paper, discusses Confucian joyful spirit of life presented by Confucius, by interpreting the “life style of Zengdian(曾點氣象, zengdian qixiang)”, Confucius’s art life recorded by The Analects, “The Biography of Lord Confucius” in Historical Records (史記·孔子世家, “Shiji·Kongzishijia”), and analyzes the aesthetic character and art spirit in China.

1. How to live: an aesthetic question

Confucian philosophy has been interpreted ethically in a long period. Indeed, we can say that the main social goal of Confucianism was ethical. That is, to build certain social order in which the relationship between the sovereign and the subjects, fathers and sons, husbands and wives were established. For Confucius said, “let a sovereign be revered in the way of sovereign, the subjects be treated in the way of subjects; let a father be respected in the way of fathers, the sons shoulder their duties in the way of son.” 君君,臣臣,父父,子子.1 And Mencius claimed, “the sovereigns and subjects should be classified, the fathers and sons should be closely related, the seniors and juniors should be ordered, the husbands and wives should be different, trust should be built among friends.” 君臣有分,父子有親,長幼有序,夫婦有別,朋友有信.2 The main method of building up that kind of ordered society is setting up the system of li
(禮，ritual regulation) in which the emotional-psychological ren (仁，humane, benevolence) was involved.

However, there is another connotation of the original Confucianism represented by Confucius to which less observed by scholars-----to concern the living state, and to pursue the high realm of life, i.e. Confucius’ spirit of le (樂，optimism) which is revealed through art appreciation and criticism, and the well-known “life-style of Zengdian”.

Generally speaking, the Confucianism was founded on the social relationship. It concerns a person as a member of some social membership and takes care about how people are satisfied with their social position, setting him/her in some relationships of sovereign and subject, father and son, husband and wife. These relationships had developed into a system of ethics whose core is “the three cardinal guides and the five constant virtues as specified in the period of absolute monarchy in China” (三綱五常) by later scholars. This ethical and moral system emphasizes the loyalty from subject to sovereign, the filial piety from son to father, and submission from wife to husband.

The individual life value has seldom been considered independently. It is embodied by being a member of the huge social system. Especially for the inferior members, what they could do is to submit to and obey the superior-----“if the sovereign demands the subject to die, he has to die”. (君要臣死，臣不得不死). A son has to be absolutely piety to his father. Even if his father was guilty, his duty was to help his father to hide his crime or even help his father to commit instead of reporting the crime. Regarding women, “she has to submit to her father at home; to submit to her husband when she married; to submit to her son if her husband was dead.”(在家从父, 出嫁从夫, 夫死从子).

Since the “May 4th New Cultural Movement”, “the three cardinal guides and the five constant virtues” has been criticized sharply by modern intellectual as a kind of autocratic ethic. Although its degenerate tang emanates from some dim corner, it has totally been abandoned by modern ethics. However, the contents of Confucianism as the main body of Chinese traditional culture transcend the field of ethics.

Actually, Confucianism includes rich thoughts about living values and the way of life which should be studied intensively. A person who lives in the world, is not only a member of a huge social system of sovereign and subject, father and son, husband and wife, but an independent individual who has his/her own personality of life. There are questions for every person. For instance, as a conscious and practical existence, what is the goal of his/her life? Why a person does live? How does he or she live well?

“Why a person lives” is a kind of ethical question while “how a person lives well” is an aesthetic question. Should we follow our own heart and do the things we really want to do? Or we need to drift with the current? We cannot answer these questions just through philosophical reflection or moral doctrine, because these are aesthetic issues. If a person lives in all reflections, responsibilities, duties, etc., no pleasure or joy by accident, he/she will lives boringly and feel “too tired”, “uninteresting”.

This eventually is a question about how to consider the nexus of sensibility and rationality. A man is living in the world firstly with sense, i.e., he or she experience the world he or she lives in with sense, includes vision, audition, tactile sensation, etc. Thus, the sense is eventually the basic of the “living”. On the other hand, man cannot only be a sensuous or fleshly existence. Sense is basic; but what makes mankind to be real “human” is the human spirit.

However, where does the human spirit come from? We can say it is formed by education, cultivation, training, etc. Through a series of rational cultivating man is formed into a real spirited human being. Education, cultivation, and training are some rational processes. Thus, man is a kind of existence of sensibility, and meanwhile, of rationality. All in all, the issue of living is how to deal with the relationship between sensibility and rationality.

The practical aesthetics(实践美学, shijian meixue) based on the principle of historical materialism, develops the theory of emotional-rational structure(情本体, qing benti) which means to seek the best balance between the sensuousness and the rationality. Life is going to be interesting, tasty, varied and graceful, when it is emotional. That is to say, in prerequisite of “living”, the life finally will carry out “how to live well”, which is revealed or developed in the process of concrete everyday-life.

The original Confucianism, represented by Confucius himself, did not evade this issue, but have given significant answers. Those are mainly the “joy of Confucius and Yanhui (孔顏樂處, kongyan lechu)" and “life style of Zengdian”.

2. “Life Style of Zengdian”: the aesthetic illumination of daily life

The “joy of Confucius and Yanhui” originates from The Analects:

Confucius said: “How great Yanhui is! He eats scanty and simple food, drinks water, and dwells in a poor lane. No one can bear the situation in which he is. But he did not change his mind and is joyful. What a great Yanhui is!” 子曰：“賢哉,
In the “joy of Confucius and Yanhui”, there is an eminent and sublime spirit of power of personality, which gained from moral cultivation, training and education, by which human beings overcome the vulgar, philistine and daily life. In the process of transcendence of the daily life, man attains high quality of aesthetic joy and moral happiness.

Yanhui resides in a slum taking bad diet and lives in poverty. The others felt very sorry for him while he is joyful reading and thinking, without sense of pain or worry. For Yanhui’s life-state, the brilliance of personal flames piercing through the appearance of materials and, the great moral characteristic vanquishes the rough material background. Therefore, the beauty intertwines with the goodness perfectly, and thus, life is significant, meaningful, and valuable with poetry and morality. This was the acme of the moral state, and also the aesthetic state. There by the morality and aesthetic go into a union of state. It grew into a kind of something religion-like nature, fleshing brilliantly, transcendentally, and holily.

The “joy of Confucius and Yanhui” is something that transcends the concrete living background or philistine daily life and reaches the moral accomplishment. Meanwhile, the “life style of Zengdian” is an immediate aesthetic illumination and aesthetic sublimation of the daily-life. It typically revealed the Chinese characteristic of culture which implies that a man reached the infinite through the finite, gained the aesthetic sublimation from the real state.

The “life style of Zengdian” originated from The Analects:

Zilu (子路), Zengxi (e.i. Zengdian 曾點), Ranyou (冉有), Gongxihua (公西華) were accommodations with Confucius who said: “Don’t be so nervous and silent just because I’m older than you. And you always said: „No one knows me’ If someone understood you, and wanted to employ you, what would you like to do?”

Zilu answered frankly: “If there is a small country which only has thousands of chariots, located among big countries, threatened by foreign troops, and has famine inside, I can bring up brave warriors and let the people be reasonable there by governing the country for several years.” Confucius just smiled.

“Ranyou, what do you say?”

“A very small country which just sized thousands of kilometers squares or even smaller, upon which I administer for a few years, and could enrich the people. As for the li-yue (禮樂, ritual regulation and music-dance), it has to wait some others junzi (君子 noble, gentleman).”

“Gongxihua, what about you?”

He said: “I do not mean I can do that, but I like to learn it. When there is celebration of sacrifice, or when our king meets the foreign chiefs, I like to be a little official wearing the ceremonial robe and hat.”

“Zengdian, what do you say?”

Zengdian gradually completed playing his se (瑟, a kind of instrument which somewhat similar to the zither) which was finished with sound of tinkling. He put down his se, sat up and said: “My idea is different from that of other three!”

Confucius replied: “What is the matter! Just talk about your own ambition!”

Zengdian said: “In the later spring, when the new spring clothes has done, I would like to immerse in the river Yi with five-six adults and six-seven children, then to shower with wind on the stage Yu, and dance. After that, we go home chanting the verses of poems.”

Confucius sighed emotionally: “I will go along with Zengdian!”

Zilu was fond of fighting. His aspiration was that let the men who was governed by him be braved and insightful. Confucius, who might feel he was too warlike and did not understand being modest, laughs at him. Ranyou who was good at finance wants to let his people be rich while Gongxihua was keen to learn the issues of temple and sacrifice. Both of them had grand ambitions. Confucius did not comment them.

However, Zengdian’s “ambition” seemed was very simple: it looks like just a spring outing, a piece of daily life, and a party with friends. Yet it can be joyful and happy. But was it so enjoying and happy that Zengdian regarded it’s as a sort of “ambition” or “idea,” and Confucius commended it? Why? Zhuxi, a Confucian scholar of Song Dynasty, interpreted Zengdian’s idea in the following way:

In Zengdian’s aspiration we can see that when the human desire ends, the tianli (天理, natural regulation) works everywhere without deficiency. Therefore, its manner of movement and standstill could be so calm. Furthermore, Zhengdian...
was talked about his ambition according to his situation, was enjoying what that everyday life runs. In his beginning, he does not mean sacrifice for others. His bosom was clear and his spirit was united with the heaven and the earth freely, wonderfully, and happily. Everything was in its appropriate position, and he need not to speak anything. However, the other three peoples limit with concrete matters and were not sufficient of Great Spirit. That is why Confucius agreed with Zengdian deeply.

Generally speaking, Zhuxi interpreted Zeng’s ambition as a kind of moral idea because he stood up for moralism and interpreted anything in the way of morality. This is Zhu’s limitation of visual field. On the other hand, it is very felicitous to criticize the other three people limited with concrete matters and lacked the Great Spirit; and to describe that “Zeng’s bosom was clear and his spirit was united with heaven and earth freely, wonderfully, and happily.”

According to me, Zeng’s words had had quite contingency are temporary and random idea of everyday life. The aim of his idea is to alienate from philistine life provisionally, free a man from the complex social relationships and utilitarian considerations. Thereby, a man could come into the nature as a pure personality. Therefore, Zeng’s ambition implied that human beings have yearned for going back to the nature and aliening from the society casually. Without doubt, the alienation of society is comparative. It does not mean making the mankind isolate individual like “a single atom”. For in Zeng’s design or longing, he was not along but with friends who shared common aspiration with him, and similar characteristic with him. According to Zengdian, man directly faces to nature, and also socially treats relationship, but has not always to keep in the complex, stratified relations of liege, filiation, and conjugality. Nevertheless, such Zeng’s idea of act has to be presented by chance, but not regularly. Or if it became order, regular, it would deviate from of the original idea, and develop into some new burden for a man. Thereby, the “life-style of Zengdian” formed a union of aesthetic and moral, an aesthetic illumination which reached the original root of human being’s soul, a “state of heaven and earth” (“天地境界” , tianjì jìngjì).

Professor Xu Fuguan (徐複觀) thinks that Zhuxi recognized that there was “a difference of similarity” between art and morality. He just did not properly represent it by words because Confucian art spirit fell in to oblivion in Song Dynasty in which Zhuxi lived.

Zhuxi had an objective attitude and deep experience. Zeng’s life-style recognized by Zhuxi’s experiencing has neither to sacrifice oneself to somebody else, nor sank to the concrete, philistine issues. I think this is a content art spirit without taking care of pragmatic issues, but not moral spirit connected with pragmatic issues. Therefore, art and morality has essentially difference of similarity, although they are common in highest state. Zhu really got it. However, he just described it as a morality, but not as an art life, because of the declination of the Confucian art spirit which had concerned by Confucius himself. Thus, although Zhu recognized the difference of similarity of art and morality, he cannot describe it explicitly.³

According to Confucian Scholars of Song Dynasty, art as a kind of “leisurely and carefree mood” sometimes even can hinder man doing “right things”. Thereby original Confucian spirit, which was considered to have two aspects: art and moral, conserved just sole moral mention. In spite of that, as Xu said, Zhuxi recognized the aesthetic essence of the Zengdian’s idea.

Essentially, the “life-style of Zengdian” bases on aesthetic expectation of life which was supported by the one-word view which considered the universe as an emotion-word. Of course, we may say that the universe is a natural existence, without emotion or righteousness. It moves by the natural laws. As Confucius said: “What does the tian (天, nature) say? The four seasons run, hundreds of plants grow. What does the tian say?”¹ However, for ancient Chinese, the universe is not a remote, huge, and cold container without consideration of people, but an emotional, interesting union in which Qi of Yin (阴气) and Qi of Yang (阳气) with five elements moves and changes continuously. And the creatures including human beings grow up, and flash, without ending in the universe.

In the process of “four seasons running and hundreds of plants growing”; there is a huge vital power, sympathy in the universe. Like The Book of Changes (周易, zhouyi) said that vigour is the great virtue of tiandi (天地, heaven and earth). According to The Book of Changes, the fact of existence of life indicates that there is a great emotion in the universe; human beings come from nature, and then it could know the universe by the guaxiang (卦像, divinatory symbols), and forecast the social regulars of change and human fortune in the world. “There are movements strongly or softly. The Eight Diagrams (bagua, 八卦, eight combination of three whole or broken lines formerly use divination) drifts endlessly. The thunders roar, and wind blows, and rain falls. The sun shines, the moon illuminates. The dao
of qian (乾, one of the Eight Diagrams) makes males, and the dao of kun (坤, one of the Eight Diagrams) makes females." 剛柔相摩，八卦相蕩，故之以雷霆，潤之以風雨；日月運行，一寒一暑。乾道成男，坤道成女。\(^5\)

Meanwhile, human beings are sons of tianzi, and the sovereigns are tianzi (天子, son of heaven). Thus, mankind has had to do everything according to the rules of nature and society, to live in the emotional world with sensibility and righteousness, without fear. That is why The Book of Changes wrote: “The tian exists sturdily, junzi has to make unremitting efforts to improve himself.”

天行健，君子以自强不息。

That is to say, human life is closely connected with nature or universe; man’s pleasure is integrated with matters of universe. The qi of life vitality which moves ceaselessly in universe cooperates with human experience or spirit; the beauty of tianzi and goodness of personality harmonizes completely. In the highest layer, art and morality can be united perfectly; man and nature, matter and spirit, flesh and soul could be in harmony.

The world view called “one-world view” by Li Zehou comes from traditional Chinese shamanism-rationalized. It considers the universe as a union without separation of reality and heaven, matter and spirit, flesh and soul. Because there was no western “two-world view” of division of this world and that world, mankind and nature, body and soul, etc. Thus, human beings can recognize or understand the essence of universe, the society and human beings through real practice. Furthermore, the physical, real world could be transcended metaphysically. That is to say, man can transcend the real, sometimes vulgar and philistine world through art-practice, or aesthetic illumination of daily life. This is the eternity of the instant, the soul of the flesh, the spirit of the matter, the heaven of the reality, that world of this world. This is the essence of the “life-style of Zengdian”, and the reason why it has captivated the Chinese intellectual generation after generation for thousands years.\(^6\)

Thus Confucianism is progressive and optimistic. This spirit is developed not only ethically but also aesthetically. Furthermore, it has character of aestheticizing and cheerfulness of life. The moral ideal and aesthetic ideal are cooperated and harmonized in it through which a man lives freely, poetically, and aesthetically.

3. Confucius’ spirit of “living joyfully”

After the interpretation of scholars in Song and Ming Dynasties, the primeval Confucianism which was originated and represented mainly by Confucius has been ethicized and moralized. The Confucian scholars of Song Dynasty even tried to build a moral ontology of the universe. Therefore, the vital and flexible element of original Confucianism has vanished, or been covered; the art and aesthetic spirit of Confucianism has gone.

However, The Analects records the situation of life in Pre-Qin Dynasty, and Confucius’s words, acting, feeling, experience, etc., when he faced to someone or something, or some circumstance, and how he dealt with different matters in different ways. It could be regarded as the exemplifications of dealing with issues, but not some doctrines. Unfortunately, it has been considered as just like a “holy bible” which contains everything, and solves all problems, and cannot change any word. The flexible words, lifelike dialogues in The Analects were transformed to dogmas through interpretations in history. It is a typical example of what that was explained the life-style of Zengdian as a moral “tianli” (天理, natural regulation), as Zhuxi said, “when the human desire ends, the tianli works everywhere without deficiency.”

According to me, the life-style of Zengdian was just an aesthetic illumination of daily life which restores human nature through being separated from everyday life, and has a man to face to nature itself. Thus, a man can experience and catch on the vivid spirit of universe directly, intuitively, art up and aestheticize the everyday life. To conclude, on one hand, the life-style of Zengdian was the separation of philistine and vulgar life; on the other hand, it was the aestheticizing sublimation of the everyday life, making human beings to reach the “state of heaven and earth.”

In The Analects, the “aesthetic illumination” or “aestheticizing sublimation” was represented also by Confucius’ spirit of living joyfully. Although sensuous pleasure was contained in it, this is not but a kind of joy of “a content art spirit without taking care of pragmatic issues”. Meanwhile, it conserved moral sublimation and greatness. It is the integration of flesh and mind, body and soul, matter and spirit and a real free state of life. It tried to find the truth of life by considering the concrete details of living process, in order to uplift the daily life which amalgamates the vivid experience of life and philosophical thought. In this life-state, transcendence is indicated in reality, spirit is hidden in substance, mind is represented by flesh, and rationality is sendimented in sensibility. It is a kind of “optimistic culture” or an optimistic attitude of living.

Firstly, this optimistic attitude of life is developed from loving and enjoying life. It makes someone paying attention to details of everyday-life. According to The Analects, Confucius was particular about the details of living, such as eating, dressing, sleeping, going to court, and fasting, etc. For instance:

He talks nothing when he is eating, and speaks nothing when he is going to bed. Even when he
takes just vegetables as a meal, sacrifices just melons, he must be formal and solemn. He does not sit down when the seat is in false situation. He lives so daintily to follow the ritual regulation, and seek high quality of life. For example, he "eating the fast meet in three days; after three days, he will not eat it. " This is to keep the food fresh. Sometimes, it is because of his character and habit which demand high quality of life-details:

He is eating as good as possible, demand cooking to be as careful as he can. 食不厭精, 膾不厭細。
He does not eat if it happens like follow situation: the fish and meat are spoiled; the colors and taste of food are awful or the food was cooked not in right way; it is not time for dinner; the food is cut in a wrong manner; there is no fit sauce, etc. 食饐而腥, 魚餒而肉敗, 不食。色惡, 不食。臭惡, 不食。失時, 不食。割不正, 不食。不得其醬, 不食。

From these habits, we can find something “scientific" in his way: the food cannot be eaten when it became something of spoilage with unusual color and disgusting smell. However, this is not enough for Confucius. He not only does not eat the spoiled food, but also pays particular attention to the way of cooking and eating. Furthermore, he pays attention to the aesthetic sense of food. All these came from that Confucius’ love of life.

Secondly, for Confucius, joy came from more the practice of art. He was a man with high level of practice and appreciation of art. Sometimes he even forgets himself after he appreciated the music. “After Confucius heard the composition Shao (韶) in Kingdom Qi, he knew nothing about the taste of meat. And he said: „I never know the joy of music is so strong!" This story might be somehow magnified. However, we can see how Confucius loves music, or how the music affects him. Beside, Confucius’s comments on some poetry and music become classical in the history of Chinese art and aesthetics.

Confucius said: the composition of “Guanju” is joyous but moderate, sorrowful but temperate. 子 曰：《關雎》樂而不淫，哀而不傷。

“Being joyous but moderate, and being sorrowful but temperate” has become the significant standard of art criticism in traditional China, even today. It is based on the aesthetic character of Chinese art: to be balanced between joy and sadness. There is neither too much sensuousness nor rationality. All are appropriate.

It makes Chinese to be good at control themselves and not to go extreme. No matter to express joyfulness or sadness, the Chinese is always moderate. Thus, Chinese people are aesthetically graceful, poised and tender. This characteristic plays a significant role in stabilizing the society and conserving the culture in history.

Thirdly, Confucius was not only a critic of art, but a great performer. That is to say, he could not only appreciate music and poetry, but practice them. “The Biography of Lord Confucius” in Historical Records writes that Confucius learned to play qin (琴, a seven-stringed plucked instrument in some ways similar to the zither) from Shi Xiang (師襄, a famous musician in Pre-Qin Dynasty). Some other books, like Hanshiwaizhuan (韓詩外傳), Huainanzi (淮南子), and Kongzijiayu (孔子家語), recorded similar stories of Historical Records. According to The Analects, Confucius played chime stone when he was in Kingdom Wei(衛國), and met someone who knew him deeply from the sound of his music:

Confucius played chime stone on Kingsom Wei. Someone carrying hop-pocked passed Confucius’s door when he was playing the chime stone. The man said, “Oh, the man plays purposely!” After a moment, he said again: “Oh! He’s contemptible! He is grumbling that no one knows him! What does it matter if someone knows you or not! When the river is deep, you just stop! And when it is shallower, you cross the water with rolling your lower hem of gown!” 子擊磬于衛, 有荷蕢而過孔氏之門者, 曰: “有心哉, 擊磬乎! 既而曰: “鄙哉, 硭硜乎, 莫己知也, 斯己而已矣。深則厲, 深則揭。”

This story indicates that Confucius had quite high level of playing instrument. An audience can recognize his idea and emotion from the sound of his playing. At that period, he was leaving from Kingdom Lu for Kingdom Wei. It was possible that he was not happy when he departed from his mother country Lu for another country. And his unhappiness appeared through the sound of instrument. Therefore, even an ordinary person can feel the anger of the music which he was playing.

“The Biography of the Lord Confucius” in Historical Records writes that Confucius did not have any food when he and his students stayed in the wilderness between Kingdom Chen and Kingdom Cai. Even in such a difficult state, he still played his favorite instrument and sang.
This was the most miserable situation that Confucius had ever encountered, foodless and hopeless. The enemy was attacking and he was on the verge of losing his life. However, he was very calm and just kept teaching, singing and playing. I do believe that Confucius really loved art and had excellent power of self-cultivation. This story was also recorded in “Shammu” (山木), “Rangwang” (讓王) in Zhuangzi (莊子). This recording indicates that music plays significant role in Confucius’ life.

According to “The First Tang Gong” (檀弓上) in The Book of Rites (禮記, Liji) Confucius was singing songs “Mont Tai” and “Balks of Timber” before he dead. Professor Xu Fuguan thinks that this story indicated that Confucius’ attitude towards song was like that to academic study, which he pursued in his whole life. This was also proved by recording of The Analects: “When Confucius is singing with others perfectly, he must make harmonious melody.” Moreover, Confucius was so close to art, played instrument, and appreciated music that his whole mind was art up or aestheticized.

Fourth, Confucius was not only fond of appreciating music, but compiled the folk poetry and music. He said: “After I came from Kingdom Wei to Kingdom Lu, yue (樂, music) has been corrected, and “Ya” (雅, a kind of poetry) and “Song” (頌, a kind of poetry) are in their right position.”

“The Biography of Lord Confucius” in Historical Records writes:

In the ancient time, there were over three thousand poems. Confucius deleted parts the repeated ones, conserved and reorganized some of them which can be used at the ceremony of liyi (禮儀, regular ritual and ceremony). The collection of poems by Confucius named the Book of Songs (詩經, Shijing) which expressed ancient social situation from the origin of Qi (契) and Houji (後稷), through the flourishing of Yin Dynasty and Zhou Dynasty, to absurd emperor You (幽, one of the emperor of Zhou Dynasty) and Li (厲, one of the emperor of Zhou Dynasty). The first poem of the Book of Songs “Guanju” (關雎) which expresses how a young man loved a beautiful girl. ……Confucius melodized the three hundred and five poems of the Book of Songs, for making them have harmony with Sao, Wu, Ya, Song (韶、武、雅、頌, four kinds of music which originated before Yin Dynasty). Liyue (禮樂, ritual regulation and music-dance) has been described then. “古者詩三千餘篇, 及至孔子, 去其重, 取可施於禮儀, 上採契, 後稷, 中述殷、周之盛, 至幽、厲之缺, 始於衽席, 故曰

‘《關雎》之亂, 以爲風始, 《鹿鳴》為大雅始, 《清廟》為頌始。’三百五篇，孔子皆弦歌之，以求合《韶》、《武》、《雅》、《頌》之音，禮樂自此可得而進。”

In Confucius’ time, there were popular folk poems some of which were repeated, some of which were coarse. Confucius classified and reorganized them. He deleted the vulgar, coarse and philistine verses, and conserved the high quality verses, melodized them and sang them with appropriate instrument. These poems were arranged by him with high level of art, and also kept the vivid nature of folk songs. Until now, the Book of Songs is one of the internal classic works in Chinese traditional culture.

Finally, let us see the word le (樂, joy, pleasure, happiness) in The Analects. The le has multiple kinds and different manners of representation in it. It was a sort of pleasure of gaining knowledge, friendship from opened-mind friends; meanwhile, it was a joy of appreciating the nature, and ecstasy which came from beating the bad background by inner moral personality. The most famous le was “the joy of Confucius and Yanhui”. Besides that, there were many le in The Analects. It could be an attitude of life.

Zigong (one of Confucius’ students) said: “What do you think if someone is poverty-stricken but not ingrate himself with others; and someone is rich but not arrogant?” Confucius answered: “It is okay but not as good as joyful in poverty and courteous in affluence.”

Confucius said: “A kindhearted man secures humane; a wise man benefit to humane.”

There are also le of pursuing knowledge and joy of friendship:

Confucius said: “Study and brush up on, is it not pleasure? A friend visits me from far away, is it not joyous? No one knows me, but I am not to be sulky. Is it not a junzi (gentlemen)?”

Confucius said: “Knowing it is not as good as joying it; joying it is not as good as happiness for it!”
Sometimes the joy comes from the appreciation of nature: "A wise man is fond of the water, while a humane man is fond of the mountain."

The joy means an attitude of life:

Segong inquire about Confucius to Zilu who said nothing. Confucius said: “Why did not you say when he studies hard, he would forget to eat; when he is joyful, he would forget the depressing. He is always so happy that he forgets he is becoming old.” 葉公問孔子於子路, 子路不對。子曰：“女奚不曰, 其為人也, 發憤忘食, 樂以忘憂, 不知老之將至雲爾。”

All in all, Confucius’ “le” has rich kinds of connotation: it is a kind of “simple joys” and pleasure of knowing the world; meanwhile, it is a happiness of trust between friends, a peacefulness gained in nature. Finally, le came into being as an attitude of life, an optimism of life. It is a kind of life spirit, also contains the meaning of moral character. That is to say, it is a sort of aesthetic and moral sublimity.

To conclude, Music accompanied by dance (樂舞, yuewu) as an original art and amusement, is based on human instinct. Thus, the art represented by music brings transcendent joy to human beings. The affection of music made Confucius lose himself: he eats food but not knowing its taste, and was unable to sleep. In fact, music and other art plays significant role in forming one’s personality. For Confucius, li and yue is union, beauty and moral is accompanied in developing personality:

Confucius said: “To commence with poetry, to stand on li (禮, regular ritual), to accomplish yue(樂, music, dance, song).” 子曰：“興於詩, 立於禮, 成於樂。”

Because of this spirit of “living happily”, the normal, philistine everyday life can be “enlightened” aesthetically, and the life can become “interesting,” “significant”, and “meaningful”. The Confucian culture has been considered as the “orthodox” in Chinese tradition, and conserved when it had been times challenged by other culture. That means Confucian ideas indeed have values which are worth to explore in modern times, not only for Chinese, but for the world.

At this sentimental time, it is a great task that how to endow sensible everyday life to rational quality, and how to endow the material life with poetry and aesthetic brilliance. That power of what Confucian culture had enabled to aestheticize and enlighten the everyday life, to give the real and material life transcendent spirit, is indeed what we need in the contemporary world.

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1, 4, 7, 8, 9, 10, 11, 13, 15, 16, 17, 18, 19, 20, 21, 22 Please see The Analects.
2 See Mencius-Tenwengong1st.
4 Confucius, The Analects-Yanghuo.
7 Confucius, The Analects-Xiangdang.
8 Ibid.
9 The Analects-Shu Er.
10 The Analects-Bayi.
13 “The Biography of Lord Confucius” in Historical Records.
14 Confucius, The Analects-Xue Er.
16 Confucius, The Analects-Xue Er.
17 Confucius, The Analects-Yong Ye.
18 Confucius, The Analects-Yong Ye.
19 Confucius, The Analects, chapter seven, “Shu Er”.
20 Confucius, The Analects-Tai Bo.
Retrospect and prospect of the research into Chinese Hezhe nationality: based on CNKI journal data 2003-2013

Yan, Sun (Chongqing Normal University, China)

ABSTRACT

Through the scientometric analysis of these sample documents related to the ten-year academic researches on Chinese Hezhe nationality, it could be found out that the continuous study in this field provides a solid intelligence support for the development of Chinese ethnic minorities. However, problems still exist for the present, that is, the research content need to be deepened while the research perspective be expanded. And what’s more, the lack of comparative analysis and empirical research also should be given more attention in the future study. This essay would like to focus on the existing disadvantages by strengthening the problem consciousness which can help improve the researchers’ concern over the Hezhe nationality, reforce the comparative analysis and empirical research, enhance comprehensive analysis of multi-disciplinary and multi-perspective and constantly promote the further development of the research in this field.

Keywords: Hezhe nationality; CNKI Journal Data; 2003-2013; Scientometric analysis

1. PREFACE

National unity continuously performs as the mainstream of the authorities in the historical development of China in the past decades for “National equality, National unity and Mutual prosperity of all Nations” is China’s basic principle guiding relationships between nationalities in accordance with the fundamental interests of people of all nationalities, which has been advocated wholeheartedly by the Chinese people. It has been taken as the evergreen-topic over the years in academia, relating to the researches on national history, the ethnic relations as well as the ethnic fusion so on and so forth. Researches on the Hezhe nationality stemmed from the 1930s, whereas its domestic academic researches actually began at the 1980s which was later than the relevant circles in Russia research for nearly a century due largely to the influences over the natural and social factors, as their frontier locations and inconvenient traffic.. In the 21th century, researchers have achieved considerable success in the field of the Hezhe nationality although infused with some unsatisfied results. In order to master the context of national development better and promote the national prosperity and development, this paper takes the scientometric analysis as the way to sort out and analyze Hezhe metrology research area in recent years, under the guidance of Chinese national policy. While in advancing the study of Chinese ethnic minorities, this paper constantly summarizes Hezhe research findings and reflects their defects so as to provide a reference for the future development and prosperity of the nation.

2. DATA SOURCE AND RESEARCH METHOD

2.1 Sample Retrieval Sources

China National Knowledge Infrastructure (CNKI) is an important academic journal platform for academic research industries at home and abroad. At present, CNKI contains a total of 7556 different kinds of periodicals, including a high rate of 99% of important evaluative database source journals such as the core journals, conference papers.[1]This paper sets the time from January 1, 2003 to December 31, 2013 extracting keywords of “Hezhe” and the “Hezhe nationality”, and gets 869 relevant papers in which the invalid samples have been excluded. Such retrieval methods aim at narrowing the statistical error probability and making the sampling samples meet the study criteria. Thereby it could accurately grasp the overall situation and development trend of this research and increase its scientific rigor and credibility.

2.2 Research Method

Ethnological studies as a conventional method is be-
ing applied to the current status of the national study. Combing though the documents over the years, this paper classifies and does other quantitative analysis. In order to determine the reliability of the available data, this paper uses mathematical statistical methods to make the credible conclusions and forecasts. Such study method belongs to the scientometrics (referring to the basic, exploratory, pioneering science research method, usually in line with the latest scientific and technological achievements to precisely define and achieve measurement, and provides reliable scientific measurement theory and practice technology for technological development). In the entire sample analysis, this paper sets five dimensions, “total distribution”, “keyword distribution”, “research-level distribution”, “subjects distribution”, and “citations distribution”. Based on these five dimensions, it will get relatively objective and accurate conclusions by describing and analyzing the research samples.

3. BASIC SITUATION AND QUANTITATIVE DESCRIPTION

3.1 Research Distribution over the Decade

Since the 1980s, it has gotten great achievement in the field of Hezhe research, as a total of 1535 pieces of papers. Although it is not fully studied as well as other national minorities, it still has high scientific value on the foundation of Hezhe research. This paper selects a total of 869 samples among the papers published for the research during the past decade, while their specific statistics and trends as shown in Table 1, Figure 1:

The research progress could be clearly seen from Table 1 and Table 2. In 2003, there were only 27 pieces of papers correlating closely with Hezhe researches, accounting for only 3.11% of the total sample. During the consecutive ten years it shows an undulating curve, but the overall study presents a gradually increasing trend. From 2003 to 2007, the Hezhe studies reach a total of 254, especially 69 papers in 2007 getting an increase of 1.56% within five years, which indicate that Hezhe academic research in the country has been given a relatively sustained attention. The Report of the 17th National Congress of the Communist Party of China in 2007 stressed the importance of that “giving full consideration for the development of Tibet, Xinjiang and other region of the ethnic groups who have comparative less population”. This policy provides guidance for the academic study of the ethnic groups’ development issues. However in 2008, there were only 56 papers by 6.44 percentage of the total samples, which indicates a downward trend for the geological disasters taken in the year and all the nations were fighting against the natural disasters. In the next several years, the amount of

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Figure 1. 2003-2013 trends for Hezhe research statistics

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research results continued to be a rising trend, marking that it is a new stage of Hezhe study after a short brief of the adjustment, and the academic studies on started afresh with high heat.

3.2 Keywords Distribution

Keywords refer to a reference extracted from the titles, the contexts or abstracts to generalize the text’s subject content and owns substantive meaning itself. [2] Keywords can not only be a single word, a phrase, a short sentence a question but also include numbers and kinds of symbols. [3] In academic research, keywords can accurately reflect the characteristics of the research topics, therefore, in a specific research field a set of keywords could represent its trend, features and development sequence. Thus with Classification and Statistic, a scientific study can be made to predict and to improve the accuracy of the study. This paper collects 2963 keywords from sample researches including repeated ones. The Top 20 is chosen to analyze, as shown in Table 2:

Table 2 shows that the most frequently used 20 keywords are not highly used as anticipated. “Yimakan”, known as Hezhe epic, is used 156 times ranking the top place. Yimakan, the song of Hezhe, actually is sung by singers the praises of the heroes and battles in history in free verse. It is a widely circulated mythological epic. The amount of “ethnic culture”, “music” and other correlative keywords accounts for 11.0%, with a total number of 327 times, which could be seen the highly valued research in the field of art. It is also found that most of these keywords are expanded from Hezhe intangible cultural heritage, such as fish skin clothes, music, Shaman, song of Jia Kuo Ling, Hezhe language, fishing and hunting culture, ethnic literature, etc. However, this spiritual wealth is to be built on the basis of the material, so that the rapid economic development in Hezhe ethnic minority areas benefit from the high-speed developed tourism and tourism-based economy.

3.3 Subjects Distribution

As one part of Chinese ethnic research, the study of Hezhe is closely related to national survival and development and involved in comprehensive multi-disciplinary topics. According to subject attribution, this paper categorizes 2003-2013 academic research papers, as shown in Table 3:

As shown in Table 3, subjects distribution of Hezhe research covers widespread. Analyzing by the perspective of subjects correlation, ethnonymics and artistics could be regarded as the main trends in science research, which accounts for 36.2% of the total samples. This situation is more in line with the substance of the national study. At the same time, according to the research findings, the study is still confined in exploring Hezhe research itself, lacking of cross-analysis and cross-theory thinking, despite its extensive range of subjects. The research findings of ethnonymics and artistics rised sharply between 2012 and 2013, which had 156 papers and 158 papers respectively accounting for 18.0% and 18.2%. In addition, research on the historical origins, development and other aspects of the Hezhe nationality, also has been a hot research area, along with 128 findings, accounting for 14.7%.

3.4 Research-level Distribution

Analyzing the contents of the documents, this paper finds that Hezhe researches have a broad vision involving diverse disciplines. In order to facilitate the study of this subject, it is divided into four levels. First it is the

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Table 3. 2003-2013 subjects distribution for Hezhe research

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<td>7</td>
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<td>5</td>
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<tr>
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<td>3</td>
<td>2</td>
<td>2</td>
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<td>3</td>
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</tr>
<tr>
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<td>57</td>
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Table 4. 2003-2013 Research-level Distribution for Hezhe research

<table>
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<tr>
<th>Year</th>
<th>2003</th>
<th>2004</th>
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<td>theoretical study</td>
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<td>15</td>
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<td>30</td>
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<tr>
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<td>4</td>
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</tr>
<tr>
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<td>6</td>
<td>5</td>
<td>4</td>
<td>9</td>
<td>7</td>
<td>3</td>
<td>5</td>
<td>9</td>
<td>3</td>
<td>5</td>
<td>59</td>
<td>6.8%</td>
</tr>
</tbody>
</table>

Theoretical study which is an abstraction or inferred analysis of research for the purpose of the task, the human condition, and social development and education issues. The second is the experience study. It is a direct connection with the outside world through a variety of senses to obtain a preliminary understanding of the surface of the objective things. The third one is the comparison study of different countries, or the same country with different ethnic groups or regions which contains certain or some social phenomena. The last one is the empirical research which is to demonstrate the proposed theoretical assumptions through interviews, questionnaires, fieldwork, laboratory and other methods in order to collect materials and analyze data. According to these four levels, this paper classifies Hezhe researches as shown in Table 4:

The figures in the table clearly reflects the differences among each research levels. The experience study is the mainstream of Hezhe research. It is in a more balanced development in each year with a total of 383 papers accounting for 44.1%. The second followed is the theoretical study and in-depth analysis, with a total of 373 accounting for 42.9%, indicating that over ninety percent of the country’s major research achievements related to these two aspects. Compared with the first two studies, the last two research levels have less research findings, with a sum of 103 papers accounting for 13.0%. Based on the above comparison of the data, it could be found that first, it is the maked lack of sufficient data and case analysis in the process of study; secondly, the advanced experience and methods are not widespread used in study process. It supposes to rise to a higher level if it continues to improve and strengthen in Hezhe research.

3.5 Citations Distribution

According to the research paper citations, it can identify that the quality and vitality of the scientific papers...
could be evaluated through the higher frequency and longer time-span one paper has been cited, that is, the greater role and impact it plays in scientific development. [4] At the same time it means that if it has been got attention and recognition by experts and scholars. To this end, this paper analyzes samples according to their cited frequency of the research papers, as follows in Table 5:

It could be seen from the content of the cited papers that the influences of Chinese Hezhe research mainly focus on these two aspects. First it is the life and production of the Hezhe nationality. As a minority with weak productivity living in China’s frontier, Hezhe people still live a relatively backward life and hold the status of primitive tribes. For the construction of an ethnic autonomous area and the goal of prosperity of all nations, the government implements effective policies, improving the production and living infrastructure and exercising wholeheartedly in their interests in order to improve Hezhe local production and people’s life quality. Nearly a decade of research shows that academia make many feasible measures and suggestions which provide booster for the social process of Hezhe civilization in order to improve the quality of life of Hezhe people from the original ecological point of view and to accelerate economic development in ethnic autonomous area. The

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Journal</th>
<th>Date</th>
<th>Times cited</th>
</tr>
</thead>
<tbody>
<tr>
<td>1   HE Jun-fang</td>
<td>Inter-Ethnic Marriages of Hezhe People: a Typical Investigation on Inter-Ethnic Marriages of Hezhe People in Jiangjinkou Township of Hezhe Nationality of Tongjiang City</td>
<td>Journal of the Central University for Nationalities</td>
<td>04-03</td>
<td>22</td>
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<tr>
<td>2   ZHANG Hong-yu</td>
<td>Formation and transition of traditional sport of Hezhe nationality</td>
<td>Journal of Physical Education</td>
<td>09-4</td>
<td>18</td>
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<tr>
<td>3   CHEN Peng</td>
<td>Research on the Hezhen New Manchuria of Northeast Area in Early Qing Dynasty</td>
<td>Collected Papers of History Studies</td>
<td>07-11</td>
<td>17</td>
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<tr>
<td>4   YU Chang-jiang</td>
<td>Hezhe People in the Process of Modernization</td>
<td>Journal of Guangxi University for Nationalities (Philosophy and Social Science Edition)</td>
<td>03-04</td>
<td>16</td>
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<tr>
<td>5   SHU jingxiang</td>
<td>A Survey Report on Production and Living Infrastructure of the Hezhe Ethnic-group</td>
<td>Journal of Helongjiang National Periodicals</td>
<td>05-10</td>
<td>15</td>
</tr>
<tr>
<td>6   WU Xiangli</td>
<td>Strategic Investigation on Protection of Ethnic Culture Based on the Tourism Exploitation in Small Ethics Settlement</td>
<td>Journal of Guanxi Ethnics Study</td>
<td>06-03</td>
<td>14</td>
</tr>
<tr>
<td>7   Where the Hezhe Nationality Live in Compact Communities</td>
<td>A Survey Report on Advancing the Course of Building A Well-off Society All-roundly in the Regions</td>
<td>Journal of Helongjiang National Periodicals</td>
<td>05-04</td>
<td>14</td>
</tr>
<tr>
<td>8   ZHANG Yi-fan</td>
<td>The Preservation of Intangible Cultural Heritage as Seen from the Perspective of an Investigation on the Music of the Hezhe Ethnic-group</td>
<td>Musicology in China</td>
<td>06-04</td>
<td>11</td>
</tr>
<tr>
<td>9   HE Yufang</td>
<td>Discussion on the Mutuality and Suitability of the Herzhes, Traditional Culture and the Nature</td>
<td>Journal of Helongjiang National Periodicals</td>
<td>07-01</td>
<td>11</td>
</tr>
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<td>10  CUI Yufan</td>
<td>Research on Intangible Cultural Heritage Status Quo of the Hezhe Ethnic-group</td>
<td>Journal of Helongjiang National Periodicals</td>
<td>10-03</td>
<td>10</td>
</tr>
</tbody>
</table>
second one is the protection and inheritance of Hezhe’s intangible cultural heritage. The intangible cultural heritage indicates that its inheritance is not in material form, but in oral or other intangible cultural content, including kinds of social practice, performance, manifestation, knowledge and skills and their related instruments, objects, artifacts, cultural spaces and so on. Compared with the tangible cultural heritage, the intangible cultural heritage reflects the history and culture of human society from a higher level. It is not only an important resource for the study of human society and its historical and cultural context of the development, but also a kind of reflection of cultural diversity and source of human creativity. However, in the context of globalization, modernization and urbanization, the protection of Chinese intangible cultural heritage of Chinese ethnic faces serious challenges. At present, the academic research through case analysis to a certain extent reflects the status quo of Hezhe’s intangible cultural heritage protection, providing countermeasures and suggestions from different perspectives and making a great contribution on the protection work.

4. Conclusion and Suggestion

4.1 Comments on the Status of Academic Research Results

In order to promote the scientific development of the cause of the Party and the state, and provide a solid theoretical foundation and intelligence support for national research, it should be comprehensively and systematically summarized and reviewed the current academic research and learn from each other. Over the ten-year study of Hezhe, its research achievements and varied research methods could be obvious to see that the ethnic research level has reached towards a higher level. However, through quantitative analysis and Objective description, some problems needed to be improved pressingly could be found.

4.1.1 Deepening the Academic Research Content. The research level can be divided into macro and micro, or the basic, applied research and development studies.

In the last decade, China’s Hezhe research study remained mostly at the macro-level and basic research level, on the other hand, the micro-level, applied and development research relatively remained absent. Therefore, the research content should be deepened while the research level be expanded in order to grasp the essence of Hezhe ethnic and provide effective measures and recommendations to Hezhe cultural heritage and development.

4.1.2 Lacking in Comparative Analysis. The purpose of the comparative analysis is commonly used method to reveal the differences and contradictions between things. In recent years, Hezhe comparative research focuses on Hezhe and Nareng, Hezhe and Ainu, Hezhe and Man and so on. The current research is not able to reveal the essence and value of problems. China is a multi-ethnic country. Each ethnic group is a combination of personality and commonality. Personality can be observed through commonality, and vice versa. The two aspects are integrated into one dialectical unity. It could be extracted valuable information and resources from comparative analysis to promote national development. However, the comparative analysis remains a modest sum.

4.1.3 Stuffless Empirical Research. The empirical research is the only way to proceed the theoretical studies, while both natural sciences and social sciences need to do empirical research. Researchers collect observations and raise theoretical hypotheses or test theoretical assumptions names empirical research. The current Hezhe study mostly uses it as the main research method, which highlights its strong practical color and provides strong evidence for the ethnic study, but its weakness is the lack of theoretical analysis and thinking, research on the relationship between cause and effect for independent variables and the dependent variable. Empirical research methods are too superficial to reach high academic research.

4.1.4 Relatively Single Research Perspective. The present research emphasizes the conversion from a single research perspective to the comprehensive research perspective. In china, most related research achievements take anthropology or ethnology as a basic research method, focusing on protection and inheritance of the intangible cultural heritage; or relying on social economics to exploit Hezhe area market economy development and discuss social development strategy; or using other perspectives and methods of disciplines to do analysis which is relatively infrequent, leaving too much room to improve.

4.2. Future Direction of Development

The way of the survival and development of a nation is determined by its way of life and production from which their own national spirit and integrity can be formed. Once the spirit of the nation has formed, it would become the national standard to judge things (values), guiding the nation’s social practice and providing the lasting spiritual motivation for the survival and devel-
opment of the nation. Professor Wu Xiongwu pointed that the fundamental Chinese spirit is values, because values determine the integration of the national culture, and guide the nation’s future development direction. [5] Taking the changing and development of times as the premise for the future development of Chinese nation, the basis of ethnic research has been built by learning the spirit of outstanding achievement from all nations of the world and fostering and building national spirit system.

4.2.1 Strengthening Awareness of the Problem and Enhancing Targeted research on Hezhe. Albert Einstein once said that asking a question is often more important than solving a problem. Because solving a problem may be a mathematical experience or a practical skill, but asking a new question is a new possibility, a new perspective for an old problem, which requires creative imagination and marks real advances in science. [6] In the field of ethnic research, the key point is problematic consciousness. The method of searching, finding, establishing and exploring has the true significance of finding problems, asking questions and solving problems. Such kind of research is more targetable, valuable and significant. During the process of previous research, the lack of problematic consciousness, the vague study object and aimless theme performed as the focus to lead an academic research deformity.

4.2.2 Broadening the Research Horizons, Enhancing the Level of Ethnic Research. Observing through the analysis, it should be establish a “viewpoint structure” for Hezhe study in China. Under the guidance of this mode of thinking the various disciplines could form an entirety. It is not just to stay that in the large-scale of anthropological research paradigm the art and history perspective can be based being exclusive of the aesthetic, sociology, ecology scope, which lacks of an overall grasp of the nation and elevation. The procreation of a nation develops and grows under aesthetic art, aesthetic so-spective can be based being exclusive of the aesthetic, sociology, ecology scope, which lacks of an overall grasp of the nation and elevation. The procreation of a nation develops and grows under aesthetic art, aesthetic so-

4.2.3 Strengthening Comparative Analysis and Empirical Research. Over the last ten years’ research, it shows that the comparative analysis and empirical research of Hezhe in China stays in the scope of the same family with foreign homologous, such as Nareng in Russia and Ainu in Japan. Ethnic Studies emphasize both common problems and deep personality problems. As a multina-tional country, it should seek the association with the characteristics of each ethnic groups, absorbing the essence and discarding the dregs to achieve the common prosperity development.

4.2.4 Strengthening Multi-mode and Promoting Scientific Development of Research. Ethnic Studies has been based on a number of other disciplines, which requires researchers to expand research ideas, enhance logical rigor and actively learn ideas and methods from other disciplines to achieve the multi-level, multi-angle-depth analysis finally. On research thought, it focuses not only on overall considerations of the status of the current Hezhe study but also on specific analysis of issues of ethnic research level in the different stages. At the same time, it has combined the two aspects closely in order to capture these disciplines’ relevance accurately and efficiently to promote multi-mode ethnic studies.

As one of the small ethnic groups, Hezhe undergone thousands of years’ vicissitudes, resulting in today’s cultural patterns. Though the circumstance without written language made a lot of valuable material and spiritual wealth lost, but did not stop the pace of the national cultural heritage till today. Throughout the academic trends, Hezhe ethnic culture needs to be revived while cultural heritage urgently needs to be inherited. However, the true sense of revival and inheritance rather starts from fundamental national education than theory. National education is the fundamental driving force of national development, the catalyst of the cultural heritage. While the key point for establishment and improvement of ethnic education systems is language, without which, none could have a self-contained ethnic education. Currently in China, Hezhe language has already been an endangered language, although many ethnic language scholars and enthusiasts do a great deal of salvage work. The remedial work is still fragmentary not in any systematic manner. Is Hezhe language unable to save the situation?

Hezhe is locates in the northeast frontier in China, bordering on Russia. Because of the corruption and incompetence of Qing government, huge tracts of land have been plundered by Czarist Russia. The Sino-Russian Treaty of Aihun split up Hezhe who lived along Heilongjiang River into two parts. Although family have been disrupted the Hezhe language did not stop its steps. According to historical records, Russia started the study on Hezhe earlier than China, and their literature material collection is more complete than China In fact, it is extremely worthy of our reflection at this point. [7] The Miao nationality once has had no written language. Through the efforts of their people, they created their own written language in the fall of 1956, and vigorously promoted it. [8] It perfectly can establish Hezhe language system which is based on Nareng language in Russia to accelerate the process of Hezhe language
rather than stagnate and wait or cope with supervising authority’s checks. The government of Hezhe inhabited areas should respond to the call of the Party and actively develop the ethnic education in order to speed up the construction of the Hezhe language by training Hezhe language teachers, promoting bilingual education in primary and secondary school and improving the ethnic education system. In this way, the magnificent ethnic culture and precious heritage could be revived and promoted by the development of national industry scientifically and effectively.

5. REFERENCES

[7] The Chinese Hezhe Nationality locates along the Amur River and it is on the basis of Amur River Basin, thus it has formed two dialect regions: Hezhe and Qileng. The Hezhe, who are in the middle and lower areas of Amur River and the east of the Wusuli River, mainly on the Hezhen Language (that is Nanai Language); People in the Chinese territory speak Qileng Language more. But with the departure of the old generation, fewer people can speak Qileng Language. (Quotation from Sun, Y.M. (2012). China Hezhe Nationality. Ningxia: Ningxia People Press, 27.)
ABSTRACT

Aesthetics is a very popular research in China now, but as a science it did not exist before it was introduced into China in the modern time. Aesthetics was founded by German philosopher Alexander Gottlieb Baumgarten (1714-1762) in 18th century. There are many studies indicated the Chinese name of Aesthetics “美学” was created in Japan firstly and then introduced to China. Therefore it shows that the introduction of Aesthetics in Japan is much earlier than in China. Since the name of Aesthetics 美学 was originated from Japan, the study of Aesthetics in China in the early stage must have been influenced by Japanese research.

There is no study about the influence of Japanese western aesthetic theories on the establishment of aesthetic in China in the modern time. My research is going to fill in this blank. There are two most important aesthetic theories in China today Yi Jing 意境 and Yi Qing 移情. Based on my research, both were influenced by Japanese aesthetic research during the Meiji and Taisho era at their establishment stage.

Through my research, it discovers how the modern Chinese aesthetics was established. There is no research on this process. In summary, by studying Japanese research on the western aesthetics, the Chinese scholars integrated the Chinese particular poetic theory into the western psychological aesthetics theory. In the other words, Chinese aesthetics was embedded with the psychology at its beginning stage. It basically developed on the psychological aesthetics.

1. INTRODUCTION

First of all, we need to clarify what is “Chinese Aesthetics ”. In order to achieve that, it is necessary to distinguish “Chinese aesthetics” from “Chinese aesthetic thought”.

Did aesthetics exist in ancient China? There were many thoughts about art, as poetics and painting theory in ancient Chinese art history. All of these were not beyond the level of thoughts about art and aesthetics. They did not constitute an independent system which can be recognized as disciplinary aesthetics. Therefore, aesthetics did not exist in ancient China.

Without any doubt, the emergence of Chinese aesthetics was later than the foundation of aesthetics in German in 18th century. After the German philosopher Alexander Gottlieb Baumgarten founded the aesthetics in 18th, aesthetics was introduced into China at sometime by someone and through some route. Using a metaphor, it is like that someone find a seed(aesthetics) at a foreign place, planted it in the domestic soil in China earth and grew it by “his way”. After a while, the seed sprouted and the bud was “Chinese aesthetics”. My research is to find this “someone” and reveal “his way”. Thereby, we can discover how the Chinese aesthetics was established.

Here, “Chinese aesthetics” is not German aesthetics which was originally introduced to China, but “the theorization of the Chinese traditional aesthetic thought ” under the influence of German aesthetics. My research focuses on the germination of Chinese aesthetics. In the other word, the first theorization of the Chinese traditional aesthetic thought.

The basic of theorization is the emergence of the “distinct conception”. The constitution of the theory is based on the distinct conception. In the ancient Chinese art history, there was no distinct concept so there was no aesthetic theory. In modern China, two scholars extracted distinct concepts from the ancient Chinese aesthetic thoughts respectively after studying philosophical and aesthetic theories, and used the concepts to constitute the theories about aesthetics. To be specific, they are WANG GuoWei 王国维’s Jing Jie 境界 (1908) and LU Cheng 吕澂’s Yi Qing 移情 (1923).

There is no study about the influence of Japanese western aesthetic theories on the establishment of aesthetic in China in the modern time. My research is going...
to fill in this blank. The common point in their academic carriers is that they both studied philosophy and aesthetics in Japan. Even after and returning to China, they both devoted themselves into translating the Japanese books about philosophy, psychology and aesthetics.

2. WANG Guowei (1877-1927)’s Jing Jie 境界

First, I focused on WANG Guowei’s entire western thought studying from 1900 to 1907, Before writing poet- ics Ren Jian Ci hua 人间词话 (1908) which the concept Jing Jie was created firstly.

There are 3 points in my conclusion. The first, the Chinese scholar believed that WANG Guowei translated many western thought books from the original works. But I found WANG Guowei’s translation was based on the Japanese translation. Next, From 1900 to 1907, WANG perused more than 20 Japanese books, half of them was about philosophy and half was about psychology. The last, the theory basis of WANG’s aesthetic theory about Jing Jie 境界 were consisted with not only philosophy but also psychology.

WANG accomplished the compilation of the concept Xin 心 through studying Japanese philosopher and psychologist works based on western philosophy and psychology.

To be specific, WANG got to know Kant’s epistemology for the first time in the early stage though studying Japanese philosopher KUWAKI Genyoku 桑木厳翼 (1874-1946)’s research of Immanuel Kant(1724-1804)’s philosophy. KUWAKI was not only studied about Kant, but he also compared Kant’s epistemology with the ancient Chinese philosophy thoughts.

I need to highlight that most of the Japanese philosopher and psychologist in Meiji had the rich knowledge of Chinese philosophy thought. With the comparison, KUWAKI concluded that there are some common points in Kant’s epistemology and XUNZI 荀子’s theory of senses. Under the influence of KUWAKI, WANG realized the value of XUNZI’s theory and he extracted the concept Xin which he argued that it was the most important concept in Chinese philosophy thoughts from XUNZI’s theory and tried to comprehend the concept by means of Kant’s epistemology.

But later, WANG shifted his interest from philosophy to psychology gradually. We need to mention another Japanese scholar whose theories also had great impact on Wang like KUWAKI Genyoku. He is Japanese psychologist MOTORA Yujirou 元良勇次郎 (1858-1912). When WANG studied KUWAKI’s philosophy works, he also studied the works from psychologist MOTORA Yujirou’s. MOTORA’s psychology theories was basing on German psychologist Wilhelm Maximilian Wundt(1832-1920)’s theories.

The basis of Wundt’s psychology was Kant’s epistemology, he applied Kant’s epistemology to the recognition of human’s senses, built his “experiential psychology” as a “experiential science” from philosophy.

WANG shifted his interest from Kant’s epistemology to Wundt’s empiricism under the influence of Motora. He tried to comprehend the concept Xin 心 by means of the “apperception” 絟覚作用 which belongs to psychology.

Through WANG’s comprehension of Xin 心, we can find the characteristics of his theorization of Chinese traditional philosophy thoughts. It was the standard which he used for the value judgement. To be specific, through comparison with western philosophy, WANG found the valuable concepts among Chinese traditional philosophy thoughts. In other words, the concept which was similar to the western philosophy concept was valuable, and could be regarded as “philosophy”. The concept Jing Jie 境界 was the extension of Xin 心. To be specific, when poet wrote poems, the working of his Xin 心 creates poem’s Jing Jie 境界.

WANG found that the relationship of Qing 情 and Jing 景 which was discussed in the thought of creating poem in ancient China could be explained clearly by analyzing the consciousness that was established by Wundt. This is the interaction of Qing 情 and Jing 景 can be theorized in a psychological way. In other words, after studying Kant’s philosophy and Wundt’s psychology, WANG found that the relationship between Qing 情 and Jing 景 could be categorised as a psychological thought in Chinese traditional art creating thought. So his Jing Jie 境界 is Psychological. Jing Jie 境界 is not a philosophy concept but a psychology concept. And because it is a concept relating to the creation of art, so it is an aesthetic concept basing on psychology.

WANG’s work Ren Jian Ci Hua 人间词话 is a poetics which was constructed on the foundation of the main concept Jing Jie 境界 It is an psychological aesthetics theory. As mentioned above the concept Jing Jie 境界 and the poetics based on it can be regarded as the germination of Chinese aesthetics. The birth of Chinese was the psychological aesthetics, but not the philosophical aesthetics.

3. CONLUSION

WANG Guowei who is the founder of Chinese aesthetics studied Kant’s philosophy and Wundt’s psychology from Japanese scholars. Under the influence of the Japanese scholars’ comparison between western philosophy and psychology with Chinese traditional thought, WANG found that the thought of creating art in ancient China had the essence of psychology. He extracted the
concept Jing Jie 境界 to constitute his own poetics which could be regarded as the psychology aesthetics.

After WANG Guowei, LU Cheng who studied in Japan in TaiShou era inherited WANG’s psychology aesthetics by the way introducing of Lipps’s aesthetics. He also studied Lipps’s aesthetics from a Japanese scholar Abe Jiro. Lipps’s psychological aesthetics was very popular in Japan in TaiShou. LU comprehended the concept Yi Qing and built a more specific psychology theory than WANG Guowei. From WANG Guowei to LU Cheng, Chinese aesthetics was established in the psychological way. In conclusion, the establishment of Chinese aesthetics was psychological aesthetics and had a great impact from Japan.

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Trends in the contemporary Chinese mass culture theories: on the Chinese folklore “language - image the non-cooperation” and its significance generation

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Abstract

In traditional Chinese folklore, although the creation of folklore are universal human impulses, in our aesthetic research, however, it may be a natural human tendency to label unfamiliar folk arts traditions as primitive, barbarian, or meaningless. This paper, however, is about the notions of the aesthetic, folk artistic and mass cultural value of folklore and their (possible) interaction based on “Language - Image the Non-cooperation”. How do folk visual narrators engage the emotions of massive international audiences of diverse background? If we put our sight inside the visual elements, more interesting cultural or motivational interpretations can be involved into our understanding. It can be thought of this as a “game” design that the folk creators who want to aspire mass cultural audiences by playing a language-image “game”.

Three parts were proposed to distinguish the trends affecting factors in Contemporary Chinese Art Theories. They are “language - Image the Non-cooperation”, folklore inter-subjective-formation and its significance generation. Firstly, some background information about folklore “language - Image the Non-cooperation”; secondly, the folklore inter-subjective-formation. Then, the main concern is trying to advocate the aesthetic value of its inter-subjective-formation contribution to the folklore “Language - Image the Non-cooperation” and its significance generation as well as for the contemporary Chinese aesthetics. The relationship between “language” and “image” are intimately related to each other and could be lied at the the essence of language while vividly illustrating the impermanence and capriciousness of words themselves. In this way language becomes malleable and it can be fashioned to either liberate or control.

Key words: Mass culture; language - Image the Non-cooperation; inter-subjective-formation; Contemporary Chinese Folklore Aesthetics

1. On the Contemporary “language - Image the Non-cooperation”

1.1 Treachery of Images

For a particular work of art, the visual elements provide an essential starting point for understanding a work of art. Elements of a formal analysis include descriptions of color, space, line, volume, mass, composition, and other perceptual aspects, and putting these together to analyse artistic style. However, if we put our sight inside the visual elements, more interesting cultural or motivational interpretations can be involved into our understanding, which means, if we study the image and the language relationship in an inter-disciplinary, we could find the Language - Image “game”.

For example, in the Treachery of Images (La trahison des images), René François Ghislain Magritte shows a pipe that looks as though it is a model for a tobacco store advertisement. Magritte painted below the pipe “Ceci n’est pas une pipe” (“This is not a pipe”), which seems a contradiction, but is actually true: the painting is not a pipe, it is an image of a pipe, which means the language does not “work with” the image.

René François Ghislain Magritte Treachery of Images (La trahison des images)
1.2 H.P. Grice and his Cooperative Principle

I will suggest that the key to both image and language in the inter-disciplinary is the thing that links the Non-cooperation Principle and the motivation of Language - Image subject. The idea of a generic Language - Image formulation was inspired by a reflection on “cooperative principle” that gave rise to a puzzle. The study of the speaker’s meaning, not focusing on the phonetic or grammatical form of an utterance, but instead on what the speaker’s intentions and beliefs are?

Formal Pragmatics, the study of those aspects of meaning and use, for which context of use is an important factor, by using the methods and goals of formal semantics, try to study the meaning in context, and the influence that a given context can have on the message. It requires knowledge of the speaker’s identities, and the place and time of the utterance. Beyond that, the study of implicatures also try to explain the things that are communicated even though they are not explicitly expressed, what is not meant, as opposed to the intended meaning, that which is unsaid and unintentional. Information structure, the study of how utterances are marked in order to efficiently manage the common ground of referred entities between speaker and hearer. H.P. Grice said that particularized conversational implicatures (such as in the reference letter case quoted above) arise in “cases in which an implicature is carried by saying that p on a particular occasion in virtue of special features about the context, cases in which there is no room for the idea that an implicature of this sort is normally carried by saying that p.” (Grice 1989, p.37)

According to the observation that works of art can in general contain formal conversational implicatures and non-formal conversational implicatures, Herbert Paul Grice has defined the Cooperative Principle: conversational maxims can be thought of as precisifications of the cooperative principle that deal specifically with communication: Maxim of Quantity: Information: Make your contribution as informative as is required for the current purposes of the exchange. Do not make your contribution more informative than is required; Maxim of Quality: Truth: Do not say what you believe to be false. Do not say that for which you lack adequate evidence; Maxim of Relation: Relevance Be relevant. Maxim of Manner: Clarity (“be perspicuous”) Avoid obscurity of expression. Avoid ambiguity. Be brief (avoid unnecessary prolixity). Be orderly. (Grice, H.P. 1989. Studies in the Way of Words. Harvard University Press 1989, pp.26-27)

1 Grice conversational maxims can be thought of as precisifications of the cooperative principle that deal specifically with communication. Maxim of Quantity: Information: Make your contribution as informative as is required for the current purposes of the exchange. Do not make your contribution more informative than is required; Maxim of Quality: Truth: Do not say what you believe to be false. Do not say that for which you lack adequate evidence; Maxim of Relation: Relevance Be relevant. Maxim of Manner: Clarity (“be perspicuous”) Avoid obscurity of expression. Avoid ambiguity. Be brief (avoid unnecessary prolixity). Be orderly. Grice, H.P. (1989). Studies in the Way of Words. Harvard University Press 1989, pp.26–27.

1.3 H.P. Grice and his Non-Cooperative Principle

Firstly, H.P. Grice identifies the Principle Nondetachability: “The implicature is nondetachable insofar as it is not possible to find another way of saying the same thing (or approximately the same thing) which simply lacks the implicature.” (Grice 1989, p.43.) then he defines the Principle Cancelability: “a putative conversational implicature is explicitly cancelable if, to the form of words the utterance of which putatively implicates that p, it is admissible to add but not p, or I do not mean to imply that p, and it is contextually cancelable if one can find situations in which the utterance of the form of words would simply not carry the implicature.” (Grice 1989, p.44.) The third type which H.P. Grice identifies is Principle Non-Conventionality: “conversational implicatures are not part of the meaning of the expressions to the employment of which they attach.” (Grice 1989, p.44) Lastly, H.P. Grice identifies the Principle Calculability: “The presence of a conversational implicature must be capable of being worked out; for even if it can in fact be intuitively grasped, unless the intuition is replaceable by an argument, the implicature (if present at all) will not count as a conversational implicature; it will be a conventional implicature.” (Grice 1989, pp.31. See also Grice 1981, p.187 and Neale 1992, p527.)
Based on conversational implicatures, we can use the “Non-cooperation Principle” to define the relationship between the image and language “game”: “Make your contribution such as it is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.” (Grice, H.P. (1989). Studies in the Way of Words. Harvard University Press 1989, p26)

The random image, which is “painting self-restraint” and “casual occurrence” during the process of creating language and image “game”, the nature, history and “image in heart”. On this basis, the author of “language - showing the non-cooperation” graphic principles and constraints outlined as follows:

The use of multi-defined words requires the to clarify their context, and sometimes elaborate on their specific intended meaning (in which case, a less ambiguous term should have been used). The goal of clear concise communication is that the receiver(s) have no misunderstanding about what was meant to be conveyed. An exception to this could include a cultural situation and obfuscation are necessary to gain support from multiple constituents with mutually exclusive conflicting desires from their candidate of choice. Ambiguity is a powerful tool of language and image “game”: a putative conversational implicature is explicitly acceptable if, to the form of words the utterance of which putatively implicates the language, it is admissible to add but not what it intends, or the image does not mean to imply that meaning, and it is contextually acceptable if one can find situations in which the utterance of the form of words would simply not carry the implicature.

2. On the Chinese Contemporary Folklore “language - Image the Non-cooperation”

2.1 On the Chinese Contemporary Folklore “language - Image the Non-cooperation”

The style of A Book from the Sky was edited from the Song and Ming dynasties, but filled entirely with meaningless glyphs designed to resemble traditional Chinese characters. The book, which consists of four volumes totaling 604 pages, was printed in a single print run of 126 copies between 1987 and 1991, the characters were carved into individual pieces of movable type made from pear wood, and was first publicly exhibited in a style slightly squatter than that of Song typefaces.

Gather or scattered, lagged or, smooth and then participates in the creation of the folk “language - Image the Non-cooperation”, share creators’ intentions that is beyond our understanding. Language in non-words, image has been brought from the outside of its meaning and shape, apart from the artistic conception of image, as the turbulent inner side with calm surface.

how do folk visual narrators engage the emotions of...
massive international audiences of diverse background? It can be thought of this as a “game” design that the folklore creators who want to aspire mass audiences by playing a language-image “game” without any motivation or having special motivation? Folk Image and language influences each other greatly during the developing of art at all times. They influences each other and exist together during the long history. This article takes the “language - Image the Non-cooperation” as the research object and researches on the relationships of folklore subject and massive culture subject and the development of them at present time when activities of folk belief becomes secularly. From the point view of Pragmatics, we can find how the transmission of meaning depends not only on structural and linguistic knowledge (grammar, lexicon, etc) of the language and image, but also on the context of the language-image utterance, any pre-existing knowledge about those involved, the inferred intent of the language and image subject, and other factors. In this respect, pragmatics explains how language users are able to overcome apparent ambiguity, since meaning relies on the manner, place, time etc. of an utterance. Folklore “language - Image the Non-cooperation” is based on two key ideas, The first is that we have to learn to think of language - Image not as an object or the background to human activity, as we think of it as the background to objects: “language - Image the Non-cooperation” creates installations that question the idea of communicating meaning through language, demonstrating how both meanings and written words can be easily manipulated.
<table>
<thead>
<tr>
<th>Language - Image the Non-coopera tion</th>
<th>language - Image Mark</th>
<th>relevance</th>
<th>conversational implicatures L:language, I: image</th>
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<tbody>
<tr>
<td>Nondetachability</td>
<td>language - Image</td>
<td>Low</td>
<td>As opposed to the intended meaning. The meaning of L and the meaning of I that opposite each other, and the lack of effective information session explained the meaning of the implicature.</td>
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<td>Cancelability</td>
<td>language - Image Irony</td>
<td>High</td>
<td>As opposed to the intended meaning. The meaning of L and the meaning of I that contrary with other, for the whole picture, the relevance with meaning L is much higher than the relevance with meaning I, from this, The meaning of this conversational implicature comes from the meaning of L.</td>
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<td>language - Image</td>
<td>High</td>
<td>As opposed to the intended meaning. Speaking W literal meaning and significance of FIG. I use obvious category fallacy, but speech and W map that I still exist obvious concept metaphor, and because of the presence of each other deepen mutual understanding of the conversational implicature.</td>
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<td>language - Image</td>
<td>Moderate</td>
<td>As opposed to the intended meaning. The meaning of L and the meaning of I have image, feature, function, level, etc. exaggerated or minimized.</td>
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<td>Calculability</td>
<td>language - Image</td>
<td>high</td>
<td>As opposed to the intended meaning. The meaning of I deliberately obscure the meaning of L in proposition conversation to convey meaning beyond the words.</td>
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<td></td>
<td>language - Image</td>
<td>High</td>
<td>As opposed to the intended meaning. The meaning of I and the meaning of L that have lexical ambiguity in order to convey meaning beyond the words to produce a special conversational meaning deliberately.</td>
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<td>double meaning</td>
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<td></td>
<td>language - Image</td>
<td>Low</td>
<td>As opposed to the intended, the meaning. In a lengthy statement, the meaning of L and the meaning of I that combined increase the conversational implicatures unnecessary information deliberately.</td>
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<td></td>
<td>language - Image</td>
<td>Low</td>
<td>As opposed to the intended, the meaning of L and the meaning of I that lack a clear coherent, conversational implicatures tends to clutter.</td>
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3. On the Chinese Folklore “Language - Image the Non-cooperation” and Its Significance Generation

3.1 Xu Bing and the Language’s Inter-subjectivity

Does the self-recognition of ego-formation that we describe as occurring in an interactive, social process like a folk “language-image non-cooperation”? To illustrate this point, let me very briefly suggest one quite different context in which this Xu Bing thinking, Xu Bing’s art mostly reflects Chinese folk cultural issues which raged during his early life in tumultuous China. Most notably, the cultural and linguistic reforms enacted by the Communist Party in China under Mao Zedong’s leadership weigh heavily on modern Chinese artists who lived through this period. Similarly, the Cultural Revolution (1966-1976) also rakes the modern Chinese artistic consciousness even though different artists have focused on different angles. The “language - Image the Non-cooperation” of A Book from the Sky in particular plays with the notion of the paradox between the power and fickleness of language and image, of what it means to be human, and of how our perceptions experienced the constant reformation of words. This constant linguistic change influenced his art: Xu Bing emphasizes the immortality of the essence of language while vividly illustrating the impermanence and capriciousness of words themselves. In this way language becomes malleable and it can be fashioned to either liberate or control.

Hegelian account will be clarified for this. Just like Plato quoted: One can also note in passing that this dynamic recalls Socrates’ comparison of the soul knowing itself to the eye seeing itself reflected in the pupil of another (Plato n.d./1937, Steph. pp. 132c-133c). On this Hegelian story, then, the “eye seeing” is possible only after the initial event of ego-formation in interaction with another. For if the language and image identifies itself in gazing at each other.

3.2 Inter-subjectivity: “Great Tradition” and “Little Tradition”

American anthropologist Robert Redfield (Robert Redfield: Peasant Society and Culture Chicago: University of Chicago Press. 1956) proposed “Great Tradition” and “Little Tradition” to illustrate two different levels of cultural traditions that exist in a complex society. The “Great Tradition” refers to the minority elites, intellectuals and cultural of the city center, while, “Little Tradition” refers to the majority of farmers in rural areas. Redfield focus on emphasizing differences between the two, it reflect the tension between the new and the old, the refined and the vulgar, the elite and the public, political consciousness and life consciousness in Chinese Folk social culture. In its weakest sense, “language - Image the Non-cooperation” plays incessantly with the role, purpose, and reality of language. Early in his life his father would make him write a page of characters a day, encouraging him to not only copy their form to perfection, but also to capture their spirit, their essence. At the turn of the millennium, a new defining social pattern emerged in Chinese intangible culture heritage protection, “language - Image the Non-cooperation” contemplates the relationship between the material and the spiritual, and exploring the complicated circumstances created by different world perspectives. There is inter-subjectivity between people if they agree on a given set of meanings or a definition of the situation. Similarly, Thomas Scheff defines intersubjectivity as “the sharing of subjective states by two or more individuals.”

Conclusion

It is not yet clear what sorts of problems will ensue from the “language - Image the Non-cooperation”; but one area to rethink will be the effects of the new area. We will have to focus on two central points of the Chinese Folklore “language - Image the Non-cooperation”, first, the claim that self-identification is established through communicating meaning through language, demonstrating how both meanings, images and written language can be easily manipulated, and second, the claim that this identification is prior to and necessary for a social dialectic of recognition. These points, can be used to illustrate the “Language-Image” game and its significance generation. The relationship between “language” and “image” are intimately related to each other and could be lied at the essence of language while vividly illustrating the impermanence and capriciousness of words themselves. In this way language becomes malleable and it can be fashioned to either liberate or control which, in fact, demonstrate, or illustrate, the “little culture” subjective-formation in interaction with “great culture” like mass culture. I have tried to suggest that it is not clear, however, that the subjective-formation is the cause or explanation of the phenomenon of folklore “language - Image the non-cooperation” and its significance generation.

Firstly, and most importantly it seems that the subjectivity involved in “recognition” which can mark the indentity of folklore must be understood as an inter-subjectivity. Secondly, this suggests that many of the
psychoanalytic consequences that derives from the structural arrangement of the events of the aesthetic, folk artistic and mass cultural value of folklore and their (possible) interaction (alienation, narcissism, and aggressivity) may illustrated the motivation of “Language-Image” “game” or the “language - Image the Non-cooperation” and Its Significance Generation Finally, if the initial notion of the “I” is acquired intersubjectively, it is possible that a certain amount of flexibility or play into Lacan’s larger theory of the subject, which might allow, as I suggested in the introduction, room to develop some promotion and updating of traditions in the contemporary Chinese folklore Aesthetics and Art theories within the inter-subjective view.

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Image creation in aesthetic activities

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Abstract

Beauty is the image out of the euphoric or visceral conception of an object, a matter, an art piece or their backgrounds. In aesthetic activities, image conception, which is a dynamic process, emerges as an innovative and sensible form that transcends all material definitions, and may include a retrospection of less immediate scenes one may not directly perceive with eyes or ears. As a process of image conception, aesthetic activities involve the insight into the intangible and the attainment of spiritual pleasure based on the perception of the material world. Moreover, it triggers emotions and imaginations and satisfies the desire of creation and self-actualization through intuitive perception, which mirrors the unity of perception, judgment and creation. The relationship between image and ideo-mood-imagery, or the evoked artistic/aesthetic world, is one between form and spirit. Instantaneous, interpretive, transcendental and life-conscious, image, despite its diverse expressions, has consistent and inherent property: it reveals its spirit through the oneness of the subject and the object, and of affections and situations, thus realizing the trinity of image, spirit and Tao.

Keywords: aesthetic activities, beauty, image, conception

There are three approaches to image and its creation. The first approach confines the existence of image to literature and art. The second one believes that image exists not only in aesthetics but as the gene of Chinese culture since image reflects the ideological and poetical propensity for image in Chinese culture. The two approaches are somewhat biased. The third approach is widely recognized by the academic community, which sees image as a significant part of aesthetics in China. My proposal of beauty as image, however, is questioned by some scholars. This paper is intended to be an elaboration upon image creation in aesthetic activities. First of all, I want to make it clear that the conception of image in China emphasizes on the interactions of the emotion and the object, which is quite different from the Western image creation.

1. Beauty as image

We define beauty as the image creation actively conceived by the subject in aesthetic activities, first of all, to stress the effect that is euphoric to ears, eyes and the heart, or that touches the heart, and secondly, to highlight that beauty as image is actively conceived by the subject and it is stable in nature.

In aesthetic activities, the perceptual sceneries of aesthetic image do not exist to be felt materially. The image creation is founded on the sensible form of an object. The way a subject perceives an object’s form lies in creating its image. In comparison, form is more concrete while scenery is more nihility, which is more prone to perception according to its’ formlessness. Beauty is presented via image, which is the same to the auditory sense: the sound of music does not rely on acoustic waves; rather, music is a symphony of silence and movement composing the traceless image or music. A perceptual scenery or art work is the media to trigger human perception of and interaction between object and subject.

The creation of aesthetic image relies on the aesthetic relationship. It is achieved by aesthetic activities and evaluated by aesthetic ideals that include aesthetic taster. A subject, when set in a certain surrounding, develops his or her traits and the aesthetic relationship between itself and the object(s). It is upon this relationship that aesthetic image emerges dynamically in which the subject plays a dominant role. In aesthetic practice, the aesthetic relationship is realized by aesthetic activities. Out of such activities arises beauty, and aesthetic image is consequently conceived.

It is worth noting that image creation also includes the reminiscence of things one may not directly see or hear. Image creation refers to both the experience of a perceptual scenery, an art work at the moment, and the ple asant reminiscence of a past aesthetic experience not present. When a person is lost in fond memory of a past event, his or her brain may relive valuable scenes and emotion, which triggers some intangible sceneries and
Aesthetic activities are judged according to aesthetic ideals. Beauty lies on not the physical form of an image, but its unique property and value that stem from a subject’s judgment based on years of aesthetic practice. The variance in perceptual sceneries, art works and the background affect the way a subject perceives a perceptual scenery, a sentiment or a style. A subject actively engages in the creation of an image by judgment and experience, which mirrors a subject’s aesthetic ideals via such activities. The features of beauty are manifested in the very action of judgment. The creation of an aesthetic image means the application of one’s aesthetic ideals and criteria. As the noumenon of beauty, the creation of an image consists of a perceptual scenery and man’s perception of it, and each time an aesthetic activity relies on one’s aesthetic experience. An individual’s aesthetic judgment, on the one hand, hinges on aesthetic ideals which refer to others’ influence, and historical, social and cultural elements. On the other hand, it depends on the accumulation of an individual’s aesthetic experience. An individual’s aesthetic experience affects his or her subsequent aesthetic judgment. Therefore, a subject’s aesthetic sense develops in aesthetic activities, including his or her talent and unique traits. Though containing cognitive factors, image creation aims at understanding and revelation. In front of perceptual sceneries and art works, a subject feels him or herself, such as a mirror where one sees his or her reflection.

Thirdly, a subject can create a distinctive image in every aesthetic activity. As an activity of image creation, aesthetic activities are more than an understanding or judgment, but the fulfillment of a subject’s creativity. In his or her judgment, a subject creates, externalizes his or her ideals and goes beyond the boundary between the object and himself or herself. From the perspective of an object, image creation is a form of production; from the perspective of a subject, image is a form of creation and a presentation of the subject’s creativity. Therefore, an image is shown as the aforesaid unity in image creation. There is a line in Hui Shi Wei Yan (绘事微言, Reflections on Painting) by Tang Zhiqi in the Ming Dynasty: the emotion and features of a mountain is also the emotion and features of me [1], which reflects a subject’s empathy in aesthetic activities.

In short, an aesthetic activity is the process by which a subject conceives an image and gets spiritual pleasure. Moreover, it is where a subject obtains intuitive perception, imagination, creativity and self-actualization. The beauty of image lies in fusing a perceptual scenery with one’s emotion, the interaction between one’s heart and the image, which shows a subject’s will to create.
3. Elements in aesthetic image

Firstly, the aesthetic image is based on, beyond and different from the perceptual scenery. It is the impression that a perceptual scenery leaves on a person. In an aesthetic activity, aesthetic image differs from form in that the former is the effect of a subject's perception, with more emphasis on functions. Painting theorist Xie He believes that a painting shall reflect an object faithfully [2], which means that an aesthetic image is a subject's perception and reflection of form. In aesthetic image, a subject is touched by an object or an art work, and plays a dominant role in the meantime. Images in an object or an art work are fused with the life of a subject based on its distinct appeal, which gives rise to the spirit of aesthetic image. A subject relates to image by heart, feels the spirit of an object with his or her own spirit, and feels the spirit of the image, which shows life spirit of a subject. Gu Kaizhi, a master of painting, believes that eyes are the epitome of a person's spirit. When painting Pei Kai, Gu added three pieces of hair on Pei's cheeks to convey the spirit [3].

Secondly, Spirit. In image creation, every external scene has a spirit of its own, and the spirit of an image is the fusion of an object and the subject. As the spirit and the object interact, the subject feels the object's spirit with his or her own spirit, two spirits become interrelated. A nun in the Tang Dynasty once wrote a poem: I try to find traces of spring, yet in vain. / With straw shoes, I travel even to mountain tops, where cloud gathers. / Back home I sniff plum blossoms and smile, / knowing that spring is everywhere [4]. To feel the presence of spring at the plum-blossom is an example of going from image to spirit. Wang Changling, a famous poet in the Tang Dynasty, once said, “As one seeks for the image, he or she relates to it and feels its spirit inside.” [5] Here, the stress is laid on the interaction between the spirit of one's soul and that of the object, reflecting the active participation of a subject, the inner life and spirituality of the subject. It is based on this that a subject projects his or her emotion onto a perceptual scenery, frees the mind and unbosoms the heart. Therefore, an aesthetic activity is the process of expressing emotion. The process of artistic creation is where spirit is conveyed via image and one's emotion is expressed. In ancient Chinese ideology, it is more concrete, meaningful and appropriate to stress spirit than Friedrich Hegel's notion that beauty is the sensible presentation of a concept. [6]

Thirdly, Tao. An aesthetic activity, as a process of image creation, is where one experiences life and feels Tao. Tao is knit with the perceptual scenery and the spirit. A subject comprehends Tao via them, feels the aesthetic image with ears and eyes, and relates to spirit and Tao. According to Hua Yu Lu (画语录, A Collection of Essays on Paintings) by Shi Tao in the Qing Dynasty, a subject's spirit is touched by his or her encounter with natural landscape and he or she externalizes this in painting [7], which stresses the combination between oneself and an object. To externalize an emotion is to enter a realm of Tao where the mind is purified, enlightened and the heart is pure, free from worries. Therefore, the creation of aesthetic image is like how everything in the universe relates to Tao, and a manifestation of life spirit of Heaven and Earth.

To sum up, a subject relates to spirit via image and relates to Tao via spirit by fusing scenery with sentiment in the creation of aesthetic image. In such action, an image is endowed with broad significance, combined with spirit and Tao. Only by going beyond senses can one enjoy the unity of perceptual scenery and spirit. In aesthetic activities, a subject catches a glimpse of Tao, feels the way of Nature, speaks to and is integrated with Heaven and Earth.

4. Properties of image creation

Image creation is integral to man's spiritual activities. As the result of an aesthetic activity, image can only please one's mind by intuitive perception. In this part, I will talk about the four features of aesthetic image:

Firstly, the creation of aesthetic image mirrors the instantaneity of a subject's epiphany. Famous paintings and melodies that cannot be grasped immediately are appreciated in such an instant. Those truly beautiful phenomena, more often than not, require reflection, reasoning and interpretation, with which one could have a basic understanding and conceive those aesthetic images in the blink of an eye.

Secondly, the creation of aesthetic image calls for intuitive understanding and creative interpretation. An aesthetic image is not always a pure beauty, but one that encompasses reality and kindness. Interpretation is most found in epiphany that stems from observation, reflection and understanding. The experience by a subject's body and emotion is a broad interpretation. Image, throughout its dynamic production, includes the comprehension and interpretive enrichment of an image. It is tempting to describe image creation as an interpretive, intuitive activity.

Thirdly, the creation of aesthetic image is transcendental action, an emancipation and transcendence of a subject. The transcendental features of aesthetic activities show the values of image creation, namely the subject transcends reality and interest so as to feel everything in the universe through the lofty sensibility, emotionizing formal rules and moral norms and experi-
encing via sense and emotion.

Fourthly, the creation of aesthetic image reflects life consciousness. An aesthetic activity is a kind of life activity, aesthetic experience is a kind of life experience. Image creation is in itself a way of life. In such activity, a subject externalizes the inner life in image creation. When his or her life is triggered by an external perceptual scenery, the object speaks to the heart, offering a life experience, in which one affirms himself or herself, affirms life and follows the universal rules of universe. Therefore, image creation involves body, soul and even one’s life to feel and introspect. The duality of image creation in nihility and reality, silence and activities, is also a reflection of life consciousness.

5. Conclusion

Generally speaking, beauty is the image that a subject conceives dynamically in an aesthetic activity. The process of an aesthetic activity is that of image creation, and the process where a subject frees his or her heart and soul. Image comes from the dynamic creation of a subject. As a subject actively feels an external object, art work or background via visual or auditory sense, there are judgment and creation leading to beauty, the image of fusing scenery with sentiment. Therefore, beauty is not an object, concept or a fixture; rather, it is the attainment of an object’s spirit based on the perception of an image and the eventual manifestation of Tao. As the noumenon of beauty, image has its own features, functions and values. Produced in a split of second, beauty encompasses interpretation, transcends existing boundaries and possess life consciousness.

Reference


Shi Tao(2001), Collected Remarks on Paintings(pp24), Guangxi People’s Publishing House.