

當代美學

第十三講：表現的遺產與過程的觀念（二）

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本課程指定教材為：Herwitz, Daniel. *Aesthetics: Key Concepts in Philosophy* (Continuum International Publishing Group, 2008)

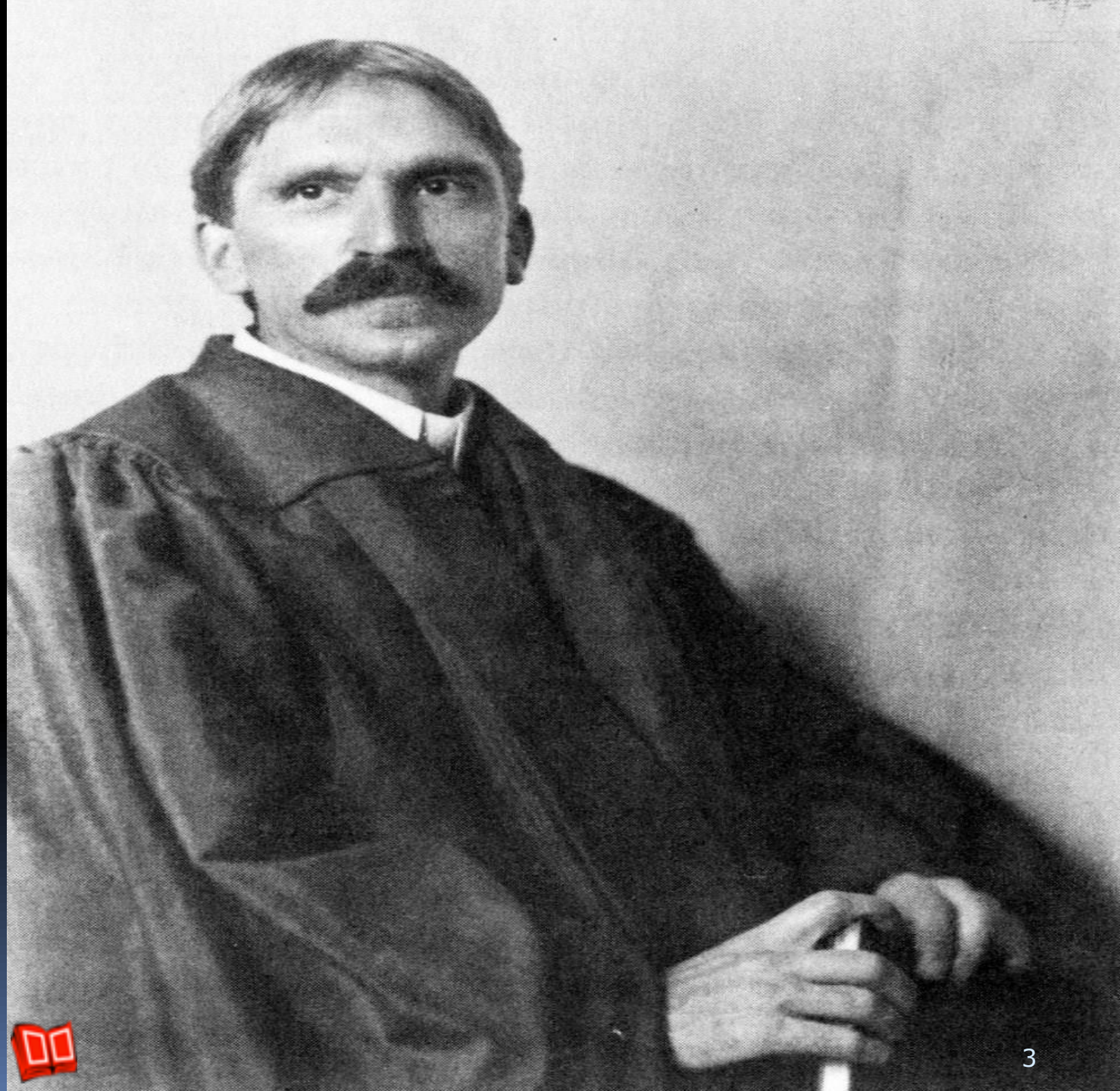


第四節 表現的遺產與過程的觀念

“Collingwood’s theories of art and of history depend on the absolute symmetry between (1) the expressive forces **an artist feels as he or she makes a work**, and (2) the expressive forces **we recreate within ourselves when we hear or see it.**” (p. 95) 




John Dewey (1859–1952)



第四節 表現的遺產與過程的觀念

過程的觀念來自於「生命」(life)的概念

“It is a perspective which sees life as

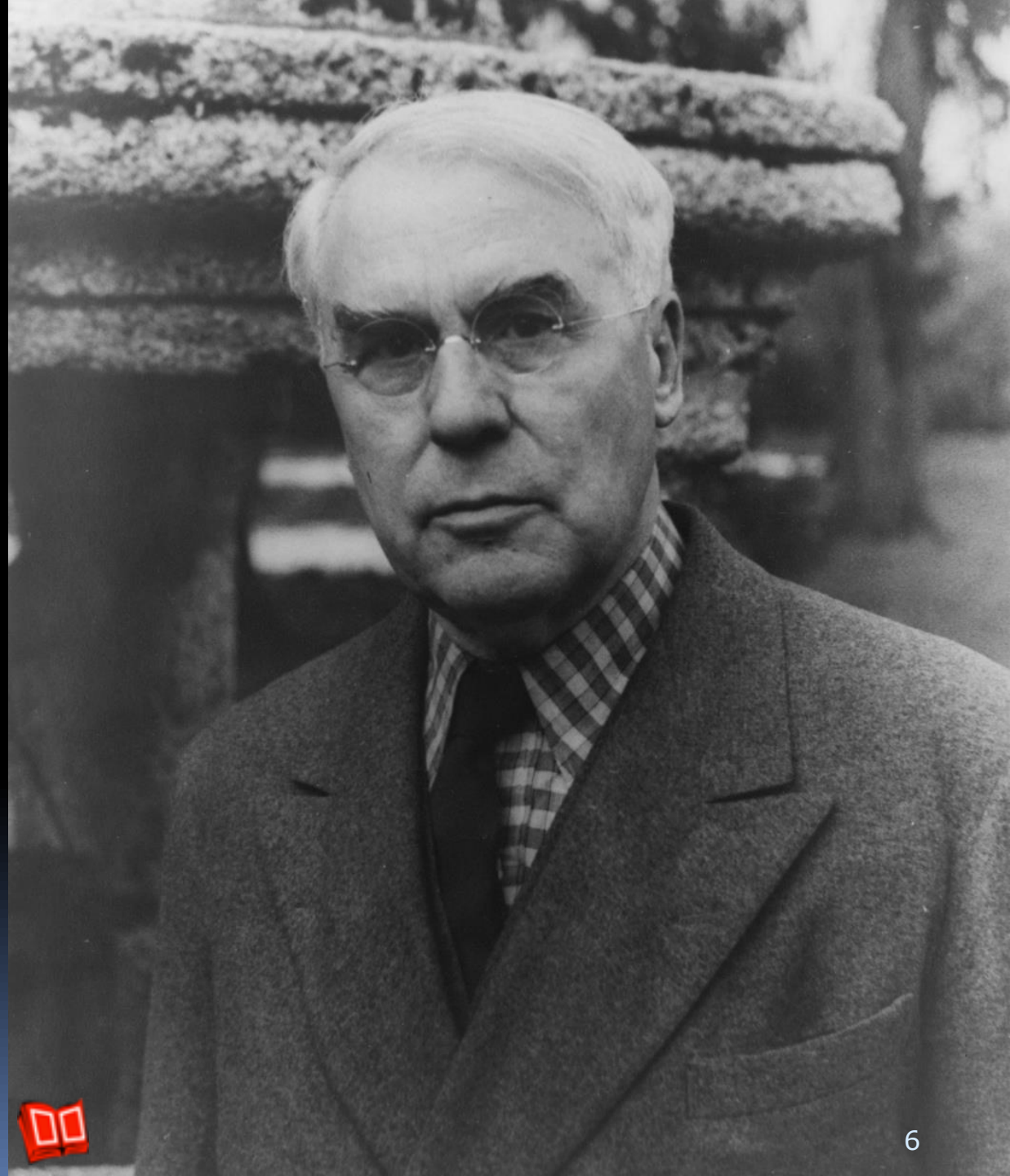
- An effervescence of spirit,
- A soul continually spilling out beyond itself in the throes of reality,
- A view which celebrates the transient, shifting and willfully chaotic contours of life, rejecting fixed meanings and values as stalemate.” (pp.95-96) 

第四節 表現的遺產與過程的觀念


- John Dewey, *Art as Experience*
 1. 看Albert Barnes收藏品
 2. Proust的意識流小說寫法進入文壇
 3. 文藝經驗：後印象派的畫，與Baudelaire的詩




Albert Barnes (1872 – 1951)



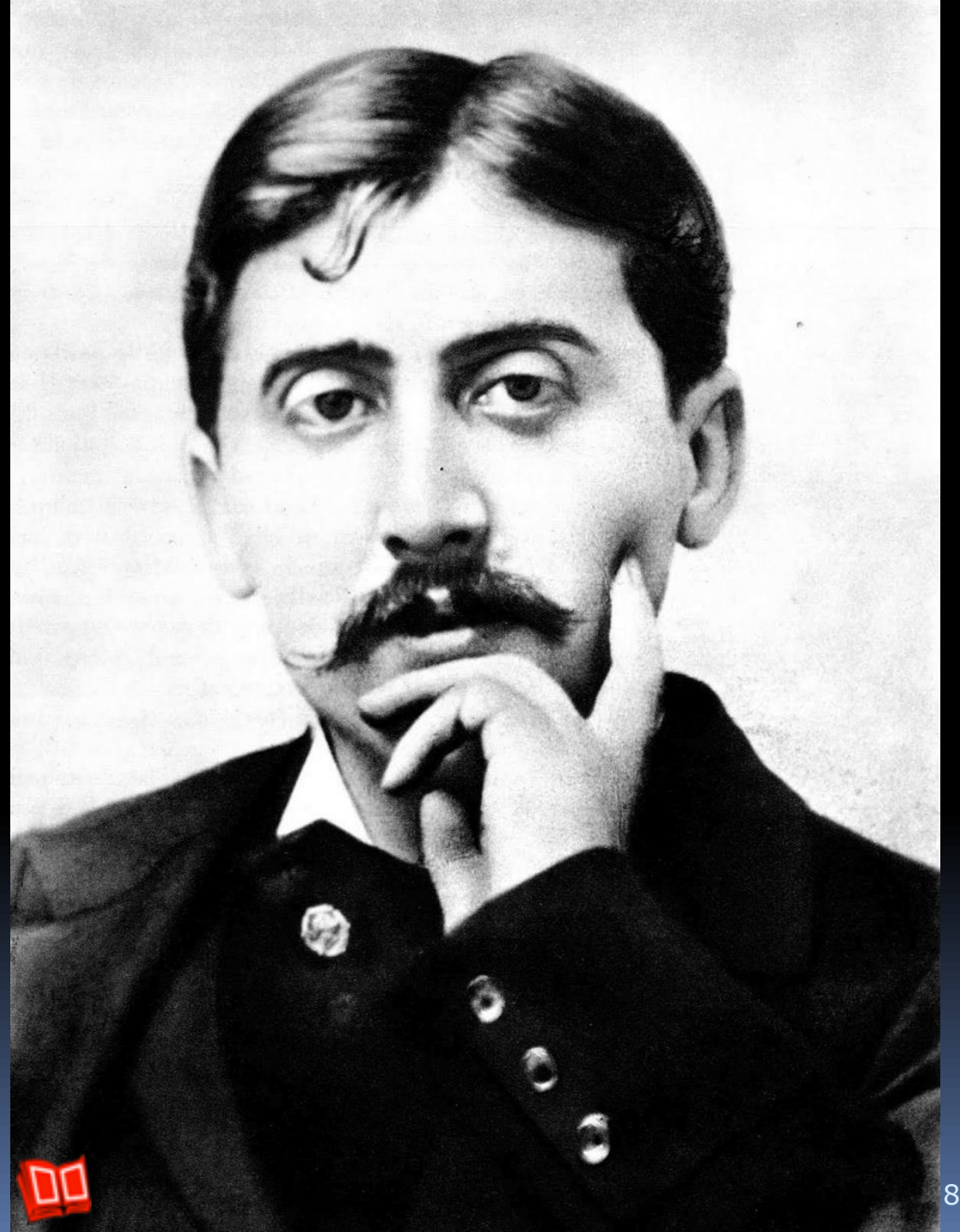
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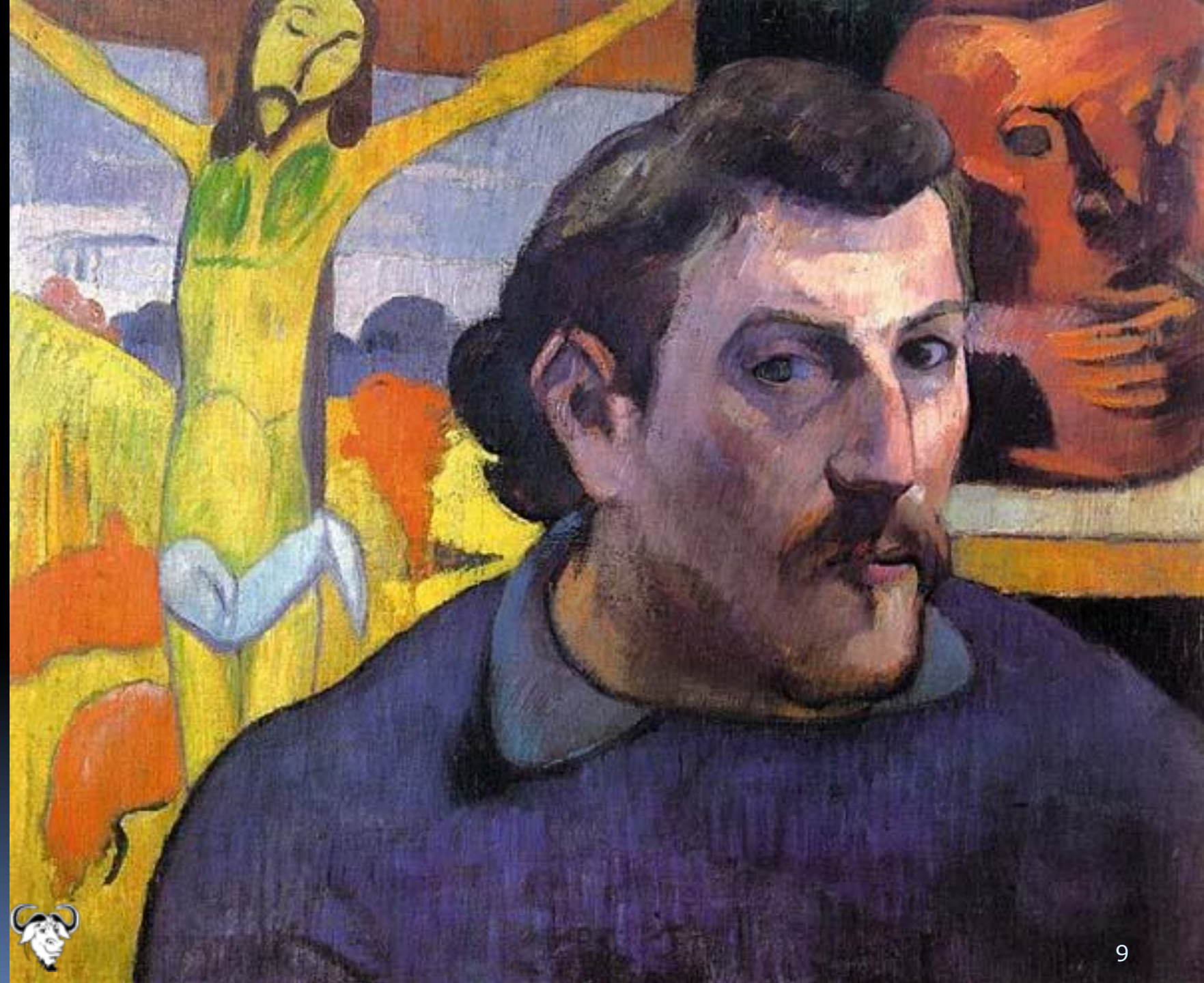
- “He wrote in the context of Proust’s vast novel of return, recovery, self-knowledge through a journey that could be called one of **self-expression**, concentration on self any way.”
(p.96) 
- *A la recherche du temps perdu* (追憶似水年華)
- “stream of consciousness”



Marcel Proust


(1871 – 1920)





Van
Gogh
(1853–
1890)





Charles Baudelaire (1821– 1867)




第四節 表現的遺產與過程的觀念

- Dewey：一切都是經驗，審美經驗是其中一段經驗，而且是特殊的一段經驗

“Dewey’s work is of interest to aesthetics because it locates expression within **experience** and thinks of **the aesthetic as a moment of embodiment shaped into a complete experience.**”(p. 96) 

第四節 表現的遺產與過程的觀念

- 審美經驗是生命裡「完成的」(completed)一段經驗

“Art is experience, a **completed** piece of life provisionally abstracted from life as a stream, but in every way continuous with that jet stream.” (p. 96) 


第四節 表現的遺產與過程的觀念

- 康德的審美經驗是獨立的（所謂autonomous），但杜威的不是；對杜威而言，審美經驗是全體人生經驗裡的一部分

“For Dewey nothing could be further from the truth. Art has value only because everything happening within it has already happened outside it, in every other significant sphere of life.” (p.96) 

第四節 表現的遺產與過程的觀念

- 審美經驗是全體人生經驗裡的一部分，而且是「完成的」一部分：

“Aesthetics are a matter of experiences **lived to the hilt** and **brought to completion**. It is in the **depth** and **closure** of the event that the aesthetics resides.” (p. 96) 

第四節 表現的遺產與過程的觀念

- 因為審美經驗是全體人生經驗「完成的」一部分，所以也是令人產生「滿足」（satisfaction）的、值得紀念的（memorable）一部分：

“Dewey calls this the **satisfaction** offered by real experiences. The kind of which we say: ‘**That ... that was really something**.’” (pp. 96-97)


“There is that meal in a Paris restaurant of which one says ‘**that was an experience**.’ It stands out as an enduring **memorial** of what food may be.” (p.97，第二個引文) 

第四節 表現的遺產與過程的觀念


- 自然主義（naturalism）：價值是來自於自然的事實

第四節 表現的遺產與過程的觀念

- 幾乎整個97頁都在講審美經驗是全體人生經驗「完成的」一部分；97頁最後一段（到98頁）則在講審美經驗是令人產生「滿足」、值得紀念的經驗：

“So the experience needs to be both (1) formally organized **towards completion**, and (2) also an experience **of satisfaction**.” (p. 98) 

第四節 表現的遺產與過程的觀念

- 關於審美經驗是全體人生經驗「完成的」一部分：
“For an experience that matters is one which is formulated purposively, designed, shaped, happening towards conclusion...”
“The aesthetics is marked by intensity, fulfilment, and its memorable character.” (p. 97) 

第四節 表現的遺產與過程的觀念

康德關於審美的對照：

- The aesthetic
- The practical
- The intellectual

杜威關於審美的對照

- The aesthetic
- 'the humdrum; slackness of loose ends; submission to convention in practice and intellectual procedure'

"It is tax accountants we fear, anaesthetists, the drudgery of repetition, the boredom of predictability (unless perhaps marked with the power of ritual)." (p.97) 

第四節 表現的遺產與過程的觀念

- 關於審美經驗是令人產生「滿足」、值得紀念的經驗：
pp. 97-98


第四節 表現的遺產與過程的觀念

- What is special about the arts on his view? Why do we care about them as we do?

- 就創作者而言：

“Dewey’s answer is that art is controlled experience, that of making, the creation of worlds.”

- 就欣賞者而言：

“Similarly the beholder, facing the work of art, goes through a labour of remaking the thing into the intentional object it is, the finished product it is, the activity it has relied on to become what it is...” (p.98) 


第四節 表現的遺產與過程的觀念

- Collingwood vs. Dewey




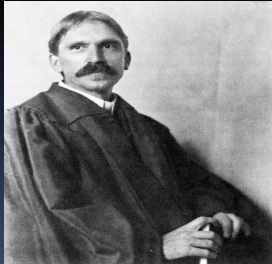

“Process is not simply expression in Collingwood’s sense though, it is the process of shaping something to ‘experience’.” (p.99) 

第四節 表現的遺產與過程的觀念

“A work of art is like a **video game** where you are given a completed element and have to rework its process of making to the point of its closure (to the point of its completeness as the thing you have been offered). This dialectical spirit is what marks art as unique, and active.”

“A work is like a master giving the student **instruction** in how it can become itself, and through this, how he or she may grow.” (p.99) 

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1-33			轉載自Microsoft Office 2007 PowerPoint設計主題範本，本作品依據Microsoft服務合約及著作權法第46、52、65條合理使用。
2	“Collingwood’ s theories of art and of history depend on the absolute symmetry between (1) the expressive forces an artist feels as he or she makes a work, and (2) the expressive forces we recreate within ourselves when we hear or see it.”		<i>Aesthetics: Key Concepts in Philosophy</i> , Herwitz, Daniel. (Continuum International Publishing Group, 2008) , p.95 本作品依據著作權法第46、52、65條合理使用。
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4	<p>It is a perspective which sees life as An effervescence of spirit, A soul continually spilling out beyond itself in the throes of reality, A view which celebrates the transient, shifting and willfully chaotic contours of life, rejecting fixed meanings and values as stalemate.”</p>		<p><i>Aesthetics: Key Concepts in Philosophy</i>, Herwitz, Daniel. (Continuum International Publishing Group, 2008) , p.95,96 本作品依據著作權法第46、52、65條合理使用。</p>
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11			WIKIMEDIA COMMONS / 作者：Etienne Carjat/ Source of original: Gaston Schéfer (ed.), Galerie contemporaine littéraire, artistique (Paris, 1876-84), vol. 3 part 1 / Image: British Library http://commons.wikimedia.org/wiki/File:Étienne_Carjat,_Portrait_of_Charles_Baudelaire,_circa_1862.jpg ， 瀏覽日期：2015.1.25。 本作品依據著作權法第46、52、65條合理使用。
12	“Dewey’ s work is of interest to aesthetics because it locates expression within experience and thinks of the aesthetic as a moment of embodiment shaped into a complete experience.”		<i>Aesthetics: Key Concepts in Philosophy</i> , Herwitz, Daniel. (Continuum International Publishing Group, 2008) , p.96 本作品依據著作權法第46、52、65條合理使用。

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16	“Dewey calls this the satisfaction offered by real experiences. The kind of which we say: ‘That … that was really something’ .” “There is that meal in a Paris restaurant of which one says ‘that was an experience.’ It stands out as an enduring memorial of what food May be.”		<i>Aesthetics: Key Concepts in Philosophy</i> , Herwitz, Daniel. (Continuum International Publishing Group, 2008) , p.96,97 本作品依據著作權法第46、52、65條合理使用。



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20	<p>‘the humdrum; slackness of loose ends; submission to convention in practice and intellectual procedure’</p> <p>“It is tax accountants we fear, anaesthetists, the drudgery of repetition, the boredom of predictability (unless perhaps Marked with the power of ritual).”</p>		<p><i>Aesthetics: Key Concepts in Philosophy</i>, Herwitz, Daniel. (Continuum International Publishing Group, 2008) , p.97 本作品依據著作權法第46、52、65條合理使用。</p>
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24	“A work of art is like a video game where you are given a completed element and have to rework its process of making to the point of its closure (to the point of its completeness as the thing you have been offered). This dialectical spirit is what marks art as unique, and active.” “A work is like a master giving the student instruction in how it can become itself, and through this, how he or she may grow.”		<i>Aesthetics: Key Concepts in Philosophy</i> , Herwitz, Daniel. (Continuum International Publishing Group, 2008) , p.99 本作品依據著作權法第46、52、65條合理使用。