

當代美學

第十四講：表現的遺產與過程的觀念（三）

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



Les Demoiselles d'Avignon

第四節 表現的遺產與過程的觀念

Picasso的 *Les Demoiselles d'Avignon* 的公案

- 形式主義的解釋：非洲的雕刻形式、仿羅馬式（Romanesque）建築風格、立體主義（cubism）

第四節 表現的遺產與過程的觀念

Picasso的 *Les Demoiselles d'Avignon* 的公案

- Leo Steinberg對形式主義解釋的質疑
 1. Why are the women in the picture situated in a brothel?
 2. Why do the women stare back with these intense, cruel, implacable, resolute eyes?
 3. Why do their gazes almost feel like a threat?
 4. What has this to do with form? 

第四節 表現的遺產與過程的觀念

“The **intense sexuality** of the subject suggests that more is at stake in this resolute, uncompromising, obdurate geometry of solid forms than **mere establishment of perspective.**” (p.99) 

第四節 表現的遺產與過程的觀念

Picasso的 *Les Demoiselles d'Avignon* 的公案

- Leo Steinberg自己的解釋：性、報復、死亡

第四節 表現的遺產與過程的觀念

- Leo Steinberg自己的解釋：性、報復、死亡
- 但是這個解釋還沒有過程的觀念；我們要再加上Picasso畫這幅畫的過程：*the many sketches for this painting Picasso produced in the course of his artistic process* 

第四節 表現的遺產與過程的觀念

“Now the medical student and the skull suggest mortality, and Steinberg's reading of Picasso's process concludes [that (what Picasso has done) is (: he first) encountered, then banished, death from his picture, a picture (so intense as to virtually identify sex with death and retribution)].” (p.101)



第四節 表現的遺產與過程的觀念

“A brilliant analysis, which, even if you disagree (I do not), makes the point: art may look finished, but its intensities, even of form, are unlocked only through return to **process**.” (p.101) 

第四節 表現的遺產與過程的觀念

- 成品蘊涵過程在其中
- 過程與產品的辯證關係
- Work of art的雙重含意
 1. 藝術工作 (act of making)
 2. 藝術作品 (a thing made)

第四節 表現的遺產與過程的觀念

關於過程的觀念：

- “Process is only relevant if it deepens the understanding of product, which is what Steinberg shows about Picasso.” (p.101)

“This is quite different from asserting that product is the mere vehicle for the story of its making: its making to conclusion.” →
Collingwood 

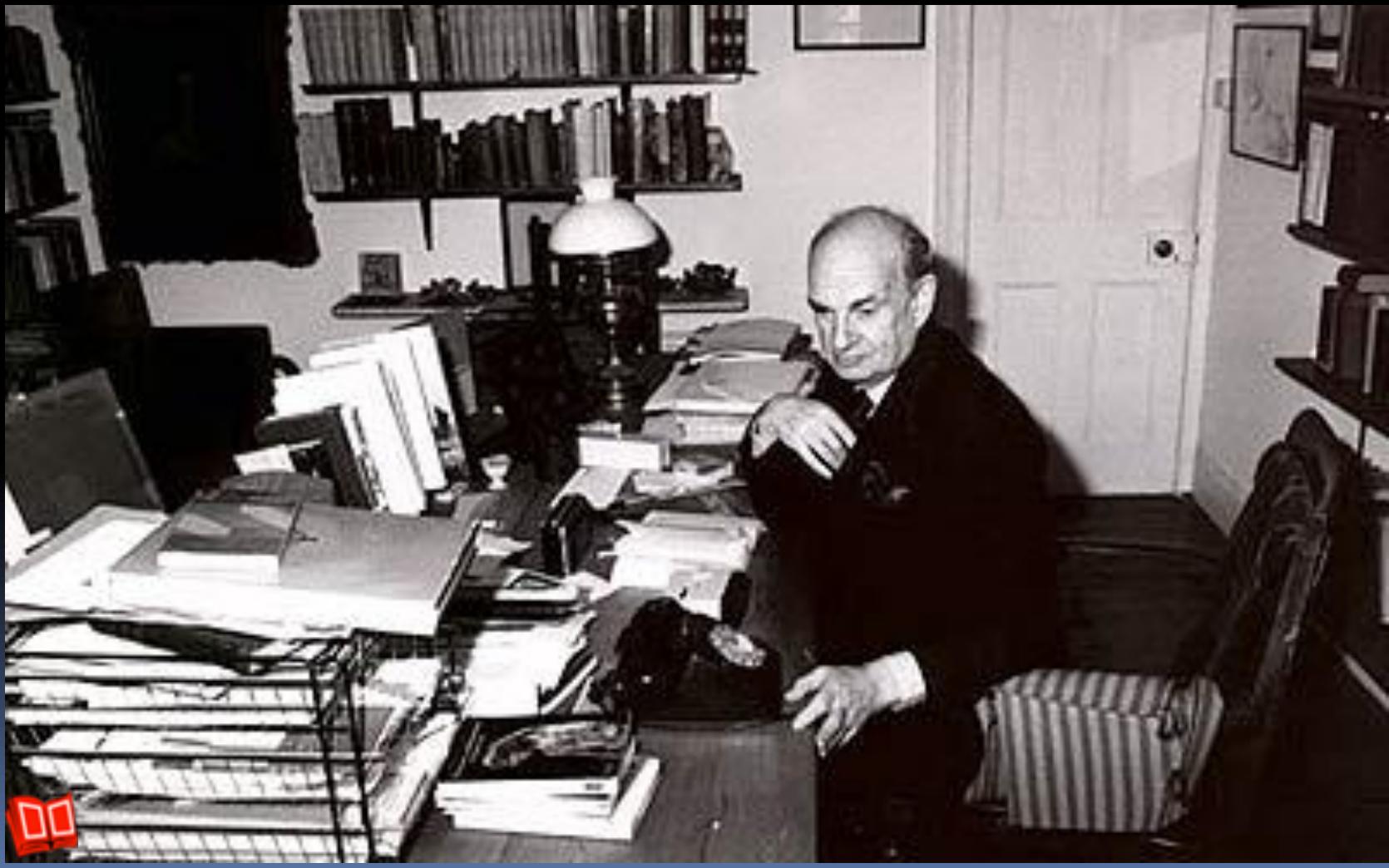
第四節 表現的遺產與過程的觀念

關於過程的觀念：

- “Moreover the right story of process cannot be told without acknowledging the obvious and ineluctable point that process is designed **to produce/ achieve product.**” 
- Richard Wollheim的論點

Richard Wollheim

(1923-
2003)



第四節 表現的遺產與過程的觀念

- Art: no process independent from the product
- Therapy: the process is the goal
- Life: a process forever under-way 

第四節 表現的遺產與過程的觀念

“Expression and craft both depend on **the goal** of finishing something in coherent and quasi-independent form, which will be sent out there into the world as an **orphan** for an undisclosed audience.” (p.102) 

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| 4 | 1.Why are the women in the picture situated in a brothel? 2.Why do the women stare back with these intense, cruel, implacable, resolute eyes? 3.Why do their gazes almost feel like a threat? 4.What has this to do with Form? | | <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。 |
| 5 | “The intense sexuality of the subject suggests that more is at stake in this resolute, uncompromising, obdurate geometry of solid forms than mere establishment of perspective.” | | <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。 |

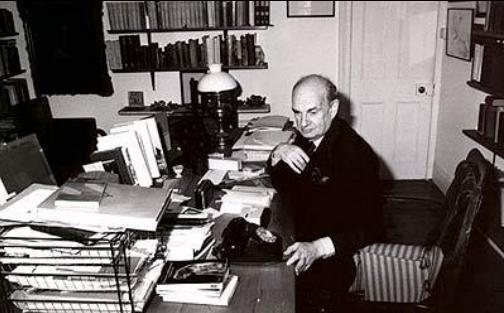
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| 7 | the many sketches for this painting Picasso produced in the course of his artistic process |  | <i>Aesthetics: Key Concepts in Philosophy</i> , Herwitz, Daniel. (Continuum International Publishing Group, 2008) , p.101 本作品依據著作權法第46、52、65條合理使用。 |
| 8 | “Now the medical student and the skull suggest mortality, and Steinberg’s reading of Picasso’s process concludes [that (what Picasso has done) is (: he first) encountered, then banished, death from his picture, a picture (so intense as to virtually identify sex with death and retribution)].” |  | <i>Aesthetics: Key Concepts in Philosophy</i> , Herwitz, Daniel. (Continuum International Publishing Group, 2008) , p.101 本作品依據著作權法第46、52、65條合理使用。 |

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| 11 | <p>“Process is only relevant if it deepens the understanding of product, which is what Steinberg shows about Picasso.”</p> <p>“This is quite different from asserting that product is the mere vehicle for the story of its making: its making to conclusion.”</p> |  | <p><i>Aesthetics: Key Concepts in Philosophy</i>, Herwitz, Daniel. (Continuum International Publishing Group, 2008) , p.101 本作品依據著作權法第46、52、65條合理使用。</p> |

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| 15 | “Expression and craft both depend on the goal of finishing something in coherent and quasi-independent form, which will be sent out there into the world as an orphan for an undisclosed audience.” |  | <i>Aesthetics: Key Concepts in Philosophy</i> , Herwitz, Daniel. (Continuum International Publishing Group, 2008) , p.102 本作品依據著作權法第46、52、65條合理使用。 |