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SUMMARIES

Sprung nach dem Sinn**—die künstlerische Erfahrung an einem "Bild"—**

Junko MIKI

Ein Bild besteht physikalisch aus dem Material, wie zum Beispiel Farbstoff, Holz, Leinwand etc.. Wie ist es überhaupt möglich, daß bloßes Material den Sinn enthält, der die Materie übertrifft? Gibt es irgendeine Kausalität zwischen der Materie und dem Sinn? Was ist denn ein Bild, woraus besteht sie, wie funktioniert sie und was mitteilt sie?

Das Bild, nach Gottfried Boehm, besteht aus zwei Modalitäten, "Faktum" und "Wirkung". An *«Homage to the Square»* von Josef Albers, was wir beobachten können, ist zunächst "Faktum", eine geometrische Konstruktion. Wenden wir uns jetzt wirklich dem Bild zu, dann ereignet sich etwas Merkwürdiges. Die starre konstruktive Anordnung beginnt sich virtuell zu bewegen. Das ganze Bild erscheint belebt, als ein Lebendiges. Das Bild bildet sich, als unerschöpfliche, unendliche "Wirkung". Das Bild "sehen" heißt nichts anders als die innere potentielle "Wirkung" zu realisieren.

Das Auge ist nicht mehr ein passives Organ. Die Aktivität des Auges springt über die Grenze des Faktischen, sich an der Bildung des Bild beteiligt. Von einem Bild erwarten wir dagegen nicht nur eine Bestätigung dessen, was wir schon wissen, sondern einen Mehrwert, einen "Seinszuwachs" (H. -G. Gadamer), dessen Momente wir soeben kennen-

gelernt haben. Die künstlerische Erfahrung an einem Bild ist weder zu empfinden noch zu bestätigen. Die Kreuzung der Blicke und das Bild spinnt die neue sinnliche Realität, als sinnlich organisierten Sinn.

Van Gogh and Russian Literature

Tsukasa KÔDERA

It is well known that Van Gogh was an avid reader of English Victorian novels and French Naturalist literature, but little attention has been paid so far to the influence of Russian literature on his paintings.

In describing his *Night Café* and *Hospital in Arles*, Van Gogh mentioned or alluded to Tolstoy's drama *La puissance des ténèbres*, Zola's *L'Assomoir* and Dostoevsky's *Souvenirs de la maison des morts*. These literary works played significant roles in the creative and descriptive processes of the painting. The *Hospital in Arles* was retouched after Van Gogh had read an article on Dostoevsky.

First, Van Gogh's (possible) contacts with Russian literature (novels, dramas) and articles on Russian novelists will be shown. The role of those literary inspirations in the creative and descriptive processes will also be discussed in detail.

John Cage's Reception of Japanese Traditional Music

—Focussing on Works for Shō

Masaaki UENO

In the late period of his life, John Cage composed three works for shō, which is a Japanese traditional instrument used for gagaku or court music. This paper deals with two of these works, 《One⁹》 and 《Two³》, in order to research his reception of Japanese traditional music. 1) Firstly the composition process of these works is examined using recorded conversations with Miyata Mayumi, who is a leading shō player, and a collaborator in these works. 2) Then 《One⁹》 and 《Two³》 are analyzed in terms of pitch, duration, timbre and dynamics. It will turn out that the structure is of less importance than the tone of these works. They are characterised by free rhythm, and performed on a special form of ensemble. 3) Finally, these aspects of Cage's works are compared in the context of Japanese traditional music. This section is based on the aesthetic study of Japanese traditional music by Kikkawa Eishi. This study will show that 《One⁹》 and 《Two³》 maintain the character of Japanese traditional music as well as that of western music which has an elaborate notation system.

Wassily Kandinsky in the Early 1920s**—About the Pictorial *Space* of the Geometric Abstraction—**

Sahoko SHIMIZU

Wassily Kandinsky began his geometric abstract paintings in the end of the 1910s. Through his Russian (1915-1921) and Bauhaus period (1922-1933) he continued to work on the problem of pictorial *space*, by introducing geometric abstraction into his paintings. The present essay attempts to clarify the nature of his pictorial *space* in the early 1920s, the time when his paintings showed most explicitly its geometric tendency. I compare his paintings with those by Piet Mondrian, especially his paintings with grids.

Mondrian, with his geometric abstraction, intended to eradicate the volume and space of Analytical Cubism. Therefore, he regarded at first the canvas as the ground on which figures spread flat. Color planes were juxtaposed, and the grids extended parallel to the canvas surface. They neither protruded nor retreated from the surface. Thus, the space between the figures and the ground was dissolved.

Meanwhile, Kandinsky did not deny the volume and space of Cubism, but negated its figurativeness. He did not think that the space had to be eradicated. He had already started to apply diagonal elements in the Russian period to give the canvas an illusion of depth. Now, in the early Bauhaus period, he further introduced vertical-horizontal elements into his paintings, which served to increase the impression of flatness. So, he emphasized the contrast between these opposing ele-

ments in a single composition. In consequence, he gave the canvas an ambiguous quality that rendered its surface into *plane* and *space* simultaneously.