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Pan Gongkai

Dialogue with Richard Shusterman on Philosophy, Art, and Life

Preface by Else Marie Bukdahl

This dialogue between Richard Shusterman and Pan Gongkai took place the evening of March 24, 2013 in Beijing. The dialogue was transcribed by Xu Jia and then translated by her with the help of Hu Ying.

The Chinese artist *Pan Gongkai* has made a significant impact on the international art world. He has not only been very successful not only in the fields of painting, installation, and video art but also in education and administration. From 2001-2014 he was president of the Central Academy of Fine Arts in Beijing, and he has also served as vice-president of the Chinese Artists Association. In 2011, he contributed to the Venice Biennale with four other Chinese artists. Richard Shusterman commented on these contributions in an interview with the Chinese curator Peng Feng.¹ Shusterman stresses that Pan Gongkai's installation, as well as the other contributions "highlight the soma's role as transmodal perceiving subjectivity by also engaging the pleasures of other bodily senses."²

Like Shusterman, Gongkai is convinced that all art is created and perceived through the body. He knows that body consciousness plays an important role in contemporary Chinese painting. This commitment to the role of somatic consciousness in art is also evident in his impressive video installation *Snow Melting in Lotus* from the Venice Biennale 2011 (fig. 1).³

1 See the conversation between Peng Feng and Richard Shusterman regarding Cai Zhisong, Liang Yuanwei, Pan Gongkai, Yang Maoyuan, Yuan Gong in *Artpress supplément Venise 2011, Pavillons nationaux*.

2 Richard Shusterman "Somaesthetics. Thinking Through the Body and Designing for Interactive Experience," in *Interaction Design Foundation*, www.interactiondesign.org/encyclopedia/somaesthetics.html, p.7.

3 A photo of this project is also shown by Peng Feng in his article "Somaesthetics and Its Consequences in Contemporary Art" in *Journal of Somaesthetics* Vol.1, No.1 p. 43 (this issue).



1. Pan Gongkai. *Snow Melting in Lotus*. Large-scale video installation. Venice Biennale. China pavilion. 2011.

It is a long, constructed corridor through which one walks, and it transports you into a magical space. “Both sides of the temporary corridor are covered with Chinese ink wash paintings of lotuses, onto which an animation of falling snow is projected. Three air conditioners help keep the temperature of the corridor much cooler than the rest of the building.”⁴ The temperature never rises above 10° C. In this work, Pan Gongkai juxtaposes the traditional subject of the lotus and the traditional technique of ink painting with the use of modern computer technology to create elements of falling text in video, falling like snowflakes. On the ground beneath it are actual cut out white letters, which appear to have fallen down from the wall. The text is an English translation of his essay on modern Western art and art theory. Gongkai has described this project as follows: “It is an attempt to create a poetic and vacant space that fits in with the traditional Chinese culture.”⁵

Gongkai’s ink paintings have a contemplative intensity and invite a surrender of self. They are characterized by bold renewal and reinterpretation of the ancient Chinese art form. From the simple elements of water and ink emerge artworks of intimate subtlety and overwhelming emotional power (fig. 2).

⁴ Zhang Zixuan, “Let there be smell”, *China Daily*, 15th June 2011. See http://europe.chinadaily.com.cn/epaper/2011-07/15/content_12910425.html

⁵ Zhang Zixuan, *op. cit.*



2. Pan Gongkai. *Light Moon Chinese lotus flower*. 2013. Ink painting. Private collection.

Gongkai also uses the language of art to express human values and to open up new dialogues between the local and the global. In these works, viewers also encounter a visual dialogue between tradition and innovation. The artist has expressed himself with all his power and so personally that his work achieves general significance.

Shusterman emphasizes that Gongkai is “equally accomplished as an erudite theorist and we have spent many hours in Beijing in philosophical dialogues about art, some of which have been published in Chinese art journals.” It was only when Shusterman met with Chinese philosophers and artists - Gongkai in particular - that he was really introduced to the “rich resources in the classical Confucian notion of an ethics of harmony in which ethical education rests on the twin aesthetic pillars of art and ritual.” Gongkai is especially important in this regard as he is a specialist in Confucianism. Another key focus of Shusterman’s discussions with Gongkai concerned “the relationship between art and life, including the pragmatist idea of the ethical art of living.”⁶

Gongkai developed this theme in an article that was published in the catalogue for the exhibition *Zaoxing*, which was shown in September 2010 at the Central Academy of Fine Art in Beijing, with Gongkai at its head. In this essay, Gongkai ties aesthetics closely with life and practice and to improving the

⁶ I quote from Richard Shusterman’s catalog essay for the art show *Aesthetic Transactions. Pragmatist Philosophy through Art and Life*, curated by Richard Shusterman, Galerie Michel Journiac, May 24 through June 6, 2012, p. 21.

quality of our life and society. These attempts are the heartbeat of Shusterman's somaesthetics and are probably directly inspired by them. Gongkai has expressed these artistic and aesthetic goals as follows:

Artistic training, traditions and their advancement, is a foundation of human civilization and a motivating force for evolution. Music helped cultivate our aural sensitivity, and artistic works cultivated our appreciation of the beauty of forms while simultaneously trained the most ingenious hands and insightful minds. The easel arts are similar to music in that over the course of time they became inadvertently responsible for the training that elevated humankind's latent ability to strive for accuracy and to perceive.⁷

He hopes that these goals will start to characterize the Chinese teaching system in the Academies, as well as Chinese culture and society to a greater degree. Gongkai wants these goals to become connected to both aspects of Daoism and also somaesthetics in the future, which Gongkai is very interested in. He describes this hope for the future as follows:

The elevation of human perceptual capabilities, the overall human development and conceiving of humanities' intrinsic qualities is still the ultimate goal. Despite the fact that "technique" is on the same level as "talent" in Chinese culture, the maturity and exquisite alliance between eyes, hands and hearts, could possibly elevate mere "technique" to the level of concepts like 'Dao' - transcending the level of human consciousness.⁸

Shusterman is convinced that in Gongkai's projects "West and East coexist in active harmony and moving beauty, without an isolating separation, but also without coercive fusion."⁹ The same goes for the interplay between traditional techniques and contemporary technology.

Else Marie Bukdahl

⁷ See "Pan Gongkai on "Zaoxing" : <http://www.alivenotdead.com/sinopop/Pan-Gongkai-on-8220-Zaoxing-8221--profile-1080162.html>

⁸ Ibid.

⁹ *Aesthetic Transactions*, *op. cit.*, p. 22.

The Dialogue

3月24日晚
中关新园酒店
24.03.2013, Beijing

Pan Gongkai (P): 潘公凯
Pan Gongkai

Richard Shusterman (R): 理查德·舒斯特曼
Richard Shusterman

P: 舒斯特曼先生，你多次谈到在巴黎及其他地方街头进行的行为艺术，你曾给我看过作品的摄影记录，我觉得很有意思。你能谈谈作品背后的概念吗？

Mr. Shusterman, you have mentioned several times your performance art in the streets of Paris and elsewhere. You showed me some photographic testimony of that work, and I find it very interesting. Can you talk about the concept behind this work?

R: 我从2010年开始与巴黎艺术家杨·托马斯合作。这个系列作品开始仅止于摄影作品，随后发展为行为艺术表演和录像艺术作品。这个系列由我穿着同样的金色紧身衣完成，试图展现我 L'homme en Or (金衣人) 这一身份。这套服装是由与我合作的艺术家提供的，他的父母在巴黎芭蕾舞团工作，所以服装事实上来自于巴黎芭蕾舞团，是为舞蹈演员设计的（穿着这套服装或许是我另一种维度的疯狂）。这套服装是金闪闪的，所以我给你看过的我在巴黎策展的展览画册 (TRANSACTION) 封面也用了金色（这次展览也包括了“金衣人”系列中的一些作品）。巴黎的这次展览对我来说是一种探索，这一探索所呈现的与艺术家的合作如何改变了我对美学的思考，这种合作既包括与艺术家的对话，也包括合作进行的艺术创作。所以我在这次展览里所邀请的艺术家都是与我合作过的，也包括你，潘先生。这是我试图拉近艺术与哲学的一种方式，并以此展示哲学和艺术是可以联合起来共同创作的，而不是哲学仅能以远观和批判的方式介入艺术。将艺术创作和哲学思考整合在同一个体的行为之中，这是我喜欢中国文人传统的一个原因，即艺术创作与智性思考相互结合，以达到滋养与丰富对方的目的，进而使得将这两种实践结合起来的个体获得进步。

Since 2010, I have been collaborating with a Parisian artist Yann Toma. It started

with still photography and then progressed to performance and video works. They form a series of works unified by my wearing the same tight golden spandex body stocking and expressing my identity as *L'homme en Or* (The Man in Gold). The suit in shining gold comes from the artist photographer with whom I collaborate. His parents worked in the Paris Ballet, so the suit comes from Paris Ballet, a suit for dancers. (Performing in this suit is just another dimension of my craziness perhaps) (fig. 3).



3. Yann Thoma with Richard Shusterman. *Darsonvalisation*. Photo 2010.

The art show was a way of exploring how my philosophical thinking in aesthetics changed through my working with artists – either in dialogues or in creation together; so all the artists in the show are people I worked with, you included Mr. Pan. This is my way of trying to bring Art and Philosophy closer together, to show that they can be combined to create together, instead of having philosophy look at art simply from a position of distance and in judgment. This integration of making art and doing philosophy together, in the performance of the same individual, is one reason I like the Wen Ren (文人) tradition in China—the intellectual thinking and the making of art are brought together to nourish and enrich each other so that the individual who combines these practices is improved.

P: 你说的将艺术与哲学结合在一起，指的是将哲学中的某种观念或理念与艺术结合在一起吗？那么是哪种哲学理念呢？能不能更具体谈谈这个结合是哲学中哪个部分和艺术中哪个部分的结合？

You mentioned bringing art and philosophy together. You mean you bring some philosophical ideas together with art? What kind of philosophical ideas? Could you be more specific? You bring which part of philosophy together with which part of art?

R: 对我来说，二者结合的要点在于将哲学践行为一种致力于使生活更智性，更具吸引力，更有意义及更有益的生活艺术。在我最近的作品中，我试图将艺术实践为一种在身体美学领域的哲学探索，以此将艺术与哲学结合起来。我通过艺术实践丰富我在哲学层面对艺术的理解，同时也因此更加靠近艺术创作的实践。以摄影艺术为例，摄影理论家（既包括哲学家，也包括其他艺术理论家，即使像罗兰·巴特和苏珊·桑塔格这样伟大的理论家也不能例外）通常会将艺术摄影完全等同于照片本身。但从我的艺术实践经验来说，我认为摄影远不仅止于这些，在摄影艺术中还有很大一部分令人愉悦的美学经验超越了单纯凝视最后作为照片存在的影像。摄影是一门更加综合的艺术，它包括设置、摆放和摄像这样一个完整的行为过程。而在拍摄人这一主体时存在一种人际沟通的艺术，这种沟通艺术往往靠的不是语言，而是身体性的理解与技巧，既包括摄影师的艺术，如怎样找到正确的位置，怎样使他拍摄的主体自在、自信；也包括被摄主体的艺术，如怎样将自身呈现为具有吸引力的主体，而不显得太做作。因此，在摄影中存在一种人际沟通的艺术，这种艺术能够使得摄影在审美经验领域更丰富，更有意思，不仅止于单纯观看最终的摄影作品或数字影像。在我与杨·托马斯共同完成的摄影和录像艺术作品中，我们在运动和姿势方面使用了一种很成熟的即兴沟通，这种沟通在美学经验层面是很有成效的。摄影经验就像即兴创作舞蹈作品，他跟随我的运动，而我也对他的运动在合适的方向上做出回应。意义丰富且具有审美的共同运动所带来的审美经验本身就令人愉快，所以我甚至并不在乎最终的影像作品；当然如果我们知道摄像机中根本没有胶片，那么我们的行为也就不会有同样的意义了。回到你的问题，将艺术与哲学结合起来的一种方式就是运用艺术性的实践去更好的理解什么是艺术，不是从观者的角度（典型的哲学家角度），而是从创作者的角度。

For me the essential point is practicing philosophy as an art of living dedicated to making life more intelligent, attractive, meaningful, and rewarding. In my recent work I try to put art and philosophy together by practicing art as a way of exploring my philosophical ideas in somaesthetics. I enrich my philosophical understanding of art by performing an art practice and thus being closer to the practice of artistic

creation. Take the example of my work with photography. Normally, theorists of photography (both philosophers and other art theorists, even great ones like Roland Barthes and Susan Sontag) identify the art of photography entirely with the photograph. But from my experience in the practice of making photographic art, I saw that much more is involved in this art and there is a great deal of enjoyable aesthetic experience that is not about looking at the final photographic image. Photography is a more comprehensive art involving a performative process of setting up, posing, and shooting the shot. In photographing human subjects there is an art of interpersonal communication that is often without words but through somatic understanding and skill. There is, for example, the somatic and imaginative artistry used by the photographer to get into right position, to make the person he is photographing, comfortable and confident; then there is art of the subject or person being photographed -- how to present herself or himself to the camera in an attractive way that is not too forced, embarrassed, or artificial, how to understand what the photographer is after and to imaginatively propose other poses by spontaneously taking those poses. So there is an art of interpersonal communication in taking a picture that can be richer and more interesting in aesthetic experience than simply looking at the final photographic print or digital image. In the photographic and video work I do with the Paris artist Yann Toma, we have a very developed improvisational communication of movement and gesture that is very rewarding in terms of aesthetic experience. The experience of shooting is like an improvisational creative dance; I decide to move or pose one way, and he follows me; he moves his body one way and I react by taking another pose or move in a suitable direction. The aesthetic experience of moving together meaningfully and aesthetically in this way is enjoyable in itself, so I did not even care so much about the final image; though of course our activity would not have had the same meaning if we knew that the camera was empty of film. So to go back to your question: one way of bringing together art and philosophy is to use artistic practice to get a better understanding of what art is, not just from the viewer's point of view (the typical philosopher's point of view) but from the creator's point of view (fig. 4).¹⁰

10 More detailed description of the collaborating work between Richard Shusterman and Yann Toma can be found in: Richard Shusterman, "A Philosopher in Darkness and Light," and in French translation, "Un Philosophe en ombre et en lumière," in *Lucidité: Vues de l'intérieur/Lucidity: Inward Views*, ed. Anne-Marie Ninacs (Montreal: Le Mois de la Photo à Montréal, 2011).



4. Yann Toma with Richard Shusterman. *Somaflux*, 2010. Photo.

另一个方式，就是艺术也像哲学一样，拓展人的思维界限。艺术不仅是再现世界和自身的方式，也是一种探索自身的方式。通过艺术创作，个体表达自身，而这种自我表达有助于更好的理解自身，这样就能够使个体进步并更好的陶冶自身，这种进步和修养并不仅是为了自身，也是为了家庭和整个社会。如果回到我的身体美学和中国哲学传统，也包括古希腊哲学传统所共有的特点，即认为哲学是生活的艺术（art of living），那么我们就可以看到，认识自身的目的一其实是提高自身。苏格拉底式的对“认识你自己”的探求激发了整个希腊哲学关注怎样更好的观照自身。中国哲学中存在相似的观念，即“省身”（自我反省）和“修身”（自我修养）。孔子的《论语》中说“一日三省吾身”，《大学》中说“修身”。艺术是一种自我检验和自我陶冶的方式。在我的作品，如“金衣人”中，当我套上紧身衣进行表演的时候，我探索并检验普通自我的界限，我看到了我心理上的局限，也看到我创造性上的局限，还有我运动的习惯；也看到我的“气”（即能量）的层次。所以说这是我认识自身、发展自身的一个方式，也是个很具体的方式。这是我将哲学与艺术结合起来的两种简单方式，也许过于简单，但对我来说行之有效。

A second way is that, I think art like philosophy, extends the range of one's thinking. Art is a way of exploration of oneself, not just representation of the world or of oneself. In making art one expresses oneself, and this self-expression helps you better to know yourself so you can improve yourself or cultivate yourself better, not simply for yourself but for your family, your university, your community. If we

go back to the idea of philosophy as an art of living that I share with the Chinese tradition, and that also appears in the ancient Greek tradition, we see this goal of knowing oneself to improve oneself. Greek philosophy was inspired by the Socratic quest to “know thyself” to better care for oneself. In China we have the similar idea of xing shen (省身), self-examination and xiu shen(修身), self-cultivation. In the Confucian *Analects*, you learn to examine yourself three times a day. In *The Great Learning*, we are urged to cultivate ourselves (xiu shen). Art is a form of self-cultivation and self-examination. In my work as The Man in Gold, when I put on that suit and perform, I explore and test the limits of my normal self; I see my psychological limits, I see my creative limits, my habits of movement; I see my level of energy or *qi*. So it is a way that I come to know myself and also to develop myself. So these are two simple ways that I bring art and philosophy together. Perhaps they are too simple, but they have been very helpful to me.

P: 但是我听下来呢，我觉得是你作为一个哲学家，进入艺术，是一个哲学家和艺术的结合，而不是哲学本身与艺术的结合。我觉得是你这个人和艺术结合了。

But it sounds more like a philosopher who joins in art. It is like bringing a philosopher together with art, rather than bringing philosophy itself with art. I feel you as a person are combining with art?

R: 是的，我同意。对我来说，如果哲学是一种生活艺术，它必须经由作为具体的人的哲学家来表达。很多哲学，即使是非常抽象的那些，也包括某种形式的个体表达，尽管在哲学一些最抽象的形式，如逻辑中，个体维度是极其有限的。所以，我确实没有将这个哲学以其理论表达的方式与艺术连接起来。取而代之的是，我将哲学和艺术通过个体和实践结合起来，因为哲学作为一种生活艺术包括个体实践；同时更宽泛地说，没有任何一种哲学或艺术能够不经由创作和思考它的个体而存在。个体性从某种程度上说是不可避免的，但同时也带来了很多问题，尤其是对哲学。这也是我在策展Aesthetic Transactions（巴黎，2012年5月—六月）项目时最焦虑的一点。这个展览是关于哲学是如何通过与艺术的相遇和与艺术家的合作来改变自身的。我以自己为例，因为我的哲学确实通过与艺术的交换发生了改变。所以我用个人经历作为范例，但我担心人们会说我只是做了一个关于自己的展览。比如说，展览中的一幅画作是由一位意大利油画家完成的，他主要进行肖像创作，特别是学者的肖像。但这次，他说因为我是身体哲学家，所以他想画我的裸体，而不是仅一个头像。但是我不想那样做，因为我觉得不太合适，最后我们达成共识，只画上半身的裸体，而不

包括下半身。即使这样，我也感到很不安，因为我担心人们会觉得我是个自大狂，想展示自己。但这件事使我检视自身，并发现了我对暴露自己这个想法的界限。一个人怎么能够检视自身而不揭露自身呢？如果不能知道那些审视自己的人的反应，一个人是无法了解自己的，正如你可以通过别人的眼睛看到自己一样。（通过这种方式，你自己的眼睛成为了镜子）。所以，为了了解自身，你必须将自己暴露给他人。

Yes, I agree. For me, if philosophy is an art of living, it must be expressed through the person of the philosopher. Most philosophy, even when it is more abstract, involves some form of personal expression, though in philosophy's most abstract forms like logic the personal dimension is very minimal. So it is true that my work is not taking the whole of philosophy in its theoretical expression and connecting it to art. Instead I am bringing philosophy and art together through a person and through a practice, because philosophy as an art of living involves personal practice; and I think more generally, there is no art and no philosophy without a person who is creating and thinking. The personal is in some way inevitable but it is also problematic – especially for philosophy. This is the problem I worried about in doing my art show *Aesthetic Transactions* (Paris, May-June 2012). The show was about how philosophy can change its ways of thinking through closer encounters with art and close collaborations with artists. I used myself as an example, since my philosophy really did change through its artistic transactions. So I use my personal story as an example, but I did worry that people would think that I am simply making a show about myself. For instance, one of the paintings was by an Italian oil painter who does portraits, especially portraits of intellectuals. But this time he said instead of a normal head portrait, he should do one of the whole naked body because I am a body philosopher. I did not want to do that because I did not think it was proper, so we compromised and just did a naked torso without the lower body and genitals. Even this made me feel uncomfortable, because I worried that people would think I am a big egotist and want to show myself. But the point was to examine myself and learn the limits of my willingness to expose myself. How can you examine yourself without revealing yourself? You cannot know yourself without knowing the reaction of the people who look at you, just like you can see yourself from other people's eyes (in which your own eyes are mirrored). So, to know yourself you have to expose yourself to the others.

P: 我觉得你谈的这个事跟王瑞芸比较接近，她也一直通过艺术在做修炼，她的修炼后面也是有理论的，她的理论主要是禅宗。

I feel you should talk with Wang Ruiyun. She is also developing self-cultivation

through art, and she has a theoretical background for this self-cultivation, mostly Zen.

R: 对我来说，我接近禅宗的路径更为实践化，而不是理论化。所以我在日本道馆跟禅师学禅的时候从来没挨过打，尽管很多在那里学习的人都被他打过，以作为教学的一部分。他为什么没有打过我呢？因为我从来不对关于理论的问题。那里的学生挨打通常是因为禅师（日本语是Roshi）认为他们问了愚蠢的问题或者说了愚蠢的话。绝大多数愚蠢的问题都是关于禅的理论或形而上学问题的。我从不问那种问题，原因有两个：我进行禅宗修炼的主要兴趣在于实践而非理论。我想学习打坐和其他形式禅宗冥想的方法。我意识到对禅的真正理解并不是以语言为形式的。另一个原因是我的日语还没有好到能够表达一个复杂的理论问题，并理解一个复杂的回答。所以我只是谦卑地专注于实践，只有当我遇到一个实践上的困难，或不确定怎么做时才问几个简单的问题。作为一个成长于实用主义传统的哲学家，我尊重技巧的知识和力量。当然，作为一个哲学家，我也对话语感兴趣，并知道如何使用它们。有些人甚至说我是优秀的作家；当然我是尽力让自己的文字作品更有吸引力，所以我花费很多时间修改我的文章。但同时，我也相信超越语言之上的经验所具有的力量与真理性，有些经验只有通过切实的体验才能了解，只是听别人谈起是不够的。做一件事情与谈论一件事情之间有重要的区别，实际表演一段舞蹈和单纯描述也有很大区别。表演需要技巧上的精通，而这一点往往比掌握语言更难。我是从一个舞者身上学会如何欣赏这一点的，我曾与这个舞者共同生活了将近两年，她曾是我的女朋友，并教会了我身体美学的许多重要方面，其中包括实践和技巧的重要性。我曾长时间伏案写作身体修行的价值与乐趣，而她则在一旁，边做瑜伽的伸展练习边嘲笑我，因为我只是在写作身体修行和技巧而不是真正实践它们。她说对于身体性的理解和健康来说，与她一起做瑜伽练习可比单纯在电脑上写作好得多。她还说，写作让很多事情看起来更简单。为自己的画作写一个标签和题目并不难，但实际创作一幅笔触细腻的画作却并不是那么容易。她说服了我一个事实，那就是作为一个好的身体哲学家，我应当至少发展一项身体专长。这就是为什么我在纽约完成了为期四年的专业身体训练，并获得了费尔登奎斯的专业资格证书，这是一个西方版本的身体教育和身体治疗方法。尽管我的职业是大学教授，我也同时从事身体教学和身体治疗的专业工作，治疗多种身体性病症，比如肩背疼痛，走路或转身时的身体平衡困难等。我并不接诊太多病人，因为每个病人都是一种巨大的责任，而且我也忙于学术工作和与此相关的旅行。同时我也不喜欢这一工作的商业性质（比如治疗费用）；我是一个学者而非商人。

For me, my approach to Zen is more practical than theoretical. That is why I never got hit when I studied Zen with a Zen Master in his Dojo in Japan, though many of the other people training there were hit by him as part of the teaching. Why did he not hit me? Because I never asked questions or made comments about theory! Trainees were hit usually because they asked something or said something that the Master (Roshi in Japanese) considered foolish. Many of those “foolish” questions were theoretical or metaphysical questions about Zen. I did not ask any questions like that for two reasons. My interest in training with Roshi was practical not theoretical. I wanted to learn the techniques of sitting meditation and other forms of Zen meditation. I realized that the real Zen understanding is not in the form of language. The second reason was that my Japanese was not good enough to ask a complicated theoretical question and to understand its complicated answer. So I just focused humbly on practice and asked only a few questions about technique when I had a practical problem or uncertainty. As a philosopher in the pragmatist tradition, I respect the knowledge and power of techniques. Of course, as a philosopher I am also interested in words and I know how to use them. Some people even say that I am a good writer; I certainly try my best to write attractively, so I spend much time rewriting my texts to make them better. But I also believe in the power and truth of experiences that go beyond language; experiences that one can understand only by living through them and not just hearing about them. There is an important difference between doing something and talking about it; performing a dance and describing it. To perform you need to master technique, and that is often much harder than mastering language. I learned to appreciate this from a dancer with whom I lived for almost two years; she was my girlfriend and she taught me many important things about somaesthetics, including the importance of technique and practice. I would sit long hours at my desk to write about the value and pleasures of somatic training, and she would lie down near my desk doing yoga stretches and laughing at me, because I was writing about body training and technique instead of doing it. She said it would be better for my somatic understanding and my health to lie down and stretch with her than to write out words on the computer. She said that writing makes many things seem much easier than they really are. It is easy to give your paintings a title or a label in words, but it is not easy at all to do the kind of painting that you do, with all its fine qualities of brushstrokes. She convinced me that to be a good body philosopher I should develop at least one somatic expertise. That's why I went through a four-year professional body-training course in New York City. I trained and became professionally certified in the Feldenkrais Method, a western form of

somatic education and therapy. Although my main job is a university professor, I also work professionally as a somatic teacher and therapist, treating people with various problems such as back and neck aches, difficulties in balance or in walking or turning, etc. I do not take on many patients, because a patient is a great responsibility and I am too busy with my academic work and related travel to be available for many patients. I also don't like the "business" aspect of such work (such as charging fees); I am a scholar not a businessman.

P: 我能够理解你通过身体训练获得愉悦的感受，但这好像和哲学没什么关系？

I could understand you enjoy yourself through body practices, but it can hardly be connected with philosophy?

R: 我很乐于帮助他人，减轻他们的痛楚，这给予了我一种演讲和写作无法完成的很特殊成就感。但这一身体性的工作至少在两个方面是与我的哲学相关的。首先，我的临床经验提供了许多范例，使我认识到人们会因为身体意识的缺乏而系统性的误用身体，同时人们也能够通过增强身体意识来改善他们的经验和外在行为。我在我的《身体意识》一书和其他文章中使用过这些例子。如果没有这些实际的身体训练和专业实践经验，我是无法获得这些有用的范例，也无法获得它们所带来的哲学洞见的。

另外，正是由于我有了很好的身体意识，我能够清楚地知道何时适于进行清晰冷静的哲学思考。同时我也知道如何平静我的能量，以使我能够更好及更长时间的思考，因为人们使用身体来思考的，而不是飘浮在外的心灵。身体性的训练也有助于哲学演讲，我知道如何控制我的呼吸以使我的演讲更为清晰，也知道如何控制我的身体以使我能更好地用肢体语言与听众沟通。当然，我的技巧还需要进一步的提高。

I enjoy helping people and relieving their pain. It gives a very special satisfaction, a kind that giving a lecture or writing a book cannot give. But this body work connects with my philosophy in at least two important ways. First, my clinical practice gives me many examples about how people systematically misuse their bodies because their somatic awareness is deficient and also how the same people can develop better somatic awareness to improve their experience and performance. I use such examples in my book *Body Consciousness* (身体意识) and in other philosophy texts I have written. I would have never encountered these useful examples or the philosophical insights they gave me if I did not have my actual experiences of body training and professional practice.

A second way that my body training helps my philosophical work is that, because I have developed a good level of body consciousness, I know when I am in the right condition for doing philosophical work and when my energy is not good for clear and calm philosophical thinking. I also have learned ways to calm my energy so that I can think better and longer; because a person thinks with the Shenti(身体) not with a disembodied mind. Somatic training also helps me in giving philosophical lectures at conferences, so that I know how to control my breath to make my speech clearer and to give my body the right postures and gestures to make better contact with the audience. Of course, my skills still need much improvement.

P: 这点我有同感，我作画的时候也必须让手、笔与精神情绪配合无间。
I know what you mean. I also have to have my hand, brush, and mind work with each other in doing my painting.

R: 我知道，你将自己的心、灵魂、身体和思维都投入到作品中，我能明白你有多么努力和投入地工作，这种努力和投入并不仅是为了你的作品，也是为了你的教育使命。你的作品就像一种召唤，不仅是一份工作。我非常欣赏这一点，因为我在哲学工作中也有同样的感受。

Yes, I know that you put your heart and soul and body and mind all together in your work. I can see how hard you work and how dedicated you are not only to your art but to your educational mission. Your work like a calling, it is something more than a job. I appreciate that very much, because that is also how I feel about my philosophical work.

P: 在中国传统文化中，并没有西方传统里那种独立和纯粹的哲学。更准确的讲，中国有的是思想史或观念史，而不单纯是哲学史。中国对思想的理解比之哲学相对宽泛一些。哲学是纯粹概念性的，而中国的思想不仅研究真理的问题、存在的问题，同时研究道德的问题、社会政治的问题，甚至审美问题。所以在中国，思想这一概念具有更宽泛的意义。比如孔子的《论语》，在我看来就不是一部严格意义上的哲学著作，而是一种思想。

In traditional Chinese culture, we don't have the kind of independent and pure philosophy like in Western tradition. To be more specific, China has only a history of thought or an intellectual history rather than a history of philosophy. The Chinese idea of thought is much wider than "philosophy". Philosophy is purely conceptual, while the Chinese idea of thought focuses not only on "truth", but is equally interested in "ethics" and sometimes also in "aesthetics". Thus the notion

of thought has a much wider sense. For example, the Analects of Confucius, in my opinion is not a philosophical work in the strict sense; it is rather a work of thought.

R: 我认为你所说的“思想”在西方被称为“智慧”。智慧与事实真理或科学知识是不同的，且在某种程度上说比今天在学术语境下讨论的哲学意义更为广泛，因为学术语境下的哲学本质上是被视为知识的。当然在西方，我们有关注真理、知识和语言的纯粹哲学形式，但西方哲学更多的起源于对智慧而非知识的论述——希腊语中哲学的意思是爱智慧，而不是仅仅热爱真理或知识。这种哲学在古代是作为一种生活艺术的。苏格拉底从没写过任何著作，许多古代和文艺复兴时期的哲学家无一例外都辩称，自己的哲学是帮助人们更好生活的手段。今天，因为大学里所教授的哲学在很大程度上是纯粹的学术理论研究，已与生活脱节，哲学对西方文化的影响在下降。对于大多数人来说，单纯的概念性知识并不一定是丰富且有用的。所以我认为应该重构哲学以使其与人们的日常生活更为紧密的联系起来。正因为没有这种向生活哲学的转向，我们发现有许多其他作家在替补这一空缺。这些作家并没有经过哲学训练，也不是优秀或深刻的思想者，所以他们的著作只是一些很表面化的流行哲学，告诉人们如何生活。但是，很多人阅读这些书，或者听从电影明星和摇滚明星关于如何生活的建议，因为这些明星们大多长相漂亮又十分富有，所以人们就认为他们一定知道正确的生活方式。哲学家很难与他们竞争，因为哲学家们通常长的并不是很好看，也并不富有或出名。事实上，对于很多哲学家来说，他们并不在意外表或自己的著作是否易读。他们乐于将自己的著作写的很晦涩，这样就只有同样从事哲学工作的人才能够阅读了。但是，如果著作不易读的话，我们怎么能期望有更多的人阅读哲学呢？我的目的之一就是通过将哲学与生活联系起来而使其更有魅力。我在实现这一目的方面并不是非常成功，但我尽全力这样做。让哲学更有魅力不仅包括写作，也包括有魅力的行为举止和风格。如果哲学家不能展现他们在实际生活中的价值，人们又凭什么相信他们的观点呢？因此，我也注意自己的个人风格和行为举止，以此使哲学更有魅力。演讲时，我会认真考虑“我应该穿什么衣服”和我应该在演讲台上如何表现，而不是只考虑我演讲的语言和概念。因为最后，人们是凭借整体印象对你所说的进行理解和判断的。所以宣扬身体美学包括多方面的责任：我必须操心我穿什么，我的行为，我如何走路，我的姿势。我必须确保自己还能穿上那件金色紧身衣进行艺术表演。我还要担心跟随我学习身体美学的学生如何呈现自己，如果我的学生行为举止都很难看，就会发出这样一个信号，那就是身体美学并不那么有用。你还记得那个2011年参与我们讨论的东京学生吗？她是个好学生，理由很多，

但其中一个就是她是身体美学的优秀代表，她举止优雅智慧，穿着配饰很有品位，行为迷人，有亲和力。她的这些身体美学的品质有助于使这个理论更诱人，也更让人信服。

I think that what you are describing as “thought” is often called “wisdom” in the west. Wisdom is different from factual truth or scientific knowledge, and it is in some way broader than philosophy as normally practiced today in academic contexts, where it is seen essentially in terms of knowledge. Of course in the West, we have pure forms of philosophy focused on truth and knowledge and discourse; but philosophy in the West began with the notion of wisdom rather than truth – *philosophia* in Greek means the love of wisdom rather than loving mere truth or knowledge. It was practiced in ancient times as an art of living. Socrates did not write any books; many ancient and Renaissance philosophers who wrote books nonetheless defined their writing as instruments to help us live better lives. Today, because the philosophy of universities is in large part a purely academic theoretical exercise that is separated from life, the influence of philosophy in Western culture is declining. The pure conceptual knowledge is not meaningful or useful to many people. So I think philosophy needs reconstruction to connect more with people’s lives. Without this turn to living philosophy, we find other authors filling this vacuum. These authors are not trained in philosophy and are not very good or deep thinkers, so they write very superficial books of popular philosophy on how to live one’s life. Nonetheless, many people read these books or listen to movie stars and rock stars for guidance in how to live, because these star celebrities are usually very good looking and rich, so people think they must know the right way to live. It is hard for philosophers to compete because they are not usually good looking, rich, or famous. In fact, for the most part they do not try their best to write in an attractive way or to look attractive. They are happy to make their writing difficult so that only their colleagues can read it. But why should we expect many people to read philosophy if it is not attractively written? One of my aims is to try to make philosophy more attractive by relating it to life. I am not especially successful in realizing this aim but I try my best. Making philosophy attractive includes more than mere writing. It includes attractive behavior and style. Why should a person believe a philosopher’s views if he does not demonstrate their value in actual life? I therefore try to make philosophy more attractive by also working on my personal style and behavior. So on many occasions in giving lectures I think seriously about “what I should wear” and how I should act at the podium rather than just thinking of the words and ideas of my lecture. Because in the end people base their understanding and judgment on the whole impression that

one gives. That's why advocating somaesthetics involves a complex responsibility: I have to think about what I wear, about my manners, about how I walk and gesture. I have to make sure I am still slim enough to fit into that golden suit to do my artistic work; and I also have to worry a bit about how my students of somaesthetics present themselves. If my students all behave or present themselves in an unattractive way, that could signal that the somaesthetic philosophy itself is not effective. Do you remember the student from Tokyo that participated in our dialogue in July 2011? She is very good student for many reasons; but one reason is that she is an excellent representative of somaesthetic philosophy through her elegant, intelligent behavior, her attractively tasteful style and grooming, and her charming, perceptive manners. Her somaesthetic qualities help make the theory more appealing and convincing.

P: 中国画的实践跟你的行为艺术作品有一些共通性，但也有很大差别。在中国画中，身体动作是十分微妙的，只是手和几根手指的微小动作，而不是大的舞蹈。对于这种艺术形式来说，我在水墨画中的动作已经算是最大的运动了。

In Chinese painting practice, there is something in common with your performance but with a lot of differences. In Chinese painting, the action is very subtle, only very small movements with one hand, or a few fingers, not like big dancing. The action of movement in my ink painting is almost the biggest kind of movement in this artistic form.

R: 是的，我同意。事实上，我在我的身体意识工作室教学时关注了微小的运动。它们与我在相机前的工作有很大不同，当我在相机前工作时，运动必须更具有表达性。这也与整个环境的气有很大关系。因为当我在公众面前穿上紧身衣时，我不能低调或害羞，我必须像能量一样辐射到四周。但我的身体工作全都是关于微运动的。运动的幅度很小也很慢。因为当你快速运动时，就无法注意到自己的运动，也会因运动过快而无法掌控。所以在教授身体意识时，缓慢微小的运动十分重要，如果运动的慢，就很容易停下来。每个动作，即便是很慢的那种，都有不太平滑的部分。只有在平滑的运动中才能控制好身体，每个人都能学习对身体的控制。

Yes, I agree. Actually what I teach in my body consciousness workshops focuses on very small movements. It is altogether different than what I do for the camera when I move as The Man in Gold. For the camera in that context, my movements are large to be more visibly expressive, and also to respond to the *qi* (气) of the whole situation. Because when I wear the suit in public, I cannot act small and shy, I need

to radiate power and confidence through large forceful movements (perhaps partly to overcome the vulnerability of embarrassment in dressing in that strange way). But actually my body workshop is all about micro movement, very small, slow movement. Because if you move fast, you don't notice your movement as clearly as when you move slowly; also fast movements are usually much more difficult to control or adjust. So it is very important in the teaching of body consciousness to use small, slow movements. By examining one's movements when one does a small movement and does it slowly, we can more easily see where the movement is not smooth and then we can try to make it smoother or more effective. That way we can gain better body control and better mastery of movement, which can then be extended also to larger movements and movements done spontaneously without explicit efforts to control.

P: 在中国画的笔墨运动中，有一个特征，就是对运动的感觉非常细微。比如王羲之的兰亭序，他在一张小小的纸上创作的书法，被公认为一两千年来最好的，千千万万个人去研习这件书法作品。在临摹的经验过程中，他们一遍又一遍地体味着这里面非常细微的变化。

In ink painting practices in China, the experience of action is extremely small and subtle. Consider, for example, the Lan Ting Xu by Wang Xizhi (《兰亭序》，王羲之). His calligraphy on such a small piece of paper is believed to be the best in the last 1000 to 2000 years; thousands of people have studied it. In the experiential process of copying from it, they too experience the very subtle actions and changes in his writing.

R: 是的，在使技巧成熟的运动中，通常我们必须先了解正确的运动感觉起来怎样，随后才是不断完善运动的技巧。

Yes, in matters of skilled movement we often first need to learn what the right movement feels like before we can do that movement consistently and skillfully.

P: 在学习书法的过程中，当然要把字学像，但同时，临摹者也尝试体验王羲之写字时候的感觉，其实临摹的目的就是为了体会王羲之在创作书法时候的感觉，因为原创者创作的整个过程是充满节奏和韵律的，即使在非常微小的动作中，也充满了张弛之间的对立互补关系。所以书法是中国文化中非常精微和高雅的部分。

In the process of learning calligraphy, of course one is trying to copy the character in an exact way. However, one is also trying to experience the actions of Wang Xizhi. The purpose of copying is to feel how Wang Xizhi feels in writing this work.

Because the total action of the original writing is full of rhythm, in very subtle actions, it is full of complementary, oppositional relations between control and lack of control (or a balance between control and release). So this is a very subtle and superior part in Chinese culture.

所以，我认为你的身体美学就艺术方面来说，在西方的语境中有一大块事情可以做，同时，在东方的文脉里也有一大块事情可以做。我觉得这里有一个很关键的差异。在大动作的行为表演如你的作品“金衣人”中，是一种比较直接的身体体验，而在中国的书画动作当中，更多的是一种“微体验”。这些“微体验”通过身体的同构性模拟实现并放大。

So I feel in your somaesthetics, with respect to art, there are some important things that could be done in your Western context; and at the same time, some different things could be done in the Eastern context. I could see a key difference in this. In the big action performances like your work as The Man in Gold, it is a direct body experience, while in Chinese calligraphy and painting actions, we have more of a micro-experience of the body. This micro-experience is realized and enlarged by a heterogeneous isomorphism in one's body.

R: 我明白，而且我认为更广义地说，不同文化和传统有着不同的身体运动风格。在一个人成为艺术家之前就能发现这些不同。我记得当我去日本进行为期一年的研究时，我女儿一岁（美国式的年龄计算方法），她已经表现出不同于日本孩子的行动方式了。她在大的和比较自由的运动方式上很熟练，比如攀爬、跳跃和跑动；同时她也最喜欢这些运动。但是日本的孩子大部分时间在进行小幅度的运动——比如将小东西放进小洞中——他们在这方面比我的女儿更有优势，我女儿并不擅长把小东西放进小洞中，她更习惯于大幅度的运动。这里就存在文化上的差异，也包括个人自身的。我之前一直接受军事训练，这种训练侧重大幅度的、快速的和力量型的运动，所以我之后必须学习如何进行微小的运动。我的那个舞者女友曾坚持让我学习太极，她说因为我运动得太快，所以我需要学习如何缓慢运动，以及如何让我的运动更加细致和微妙。这并不意味着大幅度的运动就是无用的。最好是能够学习这两种运动方式。生活是复杂的，包括很多变化和不同的情况，所以一个人需要累积多种技能。

I understand your point, and I think more generally there are different styles of bodily movement in different cultures and traditions. You can see this already long before someone becomes an artist. I remember when I went to Japan to spend a year of research, my daughter was one year old (in the American way of counting age), and she already moved very differently from Japanese children. She was very

skillful at big and free body movements such as climbing and jumping and running; and she liked those movements most. But the Japanese children spent most of their time with fine motors skills of small movement – for instance putting small objects into small holes – and they were much better at those fine precise movements than my daughter, who had trouble putting those objects into the very narrow hole because she was more accustomed to big movements. There are real cultural differences and personal ones too. I was trained as a soldier where one must often make big, rapid, and strong movements, so I had to learn later on how to make also small movements. My girlfriend who was a dancer insisted that I learn Taiji, because she said I moved too fast and strong, so I needed to learn to slow down and also make my movements smaller and more subtle. This does not mean that big movements are useless. It is best to learn to know both kinds of movement. Life is very complicated, involving many changes and different situations, so you need a toolbox with a lot of different tools.

P: 我想问一个我特别关心的问题：当你与摄影师合作行为艺术表演时，他拍摄的是穿着特殊服装的你，你是以哲学家的身份体验或创作艺术。但是如果没有摄影师，也不穿这件紧身衣，如果你是穿着日常的衣服进行日常的工作和生活，你会把生活中的某个特殊部分当做艺术作品吗？

I have a question: when you do this performance art with a photographer who photographs and films you in your special suit, you are experiencing or making art as a philosopher. But if there is no photographer and there is no special suit of The Man in Gold, if you are just in your ordinary everyday clothes of everyday work and daily life, can you see any particular part of your life as an artwork?

R: 肯定不是博物馆意义上的艺术。我想你是在重提我们之间的一个老问题，而我也想感谢你，你使我对这个问题的认识更加清晰了，也使我意识到我必须更加谨慎的思考这个问题。我指的是“生活艺术”(art of living) 和“艺术界艺术”，或者说博物馆和画廊中的艺术之间的关系问题。我同意在“艺术界艺术”和使个人生活艺术化之间存在着不同，但其中也有很多重叠。因为如果没有生活和创造性的“生活艺术”，没有由美学风格和形态启发及引导的生活，那么“艺术界艺术”将失去它的大部分能量、创造性、激情，甚至一部分素材（因为艺术作品通常描绘的是我们具有创造性的生活风格，包括我们如何运用音乐、时尚、烹调及化妆等方式丰富我们的生活。）所以如何清楚地使“生活艺术”和“艺术界艺术”之间的关系理论化就成为一个很重要的工作。这对于实用主义美学来说是一个很重要的问题，但广义地说，这是一个很有趣的理论问题，也是值得

我探索的一个理论问题。自我们2011年得谈话后，这个问题的重要性对我就愈发明显。

Not in the museum sense of art. I think you are raising here an old question you raised in an earlier discussion between us, and I want to thank you for making it clearer to me, for making me see that I have to think through this question more carefully. I mean the question of the relationship between “the art of living”, and “the art of the artworld”, in other words the art of museum, galleries, etc. I agree that there is a difference between “artworld art” and the artistic shaping of one’s life, a difference between “artworld art” and “the art of living”, but there are important overlaps. Because if there is no life and no creative “art of living,” no life inspired or guided by the idea of aesthetic style and shaping, then “artworld art” would be deprived of much of its energy, creativity, passion, and even of some of its material (since artwork art often portrays our creative styles of living including the ways we use arts of music, fashion, cuisine, cosmetics, etc. to enrich our lives). So one important task is to theorize in a clearer way this relationship between “the art of living” and the “artworld art.” It is a very important question for pragmatist aesthetics but it is an interesting theoretical question more generally, and one that I should explore. Its importance became clear to me when we had our 2011 discussion.

P: 当时我们讨论的是你的行为艺术表演。你表演的这个作品完全符合我“错构”的艺术理论（你建议我也可以用英语中的“变形”艺术理论来描述，因为这一理论将艺术的关键解释为本质上是通过与生活的疏离进行创作的）。如果从“错构”理论来理解，我认为你的行为演出如“金衣人”是一件艺术作品。但我们不能将日常生活视为艺术，所以在西方语境下，生活艺术似乎并不能被看作是艺术，因为它是生活本身，而不是对生活的错构。所以对我来说，你所谈论的生活艺术似乎只能作为形容词被理解为艺术，而不是名词。我们说这个将军非常会打仗，我们可以说，他的指挥很有艺术性，但我们不能说这个将军指挥的这场战争是艺术，我们只能说它有艺术性。

We discussed your performance work at that time. Your performance art perfectly illustrates my Misconstruction theory of art (which you suggest I could also describe in English as a “deformational” theory of art, since this theory explains art as created through an essential departure from life). If understood through my Misconstruction theory of art, your performance work as The Man in Gold is an artwork. But we cannot view normal life as art, so in the Western context, the art of living does not seem that it could be considered as an artwork, because it is life

and not a misconstruction or deformation of it. So to me it seems that when you speak of the art of living, it can be art only in the sense of an adjective rather than a noun. For example, when we say, a captain of the army is very capable on the war, we could say, his command is very artistic or he is a military artist. But we would not say the battle under his command is art; instead, we can only say it is artistic.

R: 我同意我们不能在艺术界的意义上将一场战争称为艺术；我们只能在延伸意义上或比喻意义上将其称为艺术，以赞扬指挥官的智慧。但基于你对生活艺术和艺术界艺术之间的正确区分，我认为更有意义的问题是他们的重叠和联系。比如说，生活艺术如何启发和滋养了艺术界艺术，以及艺术界艺术中对美、形式、戏剧等的理念和范本如何反过来影响生活艺术。

I agree that we would not call a battle a work of art in the artworld sense; we could only describe it as a work of art in an extended or metaphorical sense of praising the genius of the commander. But given the distinction you rightly make between artworld art and the art of living, I think the interesting question is their overlap and interrelation. How, for instance the art of living inspires and nourishes artworld art and how “the art of living” is reciprocally shaped by ideas or exemplars of beauty, form, drama, etc. that we find in artworld art?

P: 在我看来，艺术在艺术作品和生活的艺术性中的区别可以这样描述：对于艺术作品中的艺术，能指和所指之间是一个实际的指涉关系；但如果我们说生活有艺术性，生活和艺术之间是比喻关系。

I feel the differences between “art” in an artworld artwork and “art” in the “artistry of life” can be described in the following way: For “art” in an artwork, there is an actual referential relationship between the signifier and the signified; but if we say that life has artistry, the reference between life and art is a metaphoric relationship.

R: 我明白你的意思，但我认为，有时生活艺术中包括比比喻性的艺术客体更多的东西。比如组成生活艺术的服装和食物中的艺术性；通常我们不会将美妙的服装和食物视为艺术界意义上的艺术品，但它们却被理解为（不仅是比喻意义上的）审美性的或艺术性的创造。它们是审美客体，展现了艺术性的意图、创造性以及基于审美或艺术标准的批判性选择，同时他们以真实世界客体的方式在场，人们能够将其作为客体感知和欣赏，尽管他们也被作为功能性的物品使用。在我看来，一件物品的功用性并不包括其作为艺术品存在的方面，即使对于美术（fine art）来说也是一样。事实上，在西方文化中，“艺术”一词原本指涉的是比美术更为宽泛的概念，包括多种技巧与技术，正如中国古典概念中的艺术（如“六艺”）也包括

我们无法称之为艺术的东西，如射和御。尽管我对生活艺术的概念不同于艺术界艺术，但我认为生活艺术与艺术界艺术在关键的美学目的上有很多相似之处，如丰富我们在美与意义上的经验，引发审美欣赏和感性刺激。对我来说，生活艺术是否在惯常意义上被视为艺术根本地讲并不是那么重要。更重要的是我们在生活中能够创造性的、意义丰富的以及审美地生产美，这种生活之美包括伦理、美德、礼仪和善意。我认为生活艺术这一提法是有用的，因为它能够帮助人们将自己的生活设想为艺术家创作艺术作品的过程，这样就能使生活本身更有魅力，也更有意义。因此，正如艺术界艺术所发现的美与深刻的意义启发和丰富了生活艺术一样，生活艺术所蕴含的能量也滋养和启发了艺术界艺术——不管这种艺术是由谁实现的，艺术家或诗人，军事英雄或政治领袖，甚至是花花公子和情人。我认为决定一件物品是否为艺术界艺术的关键特征是，这件物品的材料是否已被艺术界艺术接受为艺术材料。当然，新的材料经由艺术家和艺术机构在艺术中对其的明显使用能够成为整个艺术界材料的一部分。摄影就是很好的例子。你可以发现艺术界艺术和生活艺术的关系这一主题对我来说是很有意义，且很有挑战性的。更清楚地解释这一问题需要更多的研究工作。把这个解释做成图表会更有帮助，但这个图表可能会很复杂，且我真的需要更认真地思考这一问题。

I understand your point, but I think that in what I call the art of living there is more than merely metaphorical art objects. Consider the artistry in clothes and food that form part of an art of living; beautiful clothes and food are not normally artworld artworks, but they are understood (and not merely metaphorically) as aesthetic and artistic creations. They are different than the battles you mentioned earlier. They are aesthetic objects that demonstrate artistic intentions, creativity, critical choices based on aesthetic or artistic criteria – and they present real world objects that people can perceive and appreciate as objects, even if they use these objects functionally. In my view, an object's functionality does not exclude its being art, even fine art. In fact, in Western culture the term “art” originally designated something far broader than the fine arts. It included all kinds of skills and techniques, just like the classical Chinese concept of art (I am thinking of the Liu Yi or six arts) included things we would not call fine art: for example archery or charioteering. Although my notion of the “art of living” is different from “art world art”, I think it shares some of the key aesthetic aims of much artworld art: for example, making our experience richer in beauty and in meaning, and provoking appreciative thought and sensory stimulation. For me, ultimately, it is not so important whether the art of living is recognized as really an “art” in the conventional sense. More important is that we live creatively, meaningfully, aesthetically to produce beauty

in our own lives and the lives of others, where it is understood that such beauty of living includes the beauty of ethical behavior, virtue, courtesy, and kindness. I think the term “art of living” is useful because it helps people think of their lives as something they can shape the way an artist shapes an artwork, to make it more attractive and meaningful. Thus, just as the art of living is inspired and enriched by the great exemplars of beauty and deep meaning found in artworld art, so artworld art is nourished and inspired by the energy and exemplars of the art of living – whether that art is practiced by artists or poets, military heroes or political leaders, or even dandies and lovers. I think one of the key features determining whether the artistic shaping of an object counts as artworld art is whether the object uses media that are already accepted as the established media of artworld art. Of course, new media can become part of the repertoire of established artworld media through their use in a distinctively artistic way by artists and institutions in the artworld. Photographic media provide an example of this process. You can see, Mr. Pan, that this topic of the relationship between artworld art and the art of living is one that I find very interesting and challenging. To articulate this relationship more clearly requires more work. Perhaps a diagram could help, but it might be very complicated, and I anyway need to think the matter through more carefully.

P: 我觉得你已有的研究很有意义的，其意义就在于，你将美学与身体、行为、运动、自然身体经验，以及个体的身体知觉和由行为激发的个体意识联系了起来。之前的美学家并没有如此认真关注过这类关于感觉的认知研究，所以我想你在研究中一定会遇到很多新的问题。

I feel the research you have so far developed is very significant; it is significant because of the ways you connect aesthetics to the factors of body, action, movement, somatic experience in nature, and one's own body awareness and self-consciousness generated from action. This sort of perceptual research about feelings has not really been treated so much by previous aestheticians, so I think you must confront many new problems in your research.

R: 是的，我确实遇到了很多问题。宽泛地说，直到我研究的方式是，不是关注最流行和最传统的问题，而是关注那些需要更多注意和我最擅长讨论的问题。同时作为专业的艺术哲学家和专业的身体教育者及临床学家的人并不是很多，特别是考虑到还同时作为一个行为艺术家，就我所知，没有人是这样的。作为这种种活动的集合体，我可能被认为是个怪人，这些不是通常讲的哲学活动。但我觉得我应当很好地利用这些特别的实践经验和技术，从而成为一个连接这些不同领域的桥梁：哲学、身体学和艺术。

身体美学就是这一桥梁的基本构架。

Yes, I do. One method that guides my research in general is to try to focus not on what is most popular or conventional but on topics that need more attention and to which I am especially qualified to contribute. There are not many people who are both professional philosophers of art and professional body educators and therapists. I do not know any others, especially if we add the fact of my recently becoming also something of a performance artist. I may be something of a freak in this combination of activities. It is not the normal combination of activities in philosophy. But I feel I should make use of this unusual combination of practices and skills to make a bridge between these different fields: philosophy, somatics, and art. Somaesthetics is the structure of this bridge.

P: 我还有一个问题，在你的身体实践过程中，这一实践和审美意义上的美有什么关系？换句话说，你研究的身体实践是否能够帮助你更清晰地经验什么是美或美的本质是什么？

I have one more question, in your body practices, what is the relationship between this practice and beauty in aesthetic sense? Or in another word, have the body practices you study helped you to develop or experience, more clearly, your sense of beauty or that which is the essence of beauty?

R: 是的。其中一个例子就是《艺术与宗教》那篇文章，这篇文章有中文版（《诗书画》中）。其中，我讲述了自己在日本的打坐训练，经由打坐冥想，我能够看到之前视而不见甚至丑陋的东西中的美。我举的例子是两个装油的锈桶。日本人称之为drum cans。它们就放在禅院的开阔地带中，从禅院可以看到美丽的海景。我开始认为他们很丑，还干扰了美丽的海景。我很奇怪为什么禅师就这么让它们立在那里，旁边还放着一个木桩，可以坐在上面欣赏大海。我决定坐上那个木桩冥想。经过大约二十分钟的冥想，我能够感受到这两个生锈的油桶是多么美丽。这次关于美的经验非常强烈，让我充满喜悦。

Yes, I think so. One example of this is in the article on Art and Religion which was published also in Chinese (in the journal Poetry, Calligraphy, Painting).¹¹ I describe how my zazen training in Japan enabled me through the experiences of meditation to see beauty in objects that previously seemed to me uninteresting or even ugly. The example I describe was with two old rusty metal barrels of the kind that are used for storing oil. The Japanese call them drum cans. They were standing in an open area of the Zen dojo that had a beautiful view of the sea. I thought they

¹¹ “Art and Religion” (in Chinese), in *Poetry Calligraphy Painting* 4 (2012): 161-170. Originally published as “Art and Religion,” *Journal of Aesthetic Education* 42.3 (Fall 2008): 1-18.

were very ugly and that they spoiled the beautiful view of the sea. I wondered why the Roshi let them remain in there, together with a little round log of wood that you could sit on next to the barrels so that you could sit there and look at the sea. I decided I would sit on that wooden log and meditate. After around twenty minutes of meditation, I could suddenly perceive how those barrels were really beautiful. It was a very powerful experience of beauty; it filled me with happiness.



5. *The drum cans*. Tadanoumi, Japan. 2003. Photo.

P: 我还有一个小问题，你说你突然在铁桶上看到了美，具体来说看到了什么美？或者说这种美是什么样的？这是个关键细节。打坐前，你并没有觉得油桶美，经过打坐冥想，一下子看到美了，是什么促成了这一转变？你视觉上的变化又是什么呢？

One more small question: you said you suddenly saw beauty in the barrel, what kind of beauty did you see? What was the beauty like? This is a key detail. As you did not feel the barrels beautiful before your sitting meditation, then after a while of meditating, you suddenly saw the beauty? What happened to make the change?

What is the change in your visual experience?

R: 我认为通过这一冥想经验，传统的思维定式和直觉及联想习惯中从我的眼睛和心灵中清除了。所以我突然能够以一种新的方式审视这些油桶，并发现蕴涵于其中的丰富的美——视觉上我能够欣赏锈迹的不同颜色，棕色、红色和绿色，还有它们的多样性，以及金属在不同的锈蚀阶段呈现出的纹理。但更重要的是，我想强调我的这种审美欣赏并不仅限于视觉——而是落实于整个身体。我们一度忘记了我们不仅是通过眼睛在看，也是通过作为整体的身体在看——因为我们的姿势、身体性感觉、运动和反应都包含在凝视时的审美张力之中了。我不仅将油桶作为色彩和形式的对象欣赏，而是感知它们存在意义上的整体在场性所带来的强烈冲击。在今天的演讲中，我们的朋友彭峰曾提到了直接在场的概念，这一概念是我的美学经验理念的核心。正因为我通过冥想清空了心灵，我才能够突然感受到那些油桶的在场具有的强烈的直接性，这一直接性给与了它们一种辐射性的生存之美，而大海（我从前一直认为大海美于这些油桶）现在看起来则如此遥远与不真实——大海没有油桶一般能被直接知觉的生存性的在场之美，因而其美也就显得模糊与微弱了。

I think that through the experience of meditation my mind and eyes were cleansed of their conventional mental prejudices and habits of perception and association. So I could suddenly see the barrels in a new way and see their rich beauty. In visual terms, I could suddenly appreciate their complex rusty colors of brown, red, and green and also the diverse, interesting textures of the metal in different stages of rusting. But it is important to emphasize that my appreciation of the beauty was more than merely visual – it was fully embodied. We forget that we see not just with our eyes but with the body as a whole – since our posture, our bodily feelings, movements, and reactions are involved in looking at something with the intensity of appreciating its beauty. I appreciated the beauty of those barrels not just as mere color and form but as the powerful attraction of an existential presence fully felt. In his lecture today, our friend Peng Feng talked about the notion of immediate presence which is central to my idea of aesthetic experience. With the cleansing of my mind through meditation, I could suddenly feel the presence of those barrels with powerful immediacy that gave them a radiant existential beauty of powerfully perceived presence, while the sea (which I always saw before as much more beautiful than the barrels) now seemed very remote or unreal – without that beauty of freshly perceived existential presence and thus with only a vague, weaker beauty.

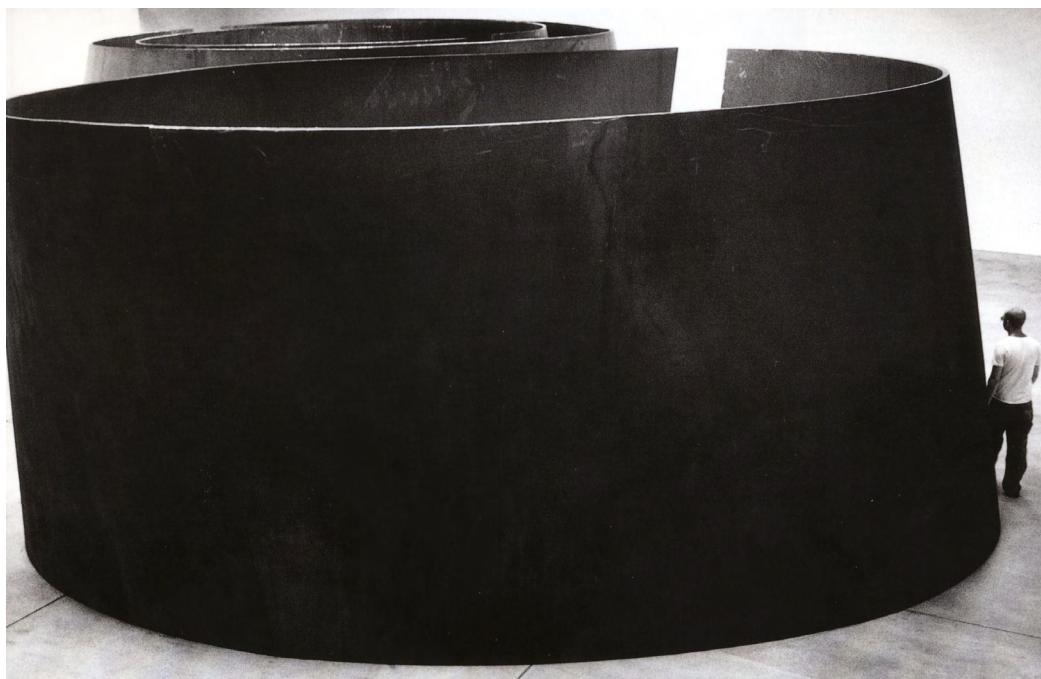
P: 你这个例子太棒了！这个就是我所说的“转念”。

That is a great example! This is what I called “transformation of mind.”

R: 对，美包括一种心灵和知觉的转换。我曾与阿瑟·丹托讨论过这一点，他曾在“变容”这一他的艺术理论框架下讨论过我的这个故事。正如你所知，他的理论和我的不同。丹托认为美对于艺术来说根本不重要，而且欣赏美也不需要任何智性的努力（而艺术则需要，因为艺术永远与解释相联系）。丹托认为对美的感知是自然的，自发的和无意识的，因为我们或多或少地在基因或生理层面被设计去感知美。因而对美的感知无需智性努力。我则认为美对于艺术来说很重要，而且即使对艺术的知觉是直接和下意识的，一个人也需要有准备的头脑才能对美有所感知，而这一准备过程需要时间和智性努力。在丹托对我的故事的友好回应中，他将故事中生锈的油桶与理查德·塞拉（Richard Serra）用柯尔顿钢做的雕塑做对比，因为这位艺术家之所以选择这种钢是因为这种材料暴露在空气中时会形成稳定的类似锈迹的表面。

That's right. The beauty involves a transformation of mind and perception. I had a discussion about this experience with Arthur Danto, who reacted to my story by writing about it in terms of his theory of art as transfiguration.¹² His theory is, as you know, different from mine. Danto thinks beauty is not at all important for art and it does not require any mental effort to appreciate (while art does because it always involves interpretation). Danto thinks beauty is perceived naturally, spontaneously, and automatically because we are more or less genetically or biologically programmed to perceive beauty. It does not require special mental effort. I believe that beauty is important for art and that even if beauty can often be seen immediately and spontaneously, a person needs to have his mind prepared to perceive that beauty and sometimes that preparation requires time and mental effort. In his friendly response to my story, Danto compared my rusty barrels to Richard Serra's works in Corten steel, because Serra has often chosen this kind of steel for his sculptures since it forms a stable rust-like appearance when exposed to weather.

12 Arthur Danto, “Replies to Essays,” in Mark Rollins (ed.), *Danto and his Critics*, 2nd edition, 308-310. Danto is responding to a different essay of mine (“Art as Religion: Transfigurations of Danto's Dao”) that also includes the barrel story and that appears in the edited volume on Danto mentioned above, 251-266.



6. Richard Serra, *Double Torqued Ellipses IV*, 1999. Installation view of the exhibition Richard Serra Forty Years, MOMA, New York, June 3, 2007 through September 10, 2007.

P: 对于铁桶这个故事，丹托先生的观点显然是不对的。丹托也没有理解这个故事的重要性。

In terms of this rusty barrel story, Danto is obviously not right. He didn't realize the important meaning of this story.

R: 是的，我也不同意丹托。他喜欢这个故事，而且认为我突然欣赏到了铁桶的视觉特点，且我本可以随后将其解释为一种装置艺术的。但我不认为他真正理解了，对我的知觉经验来说（再重申一下，这不是单纯的视觉或解释性的经验），冥想为什么以及如何必要；在能够看到油桶的美之前，我为什么以及需要怎样的冥想。对于这一问题，我和丹托秉持不同的观点，我们也在生活与艺术关系领域的其他问题上有不同的见解。但他是一位我非常敬佩的哲学家。

Yes. He liked the story very much and recognized that it was experientially important in that I suddenly appreciated the visual qualities of the barrels and that I could then interpret them as something like an installation artwork. But I do not think he properly realized why and how the meditation was necessary for my perceptual experience (which again was not simply a visual or interpretive experience); why and how I needed to meditate before I could see the beauty of the barrels. Danto and I have different views here and also on other questions of the relations of art and life. But he is a philosopher I very much admire.

P: 你有关铁桶的故事正好证明了我的“转念”。你的故事里有一个关键点就是“清空”，清空是转念的关键。所以你今天晚上讲的两个故事，一个是“金衣人”的行为艺术表演，一个是铁桶。前者在我的理论里就是错构，后者在我的理论里就是转念。

当我说“生活就是艺术”时，指的不是你刚才说的生活艺术，或者说“生活的艺术性”。我指的是你后面这个铁桶故事中的“清空”。所以这是对审美问题两种不同语境或看法。第一个故事是基于西方美学的；第二个故事，铁桶的故事，对审美的看法属于东方框架下的美学。在第一个故事中，你的观察对象是一件艺术品，一件“错构”的作品。

Your barrel story happens to perfectly illustrate my idea of “Transformation of Mind”. In your story, there is a key issue, that is “cleaning”. Cleaning is key for “Transformation of Mind”. You told two stories tonight: one is about your Man in Gold performances, the other is about the barrels. The former exemplifies what my theory sees as art by “Misconstruction” (or deformation). The second story exemplifies what my theory calls art by “Transformation of Mind”. When I say “art is life,” I do not mean what you mean as the art of living, or the “artistry of life.” What I mean refers to the “cleaning” in your barrel story. So we see two different basic contexts or frameworks in aesthetics. The first story is based on the context of Western aesthetics, while the second story exemplifies an Asian framework of aesthetics. In the first story, the object of your observation is an artwork, a Misconstruction piece.

R: 你现在所表达的观点对我来说极有意思。原因之一是它引发了那些铁桶是不是艺术作品这个问题。它们不属于艺术界，所以很难称之为艺术界艺术意义上的装置。另一方面，他们似乎并不是偶然放在那的。禅师是否将这一装置作为他自己生活艺术的一部分，以教授真正的艺术性呢，是否是他安排了这一艺术性十足的方法以帮助我们看到日常事务之中的美，并帮助我们在自己的生活艺术中提升感知能力，来经验更为深层的美呢？

The ideas you are expressing now are extremely interesting to me. One reason is the intriguing question of whether those barrels were a work of art. They did not belong to the art world and so it is hard to call them an installation piece of art world art. On the other hand, they did not seem to be placed there by accident, but rather intentionally arranged for viewing purposes. Did the Zen master make this installation as part of his art of living as a teacher of fine artistry by arranging this artful way to understand to see beauty in ordinary things and to help us in our own art of living to experience greater beauty through better perception?

P: 第二个故事中说明了我的“转念”理论，转念的关键就是在心灵上清空自己，所有的打坐，所有的禅修，最终都是为了清空自己，一旦清空自己以后，不仅是铁桶变成了艺术作品，整个生活都成为了艺术作品，海、云、沙滩、你坐的地方、空气，都成了艺术作品。为什么？它们成为艺术作品不是人为的，没有人能将它们制作成艺术品。真正的改变发生在你的眼中，你的观察方法改变了。一旦你的观察方法改变了，你的整个生活就成为了艺术。

The second story illustrates my theory of “Transformation of mind”; the key of “Transformation of mind” is cleaning oneself mentally, all the practices of zazen and similar forms of meditation are ultimately serving to clean oneself. When you have cleaned yourself, it is not simply the barrel that becomes an artwork, but all life becomes an artwork: everything -- including the sea, clouds, beach, the place you sit, the air; it all becomes an artwork. Why? Not because there is an artificial fabrication. There is no person who makes it or fabricates it to be an artwork. What has changed is your eyes, your observation method. Once your observation changes, the whole of your life becomes art.

R: 我明白你的意思，我觉得这与我关于生活艺术的理念在很多方面有重合——至少在我乐于实践这一艺术方面是重合的。但我想在这里提示的是，正如你所说，清空自己心灵的方式有很多，我的行为表演，你将其描述为错构，我认为也许也可成为清空心灵（我更愿意称之为soma——身体心灵的结合）的一种方式，一种与禅的冥想不同的方式。行为艺术表演如何能够清空我的心灵？因为当我进行这个表演时，当我成为“金衣人”时，我的日常心灵和自我消失了（正如我的身体换上的一套不同的视觉形式和行为方式）。我不再是作为老师、父亲、儿子、丈夫等的平常的有着日常观念的感知能力自己。通过这种方法，我从日常自我（或至少是其中的很大一部分）中摆脱出来，这样，我就能够自由地以不同的方式感知了。它是一种自我解放，也在某种程度上是通过新的感知丰富自身的过程。这也是为什么我并不是很在意最终拍摄结果的原因。穿金色紧身衣前，我需要脱掉日常的衣服，这一过程使我感到不同的能量，随着这些日常服装的离去，与其相连的日常习惯和观念也相应消失了。这件紧身衣就像一个清洁器。我不能裸体，但这件紧身衣也是一种清空。可能甚至比裸体的效果更好——因为裸体也与一些常规的看法相联系，这些常规的看法通常并不能够清空一个人。

I understand the point you are making, and I think it overlaps in some ways with my idea of the art of living – at least in the ways I like to practice that art. But what I would like to suggest here is that there are, as you say, different methods

to clear your mind, and perhaps doing my performance work that you describe as Misconstruction is also a way of cleaning my mind or as I would say my soma (body-mind), but a very different way than Zen meditation. How is this performance a cleaning of myself? Because when I do the performance, when I am The Man in Gold, my ordinary mind or self goes away (just as my body takes on a different visual form and behavior). I am not my conventional self as teacher, father, son, husband, etc. with all of my ordinary ideas and perceptions. In this way I am cleansed from my ordinary self (or at least much of it) and thus I am free to perceive differently. This is one reason why I enjoy the performance work so much. It is a liberation of self that is also, in some ways, a self-enrichment through new perceptions. That is why I do not care so much about whether the camera will make an aesthetically pleasing shot. Wearing the suit, I feel different energy by shedding my normal clothes and the conventional habits and ideas connected with them. The suit is like a cleanser. I cannot shed my conventional self in public by taking off my clothes and walking around naked, but the golden suit acts like a cleansing removal of my conventional way of being. Maybe it is even better than being naked – since nakedness also has its familiar associations and these are often far from cleansing ones.

P: 今天晚上这两个故事非常重要！因为在讨论中，我们分清了两种不同文脉中的对于审美问题的不同看法和不同操作方式。

The two stories tonight are very important. It is so important because in our discussion of these two stories, we are clarifying the different visions and operations of aesthetics in different cultural contexts or frameworks.

R: 同意！我们的谈话需要继续，我总是能从我们的谈话中学到很多。谢谢你邀请我来中国参加你的展览，这一展览令人印象非常深刻。但我还想说，我来中国的重要原因也是能够能跟你讨论艺术和哲学。我很少碰到能像你一样深入了解我的人，也很少碰见能够启发我思考自身理论中存在的问题的人。能与想法不同——不同的文化框架、不同的概念以及不同的专业领域——却又有很大共通性的人一起思考美学问题令我很开心。这种跨文化、跨学科的对话是令人愉快，且很有价值的一种交流形式，对我来说弥足珍贵。

I agree. I think we should continue our conversation on another occasion. I always learn from our dialogues. I thank you for inviting me to China to see your exhibition, which was very impressive. But I should also say that I was excited to come to China also for the chance of talking to you about art and philosophy. I

do not meet many people who understand me as deeply as you do and who can help me to advance my thinking by exploring those aspects of my theory that are problematic and need more work. It is very exciting for me to be able to think about aesthetic issues with someone who in some way thinks very different from me – with a different cultural framework and different concepts and a different professional discipline -- but who also in many important ways thinks like I do. This kind of dialogue across cultures and disciplines is a very exciting and valuable form of communication, and for me it is very rare.

P: 我也很有同感。与你讨论很开心，因为能够讨论得很深入。我可以把我们刚才说的关键，再重复一遍。第一个故事，就是你穿着紧身衣的表演。你为什么要穿上紧身衣？在我的错构理论里，关键就是要切断和原来的生活之网及日常逻辑的关联。如果你穿着普通的衣服走在街上，你是在整个生活的正常逻辑之网中活动，当你穿着紧身衣走在街上时，你打断了日常生活的普通逻辑。紧身衣将你的行为与整个街区的语境分离开来。

I feel the same. It is very exciting to talk with you, because we could develop our thoughts to a very deep level together. I would like to recapitulate what we have been through. The first story about your performance art in the golden suit: Why did you put yourself in this suit? In my theory of art as Misconstruction, the key issue is to cut the original, established connection with the web of ordinary life and ordinary logic. If you are wearing ordinary daily clothes when you walk on street, then you are acting within the logical net of normal life. When you put yourself in that shiny golden body suit and then appear on the street, you break the ordinary logic of everyday life. The suit separates your action from the whole scene (or context) of the street.

R: 是的。紧身衣的作用就是通过凸显与我和街上其他人日常外表的不同，而将我作为艺术行为的外表与日常生活区分开来。

That's right. The suit functions as a way of distinguishing my appearance as art by its sharp contrast both to my ordinary appearance in life and to the ordinary appearance of others on the street.

P: 不仅将艺术从生活中区分开来，而且把你的心态从日常心态中分离出来，所以你就觉得你是演员，你在表演，你在创作艺术作品，因此就跟周围路过的汽车、走过的人没有关系了。

Not only does it distinguish art from life, but it also allows you to cut yourself off from your everyday mentality, so that you believe you are a performer, that you are

performing, that you are making art; and therefore that the cars passing by or the other walkers on the street are irrelevant.

R: 也是也不是。即使穿着紧身衣，我也不能完全忘掉自己，因为我自身的一些更深的层面是紧身衣无法完全改变的。某些身体习惯和感觉依然存在，包括一些残留的窘迫感。有时，当我穿上紧身衣走在街上时，周围有很多陌生人盯着我看，特别是当他们做出令人不好意思的评论时，我还是感受到自我意识的某种羞怯感。

Yes, but also in some way no. Even in the suit, I cannot totally forget myself because there are deeper layers of myself that the suit cannot completely change. Certain bodily habits and feelings remain, including some residual embarrassment. Sometimes when I am wearing the suit and there are lots of strange people staring at me on the street and especially when those people make loud or embarrassing comments, then I feel a certain shyness of self-consciousness.

P: 因为你的身份改变了，就有了自由的感觉。如果你不改变这个身份，就不能够自由释放。但身份改变得还不够彻底，所以会不好意思。如果再戴上面具，也许就能更自由些。

Because your identity changes, you are released to be free. If you did not change identity, you cannot be released to be free. But the identity change is not fully done, therefore you feel embarrassed. If you also put on a mask, there might be much more feeling of freedom.

R: 也许，但是面具仅能遮住我的眼睛和脸。我还是能够感受到他人评判的眼神或嘲笑。对我来说，新身份所带来的自由感和意识到这一新身份仍然与作为探索艺术和身体美学的哲学家这一自我相联系——这一新的创造性延展依旧是基于我的日常自我的——这两种感觉之间的张力也部分地构成了这一表演的有趣之处。我还想说，在这个语境中，不仅紧身衣很重要，镜头和摄影师的在场也很重要。它们也有助于脱离日常生活，日常生活中不会有一个人摄影师跟着你拍摄。镜头还展现了与我共在的街上的人群，这一点也将我从日常生活中分离出来，使我觉得自己在创作艺术。即使摄像机里没有胶卷，镜头的在场依旧传达了这样一个讯息，即我们是与日常生活相脱离的。

Perhaps. But the mask would just cover my eyes or face. I would still feel the eyes of others looking critically or laughingly at me. Also part of the interest of this performance work for me is the tension between the freedom of a new identity and

the recognition that that new identity is still connected to myself; it serves as a new creative extension based also on my ordinary self – a philosopher exploring art and somaesthetics. I should also say in this context that not only is the golden suit important but also the presence of the camera and the cameraman is important. This presence helps make the break with ordinary life, because in ordinary life I am not followed by a cameraman who is filming me. The camera also indicates to other people on the street that I am involved in an action that is cut off from ordinary everyday life, that I am involved in making art. Even if there were no film in the camera, the presence of the camera and cameraman would have the effect of signaling that we are making a break from ordinary life.

P: 这样你自己就进入了自己的作品当中，别人也把你的行为看成艺术作品。

这里有几个细节：紧身衣、镜头、摄影师、你的难为情，这几个细节是你错构的标记，证明你这个行为已经跟逻辑之网切断了。所以第一个故事是典型的错构。再深一步讲，错构的行为和错构的存在为什么可以引起审美愉悦？因为在跟现实生活切断关系以后，现实生活成了中国称之为的“滚滚红尘”…

In this way, you put yourself into an artwork, but also other people see your action as artwork.

Here we have several details: the suit, the camera, the cameraman, your embarrassment. All these details mark your work as an art of misconstruction, because these marks prove your action is already cut off from ordinary network of logic. So the first story is a typical misconstruction. If we go further, we can ask why the action of misconstruction and the existence of misconstruction could create aesthetic pleasure? Because, when you are cut off from real life, the idea of real life in Chinese is also described as “Rolling World.”

R: 与现实的脱离意味着自由吗？

Does this cutting off mean being free?

P: 对！切断与逻辑之网的联系是获得自由的开始。因为整个逻辑之网是束缚人的，是对人的规导。在逻辑之网中，你走在街上，是不能裸体的，即使你穿着紧身衣，大家也怪异于你的怪异。所以你的行为、你的错构，切断了逻辑之网对你的束缚而使你更自由。你获得的这种自由使你能够清空自己的心灵，于是真正的审美心态开始发生。这就是我们应该如何理解第一个故事。

Yes, cutting oneself off from the net of logic is the beginning of freedom; because the whole net of logic is for binding people, for disciplining people. Within this logic net, when you walk on the street, you cannot be nude; and even if you wear the golden suit, people will feel strange that you are strange. Therefore your action, your misconstruction, cuts you off from the binds of the logic net and makes you more free. This freedom of being cut off enables you to clean your mind so that a truly aesthetic mentality can start. That is how we should understand the first story.

第二个故事就是铁桶的故事。一开始你看到铁桶，没有感觉铁桶是美的。然后你打坐了二十分钟。在二十分钟之前，你为什么没有在看出铁桶上的美？是因为心灵还没有被清空。

The second story, the barrel story was that when you first saw the two barrels, you did not feel they were beautiful. Then you did zazen for 20 minutes. During these 20 minutes, why did you not see beauty in either of the barrels? Because your mind was not yet cleaned.

R: 是的，在更深入的程度上，之前我甚至并没很好地注视那个铁桶。我看的更多的是一种对铁桶的模糊印象，而不是他们具体的直接的在场。我只是将它们认同或归类为铁桶，而不是真正的注意它们。我将它们仅仅视为符号或类别，而非其丰富具体的在场实在性。因为我没有用清晰的眼睛观看他们，我不仅没有看到它们的美，甚至没有真正完整地注视它们。

That's right. And in a deeper sense I could also say that I never even properly saw the barrels before the 20 minutes of meditation. What I saw was more the perception of the vague idea of the barrel rather than either of the barrels in their concrete immediacy of presence. I perceived the barrels only to identify or classify them as such rather than closely attending to them. I saw them more as symbols or categories rather than as the richly concrete realities of presence they later revealed themselves to be. Because I did not see them with clean eyes, I not only did not see their beauty but I also did not really see them in a full and proper way.

P: 对，这个细节也很重要！就是在这个二十分钟中，你没有意识到这个铁桶是需要凝视和关注的，因为常态的逻辑之网还在你的脑子里，你将它们视为不重要的东西，不值得仔细观看。就常态来说，认真欣赏一个铁桶是没有意义的。为什么不值得认真欣赏？因为常态的逻辑之网还在你的脑子里，你依据常态经验在作判断。

This detail is very important also! During these 20 minutes, you did not realize

that the barrels deserved or required seeing and attention. Because the normal logic net was still in your mind, so you take it as an unnecessary thing to look closely and attentively at the barrels. In the normal logic net, it is nonsense to have a barrel there to serve as an object for careful visual appreciation. Why did you not think that the barrels could be worth seeing closely? Because the normal logic net was still existing in your mind; you were judging according to normal experience.

R: 是的，常态的判断和日常逻辑下，观念之间的联系。

That's right. I was following the network of normal judgments and the logic of normal association of ideas.

P: 是的，常态的社会评价和日常判断标准。但是打坐二十分钟以后，因为你是有过多次打坐训练的，有一种控制心灵的能力，心灵的转变导致了知觉的转变。我称之为“转念”。这个转念及其带来的全新的知觉是瞬间完成的，是以清空心灵为主要前提的，在很快的一刹那间，突然觉得这个东西很好看。其实在突然看到这个“好看”的同时，在转念的同时，你把逻辑之网忘却了。忘却就是清空，就是切断与日常逻辑之网的联系，脑子里已经没有那些因果关联与日常判断的规导，而是完全专注到眼前这个景象。

Yes, you followed the normal judgments and social standards of evaluation. But after 20 minutes of sitting meditation, because you have the proper training in this and could therefore control your mind, there was a change in your mind that led to a change of perception. I call this "Transformation of mind". A "Transformation of mind" and its fresh perception can happen within a second, with the cleanness of mind as its prime condition. Within an instant, you suddenly feel something so beautiful. At the same moment you perceive the "beauty" of something, at that same moment of "Transformation of mind," you forget the logic net. The forgetting is a cleaning, a cutting free from the logic net. Now, in your mind, there no longer exists any cause-and-effect connections and the disciplining limits of ordinary judgments. You are already totally focused on the scene in front of you.

R: 我想这是个更好的描述，并不是我忘了，而是我专注到这上面，这样我就能够完全被可直接感受到的实在性的直接在场所吸引（通过这种方法，我也忘了日常逻辑之网的判断准则）。我被在场的美所深深吸引，所以不再考虑其他事情，包括日常对铁桶的分类和判断。

I think in some way this second description is better; not so much that I forgot but that I *focus*, that I become totally absorbed in the immediate presence of

directly perceived reality (so in this way I also forgot the judgments of the logic net). I became so absorbed with the beauty of presence that I no longer thought of anything else, including the ordinary categories and judgments of barrels.

P: 对！注意力转移了，所以叫“转念”。这个专注非常重要，是个关键时刻。我称之为凝视。凝视的结果是眼前的景象发生了变化。在这种凝视下，你看到的整个景象都是美。如果这时候你面前不是一个铁桶，而是一块木头，你也会觉得这块木头很美。

Yes, your attention is displaced, so I call it “Transformation of mind.” This focus is very important, it is a key moment. I call this focus “gazing.” The result of “gazing” is that the scene in front of you is changed. Under this gaze, whatever you see is beautiful. If, what was in front of you at the time were not a barrel but a piece of wood, you would feel the wood beautiful as well.

R: 可能会是这样，但我不知道我会不会感到同样的美。我倾向于凭经验和比较作判断的。我是实验型的思考着。

I think you are probably right, but I don't know if I would feel exactly the same kind of beauty. I'd like to judge by having that experience and comparing. I'm an experiential thinker.

P: 所以这两个故事的差别非常大。第一个故事是改变了存在物，第二个故事是改变了你的心灵，所以第二个故事叫做转念。在整个东方的文脉中，审美视野的本质落实于改变自己的头脑和眼睛，不是像西方文脉中落实于改变具体的对象。当然，西方文脉与东方文脉的差异是相对的，它们有很多共通性。我只是强调其中的不同。所以我把这两个故事所体现的内在审美结构对应起来，一个叫错构，一个叫转念。我觉得这两个故事非常重要。

So the two stories are very different from each other. The first story, the object changed. The second story, it is your mind that changed. So the second story, I call “Transformation of mind.” In the Asian context, the essence of the aesthetic perspective is based on a particular change of mind and eyes rather than a particular kind of object which is how aesthetics is mostly defined in the Western framework. Of course the differences between Western and Eastern frameworks are matters of degree; they always share some things. But I just focus here more on the differences. So I put the inner aesthetic logic of the two stories in contrast: Misconstruction versus “Transformation of mind.” I feel both stories are very important.

R: 我同意，我为铁桶的故事专门写过一篇文章《艺术与宗教》。如果我觉得不重要，是不会专门写文章讲的。

I agree, I would not write about these examples if I did not think they were important.

P: 在禅宗里面，有一个非常重要的偈语，“第一层境界，见山是山，见水是水，第二层境界，见山不是山，见水不是水，第三层境界，见山仍是山，见水仍是水。”你在第一层境界看到的是铁桶，第三层境界看到的也是铁桶，但是第三层境界看到的铁桶是美的，第一层境界看到的铁桶无所谓美和不美。

In Zen, we have a very well known parable, “the first stage, you see the mountain as mountain, and see the river as river; the second stage, you see the mountain not as mountain, and see the river not as river; and in the third stage, you see the mountain again as mountain and see river again as river.” You see the barrel as barrel in the first stage, you see it also as barrel in the third stage; but the barrel in the third stage is beautiful, the barrel in the first stage has nothing to do with “beauty”.

R: 是的，我知道这个偈语。我认为我的美学与禅宗相联系，因为我认为美学“变容”可以是本质的。所以在第三层境界，我们遭遇的是一个真正的铁桶或真正的山，但有人不这么认为。铁桶并不是突然变成另一种实体论范畴中的超越之物，存在于另一个世界——像是艺术界或天堂。对于丹托来说，一件日常物品被放置进博物馆中时就“变容”为另一种现实。它不再是一件真实的东西而成为了艺术品。我引入我的铁桶的故事就是为了挑战丹托的观念，他认为美学“变容”必须包含实体论的转变——客体的转变。我则认为这一转变可以仅仅是感知上的转变。我也想挑战另一种意见，即将艺术的“变容”视为纵向的——直接上升为一种与现实不同的、更高的层级，像拉斐尔将基督的变容描画成从人间向天堂的跃升。丹托经常提到这幅画，因为“变容”是他理论的核心。黑格尔和尼采也谈论过这幅画。丹托的“变容”概念基于基督教概念和黑格尔对于艺术的理念主义观点，即将艺术视为绝对精神的更高现实，这种观念也发源于基督教文化和西方框架。这里，绝对精神或者说神来自于比物质现实更高的领域，这一领域实际上与高于日常存在的神圣世界或天堂世界是一致的——艺术世界或天国。我的观点是，在我们日常的物质世界中，也可以发现“变容”、超越性和精神性的美，只要知道如何发现这个美。第三个境界中的山是美的，但它依然是山，而不是天堂里的山。它并不是另一个世界中理想的精神性的山，而是真实的，物质性的山，你只是用另一种方式观照它。

Yes, I know that parable. I link my aesthetics to Zen because I think that artistic transfigurations can be immanent, so that in the third stage we are dealing with a real barrel or real mountain but one sees it with a new vision. The barrel does not suddenly become a transcendental object with a different ontological category, something in a different world – like the artworld or the world of heaven. For Danto, an ordinary object when put in a museum becomes transfigured into a different reality. It is no longer a real thing but an artwork. I introduced my story of the barrels to challenge Danto's idea that aesthetic transfigurations must involve an ontological change – a change of object. I think that they can simply involve a perceptual change. I also challenge the suggestion that art's transfigurations are “vertical” – a going up to a different, higher level of reality, a transcendence like that Raphael portrays in Jesus's transfiguration as an elevation from the earth toward heaven. Danto often mentions this painting of Raphael, since transfiguration is the central concept of his art theory.

Hegel and Nietzsche also talked about this painting. Danto's notion of transfiguration is based on the Christian notion and on Hegel's idealist view of art as a higher reality of Absolute Spirit, a view that also emerges from the Christian culture of the Western framework. Here spirit or Shen (神) belongs to a realm higher than that of material reality, a realm implicitly identified with the divine or heavenly that is above us in a world beyond ordinary existence – either the artworld or the kingdom of heaven. My view is that transfiguration, transcendence, and spiritual beauty can be found here in our ordinary material world, if know how to see it. The third vision of the mountain is beautiful, but it is still a mountain, it is not like a mountain in heaven. It is not like an ideal spiritual mountain in a different world. It is real, material mountain, you just see it differently (fig. 4).



7. Raphael. *The Transfiguration*. 1518-1520. Oil painting on wood panel. Pinacoteca Apostolica, Vatican, Rome.

P: 如果按照丹托的解释，是铁桶从不美的状态变成美的状态，原因是一个艺术界的人对他做出了艺术性的解释（这里你就是艺术界中的一员）。

If we interpret your story through Arthur Danto's theory of art, it is the barrel that changed its status from "not beautiful" to "beautiful" because of an artistic interpretation based on the judgment of qualified people of the artworld (and here you would be one of those people).

R: 丹托可能不会用“美”这个字，因为在他的艺术理论中，“美”不重要。对他来说，最重要的问题是，某物是否为一件艺术品，而作品本身是否具有美或者甚至试图具有美对他来说并不重要。因为他认为许多伟大的作品并无关乎美。对他来说，关键问题是什么是艺术品，以及艺术品如何区别于普通事物。

I think Danto might not say “beautiful” because beauty is not important for his theory of art. For him the important question is whether something is an artwork or not; whether or not the work has any beauty or even tries to have beauty is not important for him, because he thinks many great artworks have nothing to do with beauty. For him, the key issue is what is an artwork and how it is different from real things?

P: 不说“美”也可以，丹托会说，这个铁桶会被艺术评论家在特定的语境下认定为“艺术作品”。

You are right, Danto would say, the barrel is defined as “artwork” by the art critics in the given context.

R: 是的，丹托会说，铁桶之所以是艺术品是因为我将它诠释为一件艺术品——我的禅师创作的一件装置作品。但是对我来说，丹托的问题不重要。重要的是从对象身上看到美，并理解我如何能够看到这个美，和为什么能够看到。我们的讨论帮助我了解了这些问题，非常感谢你。

Yes, Danto would probably explain the barrel as an artwork, because I interpreted it as artwork – an installation work produced by my Zen master. For me, that question of art status or of artworld status is not so important. The important thing is to see the beauty in the object and to understand how and why I could perceive that beauty. Our discussion has helped me with that. Thank you very much.

Endnotes

Bibliography

1. “Art and Religion” (in Chinese), in *Poetry Calligraphy Painting 4* (2012): 161-170. Originally published as “Art and Religion,” *Journal of Aesthetic Education* 42.3 (Fall 2008): 1-18

2. Arthur Danto, “Replies to Essays,” in Mark Rollins (ed.), *Danto and his Critics*, 2nd edition, 308-310. Danto is responding to a different essay of mine (“Art as Religion: Transfigurations of Danto’s Dao”) that also includes the barrel story and that appears in the edited volume on Danto mentioned above, 251-266.

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Abstract: *In this dialogue with Richard Shusterman, Pan Gongkai discusses the relations of art and philosophy, while elaborating his theories of art as “Misconstruction” and “Transformation of Mind” by applying these two theories to the recent artistic work and aesthetic ideas that Shusterman has been presenting in China.*

Keywords: *transformation of mind, somaesthetics, transfiguration, philosophy, art of living, Confucius, misconception, transcendence.*

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