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Li Jinze

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Transcendence of Artistic Ways of Knowing in Worldview Transformation

Li Jinze
Translated by Yao Lingling

Abstract

People's perception of art is constantly changing, which means that the development of the concept of art is always marked by breakthroughs and transcendence. The transcendence in this cognitive transformation can be traced back to the transformation of human cognitive exploration of the mysterious natural world (human worldview), i.e., the transcendence of artistic cognition is influenced by the transcendence in the way human beings perceive the world. However, in terms of linear development, are all breakthroughs really the constant and absolute transcendence of the latter over the former? This paper discusses the transcendence of artistic cognition in the context of the development of human worldview, categorizing it into the transcendence of the subject's rational cognition and experience, as well as the transsubjective, transempirical transcendence. From the former perspective, cognitive transcendence continues, but from the latter perspective, the nature of transcendence in human (and artistic) cognition is actually weakened.

Key Words

Worldview, concept of art, nature, mystery, transcendence

Today's "art" differs from yesterday's, and today's "world" differs from that of yesterday. The way humans perceive the world is constantly changing. Perceptions of the world are generally categorized as philosophical, scientific, or empirical. Changes in cognition indicate that its boundaries are constantly being breached, and this breach reflects the transcendence of today's cognition over yesterday's. Moreover, this breakthrough of the former is not a complete opposition, i.e., the relationship between the transcender and the transcended is not one of difference but one of compatibility and inclusion of the former with the latter.[1] At the same time, the boundary also represents the limit of cognition, which means that questioning and thinking beyond the boundaries of empirical cognition is also transcendent. To some extent, we can categorize these two kinds of transcendence in cognition into empirical transcendence and transcendent transcendence. In either case, transcendence is related to "mystery" in the strict sense that the world is "mysterious" and our knowledge of it is limited. It is precisely for this reason that humanity recognizes two kinds of cognitive transcendence regarding the mysterious world: what can be explored and what remains unexplorable. In the same way, art today is puzzling and mysterious, but once it was clear, self-evident, and easy to understand and recognize. This paper focuses on the transcendence of artistic cognition within the context of world relations, i.e., in different contexts of world cognition, which kind of artistic cognition has an authentic, absolute-seeking transcendence, and which kind of artistic cognition's transcendence is superficial and relatively weak in nature. The following will be discussed from three aspects: first, the mystery of the natural world and the transcendence of the subjectivist worldview; second, the transcendent transformation of the pluralistic, post-subjectivist worldview; and third, the strengthening of empirical transcendence and the weakening of transcendent transcendence.

1. The Mystery of the Natural World and Transcendence in Subjectivist Worldviews

Generally speaking, the world is considered to be the sum of all things of different characteristics and of the

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Figure 1. Luo Dan. *No Man's Land* no. 6, Photography, 2020-21.
Figure 2. Luo Dan. *No Man's Land* no. 44, Photography, 2020-21.

regions in which they can exist. This has been the view of modern times, and it is also the way of knowing the world as an (objective) object with human beings as the subject, i.e., the world in the scientific, philosophical, and epistemological sense of human subjective consciousness. The sum represents the "everything" or the "whole" contained in human epistemology. "The word 'world' comes into play" when it comes to a meaningful whole, a whole that is intrinsically and structurally diverse and complex.[2] This world as a totality of all beings is differentiated from each of the meaningful concrete worlds, i.e., the animal world, the physical world, and the unique, individual human world. To have a holistic understanding of the world based on human cognition and behavior through wholeness and unity, order and meaning, and the beginning to the end of all things, etc., is a worldview that is dominated by human subjectivity, an understanding of one's own relationship to the world. However, this subjectivist and subjective perception of the world did not begin in the early days of mankind but evolved gradually. The term world has evolved and developed throughout history, which demonstrates the gradual transition from "the ancient (Greco-Roman) cosmology, the Christian meaning of creation, to the modern worldview of the natural sciences."[3] This evolution reflects how the human perception of the mystical world has evolved from a "natural", non-subjectivist worldview to a scientific, philosophical, subjectivist worldview.

To better understand the transcendent nature of the worldview of subjectivity, it is necessary to understand how earlier human beings understood the world. Before scientific humanism, the world was a "natural" world. This "nature" was not scientific, physical nature, but

unexplored, mysterious nature. The word "nature" (in Greek φύσις), which in the pre-philosophical, ancient Greek context corresponds to the word "Physis", was not simply "physical", "natural science", or the material world in today's sense, but rather, the world described the essence, growth, development, and intrinsic laws of things, including the order of the universe and the generation of all things. Physis first appears in the philosophical texts of Heraklit, where it is interpreted as the essence of everything—based on the all-encompassing world Logos.[4] At some level, "Physis" is understood as the basic element that constitutes the "world". According to Heraclitus, the true essence (Physis) of all things is concealed in itself, that is, the logos.[5] To the cognition of people at the time, the world was mysterious. Humanity's attitude toward the mysterious has always been filled with awe and accompanied by ghostly deification; natural phenomena have been deified. To communicate with the gods and goddesses, what we call "art" in the early days is now regarded as a kind of sorcery or ritual behavior. Strictly speaking, there was no "art" at that time, but only a crude "skill/ability" (in Greek τέχνη, téchne), the ability to explore and imitate "nature".[6] It is thus clear that in ancient times people's knowledge of everything in the world was based to a large extent on their observation and understanding of nature (the natural world). In this period, people's knowledge of the world (and of art) was not transcendent; the world (nature) could not be transcended or conquered.

With the passage of time and the development of religion, philosophy, and science, two transcendent ways of perceiving the world have been gradually formed in human exploration of the world: (1) The first is a worldview in the religious sense that evolved from the earlier deification of "nature" into a religious worldview, i.e., a worldview that transcends the boundaries of human cognition and reaches another dimension (or the other world)—a transcendent worldview. In ancient philosophy of "nature", the notion of physis already carried a "sacred" meaning among the schools of the Wise Men/Sophists and in Plato's texts. This meaning was described through individual, anthropomorphic forms. The characterization of physis as a divine essence/entity (göttliche Wesenheit) is found in the oldest natural philosophers' ideas about the existence of being[7], e.g. Heraclitus[8] and Philolaos of the Pythagorean school[9] who referred to physis as a divine force. This worldview reflects man's deeper search and contemplation of the universe and his own existence; (2) the other is the subjectivist worldview that began to awaken during the time of Socrates (exploring the importance of knowledge), and which gradually developed throughout the humanistic and Renaissance periods. It emphasizes individual rationality and self-consciousness as the subject, treats the world as an object, and transcends direct sensory experience through rational thinking and scientific methods to discover, understand, and know the laws of the world, i.e., the subjective-experiential worldview. This subjectivity is confirmed by Descartes in his famous saying "I think, therefore I am" which means that the subject (I) is the only unquestionable being. The idea emphasizes the absoluteness of individual reason and the certainty of self-existence, and as a result, a subjective, egoistic conception of the world is increasingly clearly isolated.

With the awakening of the consciousness of the human subject, nature is no longer mysterious and unfathomable, but scientific nature that can be recognized, explored, and conquered. During the Renaissance, inventions and creations that pioneered nature were celebrated. It was realized that empirical horizons were full of possibilities and open, and that this unbounded expansion transcended the boundaries of the earlier Aristotelian philosophy of nature. Fueled by some great inventions and technological innovations, this realization manifested itself in new ways of interpreting and seeing the world, encouraging the exploration and study of mystical and supernatural learning, and the constant increase and accumulation of knowledge.[10] Alchemists, architects, mechanics, surgeons, and artists, among others, gradually developed the notion that human beings had the ability for reconstructing the phenomenal world. The interpretation of art at this time was no longer an imitation of nature, but a secondary creation of nature, as the Renaissance Italian architect L. B. Alberti said, "All that nature produces is molded according to the laws of beauty" (Quidquid ... In medium proferat natura, id omne ex concinnitatis lege moderatur).[11] By this time, nature was already structured and lawful in the eyes of humans. It can be clearly seen that from the beginning of subjectivism, an era of "disenchantment" and cognition of the world has begun. To a certain extent, the divinity of nature (or the world) began to be gradually weakened at the same time that human subjectivity awakened. Art from this period is (subjectively) aesthetic, clear, and self-evident. Although the forms of art depend on sensory perception, the understanding of art has gradually evolved into a rational, transcendent cognition, as Hegel described: "Art is the manifestation of the idea in the sensory form".[12] Art experience is sensual, but art understanding is rational.

Despite the conflicts between the development of

the two types of worldviews, one divine and the other secular, there is an intrinsic connection between them, and at times they are complementary. In the subjectivist worldview, human beings explore the empirical world through scientific reason on the one hand, and pursue the world of transcendental truths through reason on the other, such as the pursuit of eternal absolute moral truths and the pursuit of absoluteness. That is to say, not only do they cognize natural science through reason, but they also know God through reason.[13] There is both scientific, epistemological rationality and super-epistemological divinity in this transcendence.

2. Transcendent Shifts in Pluralistic, Post-subjectivist Worldviews

This transcendence was soon transformed in the late nineteenth and early twentieth centuries, when the way human beings perceived the world was reassessed. The authority of subjective reason was continually challenged, beginning with Husserl's phenomenological view that the world (as an objective object) is the total of real objects that exist independently of subjective human consciousness, and that the worldview assumed and believed by our reason is a preconceived bias. "The object is for us what it already is; it is only the real, possible conscious existence" (Gegenstände sind für mich, und sind für mich, was sie sind, nur als Gegenstände wirklichen und möglichen Bewusstseins).[14] By leaving aside the framework of reason and this prejudice about the knowledge of the world, and reducing oneself to the most primitive perceptual intuition, one can grasp some universals. Without the intermediary of reason and knowledge, we can grasp universals and inquire into the nature of the world, such as the intuition of a color, or the fear of death. The "being-in-itself (Sein an sich)", which was previously thought to be unknowable by reason, is reduced to the "Phenomenal existence (Sein als Erscheinen)", which can be intuited through the senses.[15] In this context, stepping outside the framework of rational cognition, the world is no longer seen as an objective object of the human subject (in a dualistic opposition). Instead, it is a world that is manifested in conscious activity, interacting with and interconnected to the subject. Setting aside reason (subjective certainty), this view of the world understood in a system of interactive correlations brings one's cognition into an openness to the possibility of understanding the world in a variety of different contexts. Soon, this possibility came to be seen in the philosophy of language and in philosophical hermeneutics as conceptual uncertainty and diversity. The world as a word and concept is always understood in different historical and cultural contexts. According to Wittgenstein, the nature of the world is closely related to the grammar given by the rules of the linguistic game, and the meaning of the word world depends on the context, the era, the situation, etc. in which the language is used.[16] As a more specific addition, Gadamerian hermeneutics argues that people are always in a world they can understand, that the understanding of the existence of the world (Seinsverständnis) is always associated with a space of meanings (Bedeutungspielraum), and that in this correlation one understands what one encounters. Language is the basis of people's understanding of the world, through which human beings interact with the world, and "Being that can be understood is language" (Sein, das verstanden werden kann, ist Sprache). This being (the world) is always articulated within a specific, verbally prescribed vision of the world.[17] Thus, the understanding of the world is realized through language (as a universal medium). At this point, the development of cognition of the world moves from the world prescribed by rational science in the period of subjectivism (the world of subject-object dichotomy) to the uncertain and diverse world in the period of post-subjectivism (the world of the subject-world interaction). As stated at the beginning, the transcendence of human cognition of the world at this time is reflected in the compatibility and transcendence of a single rational specification to the transcendence of diversity.

The perception of art in this period underwent a similar change, with the traditional rational perception of art being regarded as a "coveredness" (Verbergen) of truth. In Heidegger's phenomenological perspective, art is the "generation and occurrence of truth" (Dann ist die Kunst ein Werden und Geschehen der Wahrheit)[18], and truth is the "uncoveredness" (Unverborgenheit)[19]. The "unconcealing" (Entbergen) in art signifies that the traditional rational, epistemological, and what Husserl termed prejudiced and covered constraints of artistic cognition are now liberated. Consequently, today's artistic cognition achieves a "transcendence" beyond the framework of rational cognition. Today's artistic cognition has realized a "transcendence" of the rational cognitive framework. This also maps out the transformation of artistic cognition in the context of the development of rational cognition to its extreme, that is, as Hegel puts it, in art, when sensibility and rationality, nature and spirit are completely united, and enter into absolute reason and absolute spirit, then "art comes to an end" (so hört damit die Kunst auf).[20] Of course, art in reality has not really disappeared; this end refers to the

end of art in the traditional epistemological sense, and with it the beginning of a new era of art (i.e. contemporary art). The perception of art did not remain at the stage of perceptual intuition after uncoveredness, but entered the space of possibilities after setting aside the prescriptive nature of reason, further unfolding the freedom and possibility of interpretation in art appreciation and art criticism. Nowadays, many concepts of art are constantly being deconstructed and reconstructed, and are constantly being assigned meanings and re-recognized. As a result, people have entered an era of art cognition that is dependent on specific "contexts" and is interpretive, an era of uncertainty and diversity. Again, art seems to become "chaotic" and "mysterious".

3. The Strengthening of Empirical Transcendence and the Weakening of Transcendental Transcendence

If the Renaissance brought the "mystery" of the world down to earth, human was the fulcrum of the art form, and religion and mysticism faded, constantly "disenchanting" and rejecting the divine. Then, in modern times, the post-subjectivist worldview has once again entered the "mystical" realm of the world. Of course, the rational worldview of subjectivism has not receded, but coexists with irrational, uncertain, possible, expanding, and pluralistic worldviews. Today's world is a contextually connected, holistic world, a clear and mysterious world. In Zha Changping's "On the World-Picture Logic", he summarizes a holistic logic of world relations, in which the world is a whole composed of seven elements: language, time, the individual person, the natural world, society, history and the holy (or object of "ultimate concern"), i.e., the world of human-linguistic relationships, human-temporal relationships, human-self relationships, human-thing relationships, human-human relationships, human-history relationships and human-divine relationships.[21] In this world of relatedness, the human subject's perception of the world is once again transcendent through a non-subject-object antagonistic, pluralistic worldview, i.e., one that is understood not through subject-prescribed, but through the subject's relatedness to the world factor. It is only in relation that one can recognize, understand, and grasp the world.

However, this transcendence (in the perspective of the subject) is, in fact, gradually undergoing an essential change. Compared to the modern Enlightenment period, when the rational perception of the world still contained a super-epistemological, absolute-seeking divine world, this transcendental, divine transcendence has been weakened in the context of modern humanism. Although there still exists the cognition of "divinization" in the worldview of human beings today, this kind of "divinization" is more of "man-made divinization" as Zha Changping puts it. This kind of cognition of divinity, in essence, does not transcend the human subject in the true sense, but is cognition under the reason of the subject. This is attributed to the fact that as human beings as rational subjects continue to explore the natural world in depth, people increasingly realize that they know less and less about the world, and with that comes greater mysteries. While there is still scientific optimism that sooner or later humans will come to understand the world in its entirety, it is undeniable that this greater enigma of the dilemma brings human knowledge of the world back into the realm of "mystery" and "divinization". The transcendent cognition brought about by this divinity is not entirely transcendental, but rather more empirically and epistemologically transcendent. Therefore, in order to avoid confusion about the transcendent cognition of "divinity", Zha Changping's idea of the world-picture logic then proposes to distinguish between the human-divine relationship and the divine-human relationship, that is, the "divinity" from the subjective point of view and the "authentic divinity" from the supersubjective point of view. There is an essential difference between the two. If one only stays in the human-divine relationship to understand the world-picture, then this kind of understanding is still "a knowledge of man himself",[22] a kind of man's understanding of his own holiness or mysteriousness. In this case, human knowledge of the world is still completely self-centered and confined to the present moment of the self. It is only in the vertical perspective of the divine-human relationship that human vision is enlightened by the true meaning of divinity, opening up the transcendental dimension, no longer limited by the cognitive framework centered on the self as the subject. Existing as one who is transcended, humanity realizes that man is not only a creator but also the created. To elaborate further, the inquiry into this world is not limited to the beginning with humanity, but extends back to the world that existed before humans, and even further, to the origin of the universe. In other words, the world in which we are now in a state of change and movement must logically have a beginning. This "fundamentally… implies that there must be a Creator, one who can establish an absolute logical relationship with the created entities".[23] In such a cognitive dimension, human beings' perception of the world is no longer confined to the self, but is "before" and "above" the self, resulting in transcendent

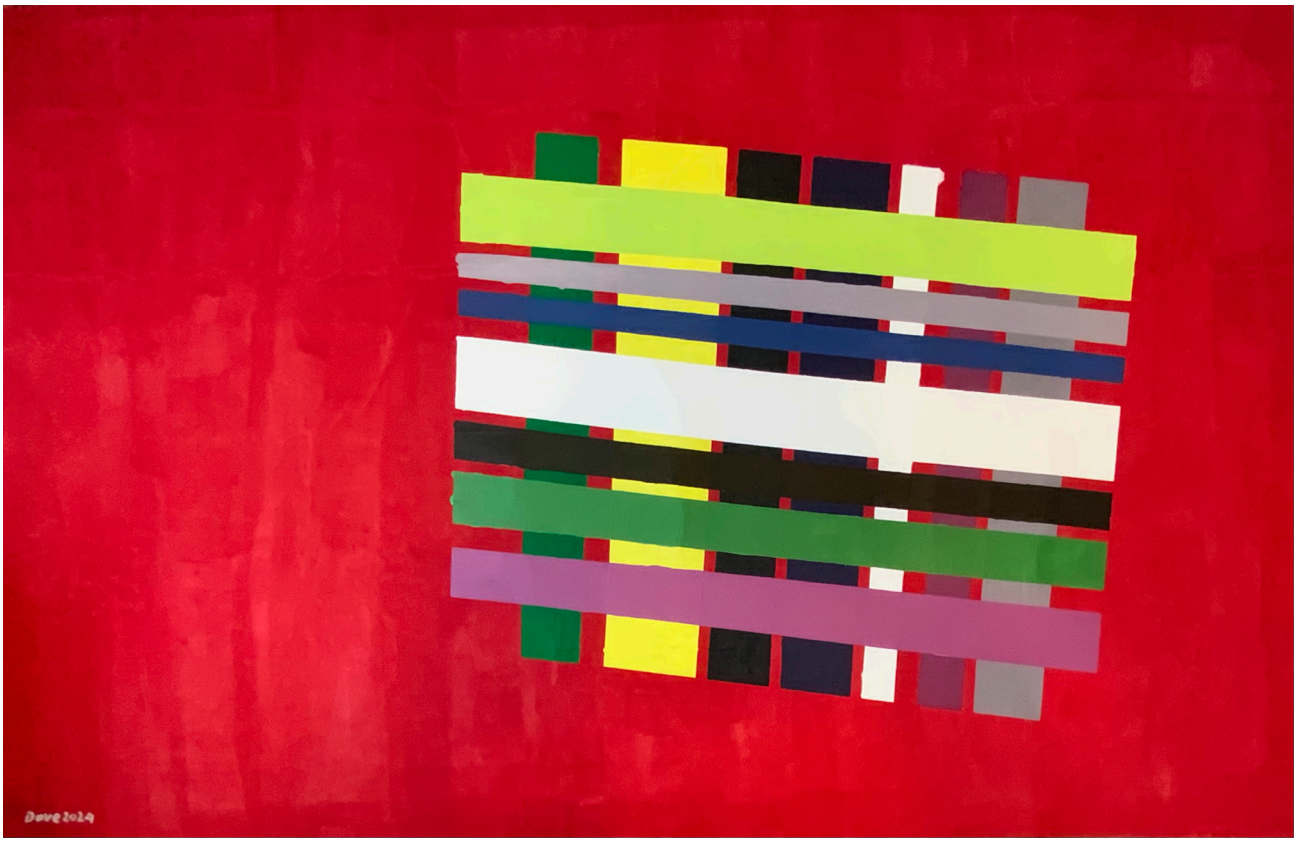


Figure 3. Duofu (朵夫). *Pworlds*. Oil painting on canvas, 175×266cm, 2024.

"revelation". This revelation enables human beings to realize not only the subjectivity of the self in experience, but also the transcendental "absoluteness" and "divinity" in logic.

The distinction between these two "divinities" reveals that the transcendence of the "pluralistic" perception of the world in the post-subjectivist period is, from another point of view, a limitation, which suggests that the mystery and divinity of the world are being perceived from the perspective of subjectivity (the first kind of divinity), while the transcendental vision of subjectivity (the second kind of divinity) is being lost. The quest for absolute, transcendent, and ultimate truth is diminishing in the present contemporary context. As human beings rely more and more on science and reason to understand the world, and at the same time find that individual reason is unable to grasp the world, the understanding of the mystery of the world and of divinity once again goes to extremes, and many kinds of "man-made gods" and many kinds of "saints" are created. Human beings have in fact "deified" themselves. From the beginning of the rational Enlightenment to modern times, when the extreme individual subject (existentialism) appeared, people actually gave up the pursuit of divinity and absoluteness in the cognition of the relational world, and even gave up the transcendence of the transcendental and the pursuit of the concept of the absolute. In the context of cultural pluralism, the pursuit of absolute concepts is considered meaningless, such as abandoning the pursuit of absolute moral truth. In the postmodern context of relativism and pluralism, when people believe that there is no absolute moral code, and that good and evil can only be discerned under specific environments, some immoral behaviors become capable of being recognized and accepted under specific cultural and historical contexts. In this way, moral codes lose their universality and absoluteness. In a world where everything is relative and uncertain, human beings will be confined to their own limitations, to ready-made relationships, and will be satisfied with the present moment without opening up to another dimension. Confined to a system of correlations, one loses the vision of the authentic, absolute, universal truth.

In terms of art cognition, there has been a shift from traditional fine art to contemporary art (conceptual art[24]). The transcendence embodied in this process is that it is no longer confined to the modern tradition of perceiving art from a rational, clear-cut, prescriptive perspective, but rather transcends these factors and understands art from an opening, probable, non-prescriptive, and borderless

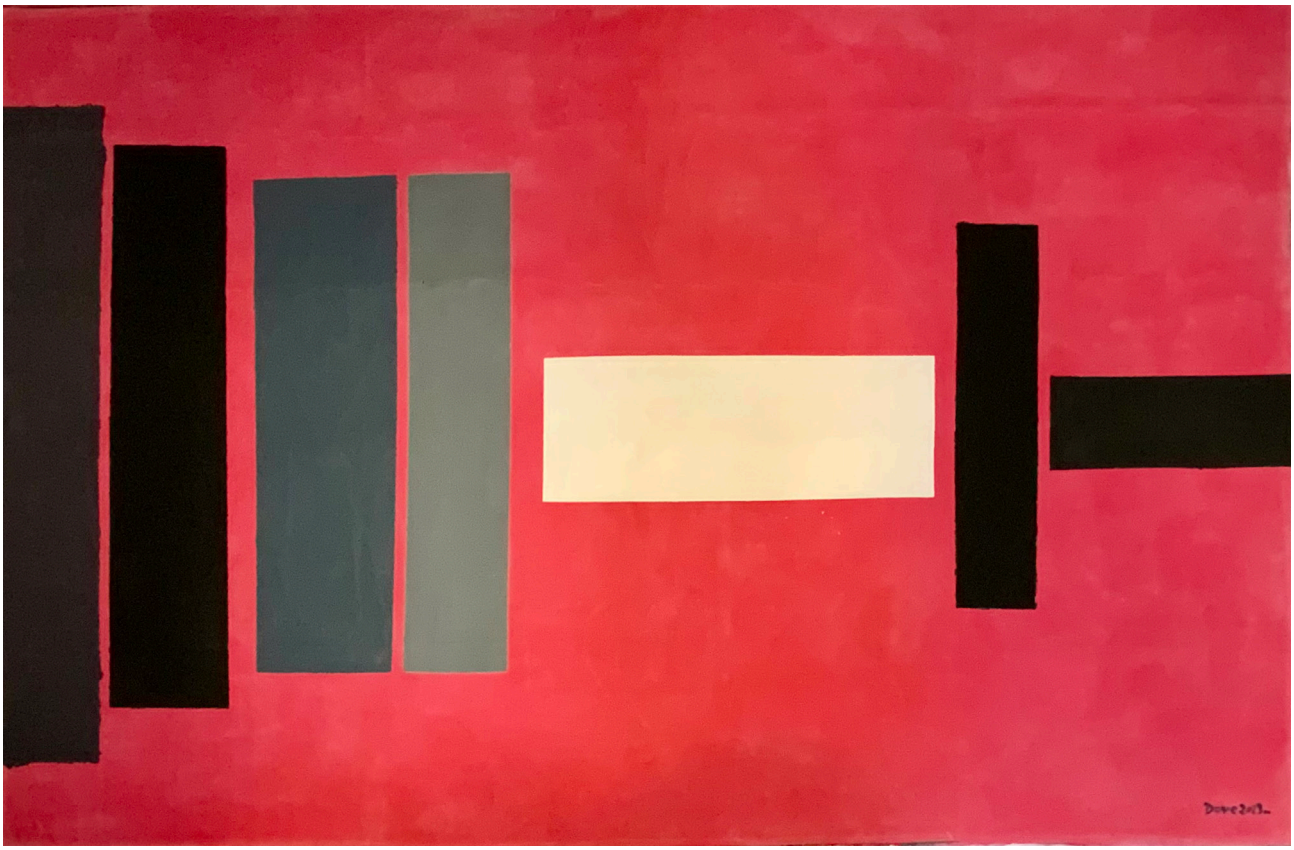


Figure 4. Duofu .*Aboutc A*. Oil painting on canvas, 175×266cm, 2023.

perspective. Like the weakening of transcendence in the worldview, the transcendence of this concept of art is essentially non-transcendent. For a better comparison, let us go back to Hegel's "the end of art" to see the transcendence of artistic cognition. In Hegel's case, in the initial form of art (Vorkunst), the spirit is still dependent on nature and sensuous forms, but in the later romantic form of art the spirit is gradually liberalized. When the spirit is no longer limited by the sensual form, art transcends itself, i.e., the religion of art. The religion of art here can be understood as art's abandonment (Aufheben) of the sensual form and the freedom of its spirit, which soars to the religious realm.[25] In this kind of artistic cognition, transcendence is embodied in the pursuit of the absolute idea, the absolute spirit, that is, what he called "absolute art" (absolute Kunst) in *Phenomenology of Spirit*.[26] Similarly, in contemporary art cognition, people no longer rely on traditional sensual forms to experience art, but more on the interpretive nature of works—that is, the ability to "interpret" uncertain and diverse concepts or ideas. At this time, the free interpretation of the individual's spirit is utilized to the fullest extent in contemporary art. As many Western scholars believe today, in Hegel's thought, the end of art is precisely the beginning of a new beginning, the beginning of contemporary art that opens up new possibilities, diversity, and free spirit.[27] As a result, the perceived perspective of contemporary art today is often considered to be beyond traditional art. However, this transcendence embodied in the pursuit of the individual spirit is not the divine transcendence of the supernatural and absolute spirit emphasized by Hegel, but is still in the first kind of divine transcendence mentioned earlier—that is, the transcendence of the individual freedom forged by human beings in the human-divine relationship. Therefore, although it is true that there is transcendence in contemporary art at a certain level, this transcendence is a free, epistemological "upward" transcendence of the individual. In Zha Changping's "World Relational Aesthetics", this upward transcendence is reflected in the transcendence of human-language, human-time, human-self, human-thing, human-human, human-history relationships, and then the transcendence of human-divine relationships, a transcendence based on the vertical dimension. However, if the vertical vision of the inverted God-human relationship is missing, then in the perspective centered on human subjectivity (self), "artists can

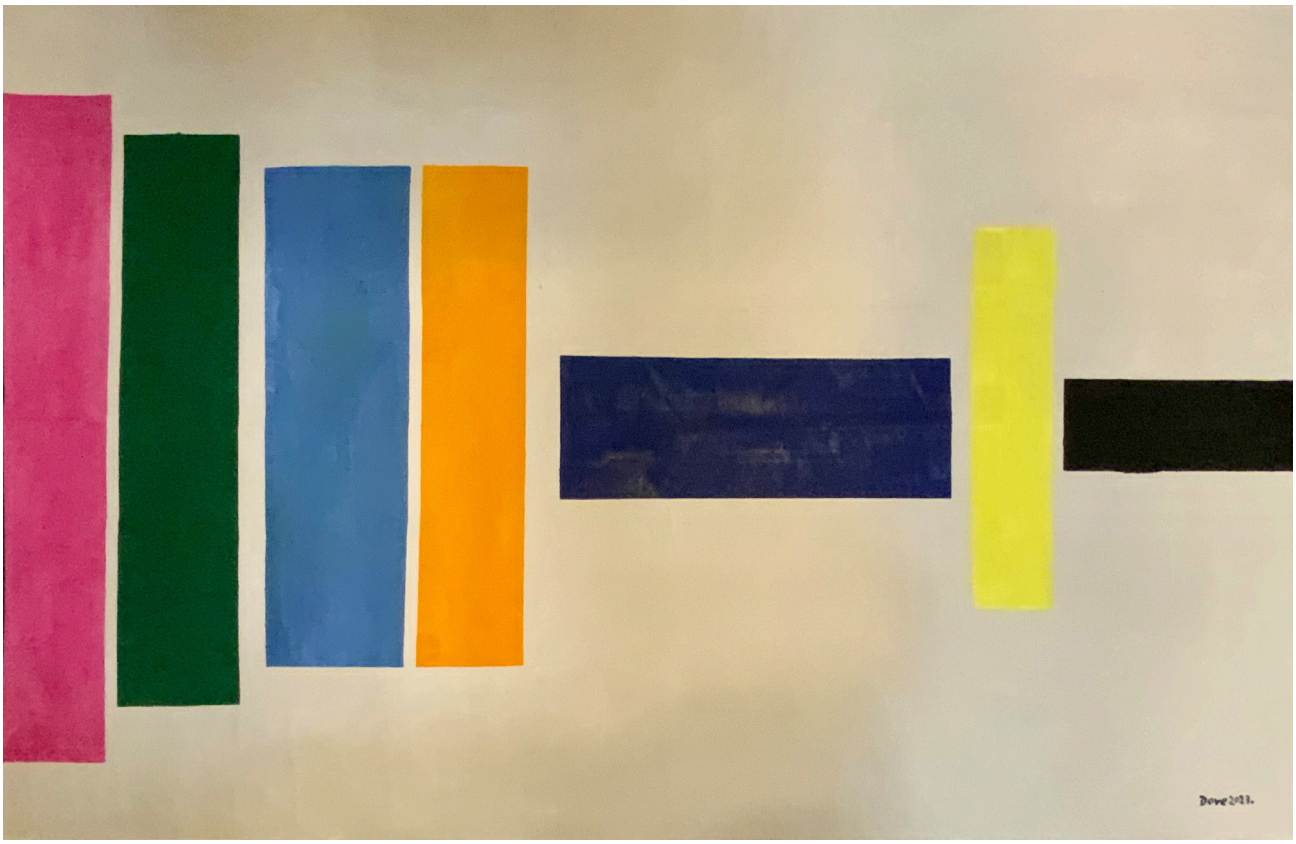


Figure 5. Duofu *.Aboutc B*. Oil painting on canvas, 175×266cm, 2023.

only allude to humanity's original devotional existence under the aegis of the fallen psychic dimension of human existence",[28] i.e., he loses the authentic vision of the pursuit of absolute ultimateness, "having fallen spiritually into mediocrity, poverty, and superficiality".[29] Artistic cognition is thus confined to the "self," unable to open up the vision of the "superego",[30] thus losing the transcendental, absolute, and divine transcendence. The transcendental divinity is annihilated in the clamor of "God is dead!" The ideal spirit of traditional civilization has been destroyed, and pluralistic conflict has become the keynote of the new world. Post-subjectivism's worldview and concept of art have been plunged into a relative and chaotic relationship, and have entered into a "mixed modernity".[31] Strictly speaking, the transcendence in today's artistic cognition is actually weakened.

4. Conclusion

Of course, on the whole, mankind's perception of today's world and art has not developed to complete extremes, and the two kinds of transcendence still exist at the same time. In the context of rational scientific cognition, with the exploration of the universe and the development of quantum mechanics, people have also realized that the world is not only a "mysterious" world in terms of scientific understanding, but also a "divine" world that is beyond natural science and transcends subjectivity. However, it is undeniable that in the modern, contemporary context, namely within the world-picture of post-modernism, post-subjectivism, and pluralism, a worldview of extreme subjectivism and existentialism has indeed developed under the perspective purview of subjective cognition. Nowadays, with the rapid development of science and technology and the constant changes in worldviews and concepts of values, under such unstable conditions, people are extremely prone to losing their sense of security, feeling deeply powerless, and are eager to look for solutions to this problem from the surrounding external environmental relations, thus gradually losing their internal reconstruction ability. This internal weakening of the subject further causes people to emphasize their own subjectivity, namely self-consciousness. In an effort to save themselves, people continuously contemplate what "they themselves" can decide and do. However, as the subject's inner nature weakens or even becomes

absent, this self-consciousness, in its constant search for self, paradoxically heightens the subject's dependence on its relationship with the external world. This paradoxical effect leads to a loss of independence and culminates in negative nihilism. In short, the greater the reliance on external environmental relations, the easier it is to lose the subject's (self) inner nature; the more subjectivity is lost, the more desperately one seeks a way out through these external relations. This forms a vicious cycle that escalates to extremes, ultimately resulting in the loss of the ability to reshape the self (subject) and culminating in nihilism. Nihilism, then, is the extreme form of self that emerges due to the weakening of subjectivity in the post-subjectivist era.

As a result, the absolute, subjectivity-transcending, and transcendental modes of cognition previously pursued by humans have likewise weakened. After encountering the mysteries of scientific reason, this weakened subjectivity has found a new stage in contemporary art. Here, the individual's conceptual explanations and free interpretations have allowed human subjectivity to "blossom" once again. It is worth noting that since the Renaissance and Enlightenment, although artistic cognition has been continuously influenced by subjective reason and has become a harbor for self-redemption of the subject in the post-subjectivist era, tracing back to its roots reveals that art and scientific reason fundamentally differ in their approaches to understanding the world. Science provides a powerful way of grasping the world but is not the only dimension of cognition, nor is it an absolute faith, and it does not encompass all truth. As "a symbolic form of the emotional experiences of living",[32] art is an important means for humans to maintain and pursue the absoluteness of their own existence. It opens up to a realm of absolute meaning that cannot be defined by rational concepts, thus ensuring, to the greatest extent possible, that people can transcend the divides between the relative and the absolute, the finite and the eternal.[33] Therefore, art can provide a space that connects to absolute divinity, overcoming the limitations imposed on human vision by post-subjectivism and even extreme subjectivism. In this space, human beings can set aside reason, break free from the dependencies and constraints of associations with the external world, reshape the subject's interiority, and unlock the potential to transcend subjective cognition. This allows for a return to the contemplation and pursuit of transcendental absoluteness, and even divinity. Thus, to a certain extent, art is a double-edged sword; within it lies both the restrictive nature of extreme subjectivity and the "sacredness" that nurtures and reveals the supersubject. Metaphorically speaking, art is both heaven and hell.

Dr. Li Jinze (1985-) is an artist majoring in sculpture, whose doctoral degree is from the Department of Philosophy at Ludwig Maximilian University of Munich. His research interests encompass the realms of art philosophy, aesthetics, contemporary art, and sculpture. His German publication includes *Der Begriff der Freiheit in der Kunst. Eine philosophische Analyse im Kontext der grundlegenden Entwicklungen der abendländischen und östlichen Tradition* (*The Concept of Freedom in Art: A Philosophical Analysis of the Art Concept in the Context of the Development of Western and Eastern Traditions*), 2024, a work that reflects his commitment to interpreting the essence of Art through the concept of freedom.

Translator: Yao Lingling is a Senior Lecturer in the School of Foreign Studies at the Capital University of Economics and Business in Beijing, China. She earned her doctorate in East Asian Languages and Cultures from the University of Illinois at Urbana-Champaign, USA. Her scholarly work, including research and translations focusing on comparative culture and Chinese art, has been published in Chinese and English.

Editor: Li Congcong

ENDNOTES

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10. Giorgio Stabile, Natur, *Historisches Wörterbuch der Philosophie, Band 6*, ed. J. Ritter and K. Gründer and G. Gabriel (Basel: Schwabe Verlag, 1984), 421.

11. L. B. Alberti, *De re aedificatoria* (Rom, 1452), IX, 5. 10.

12. G. W. F. Hegel, *Werke 13: Vorlesungen über die Ästhetik I* (Frankfurt a. M., 1970), 151.

13.Although there is a theological view that it is impossible to recognize and communicate with God through reason, it will not be discussed here. However, there is no doubt that compared to the ignorance and worship of all "divinities" in the "natural period" of mankind, this rational cognition is transcendent, and people today cannot avoid a certain level of rationality in their perception of God.

14.E. Husserl, *Cartesianische Meditationen,* IV(1931), 30.

15. Ibid., 50.

16. L. Wittgenstein, *Philosophische Untersuchungen* (Frankfurt a. M., 1982), 339.

17. See H.-G. Gadamer, *Hermeneutik : Wahrheit und Methode* (Tübingen 1960), 442-490.

18.M. Heidegger, Holzwege, *Martin Heidegger Gesamtausgabe Band 5*, ed. v. F. Herrmann, (Frankfurt a. M., 1977), 25.

19. M. Heidegger, *Sein und Zeit* (Tübingen, 1967), 219.

20. G. W. F. Hegel, *Philosophie der Kunst oder Ästhetik: Nach Hegel, im Sommer 1826, Mitschrift Friedrich Carl Hermann, Victor vonKehler,* ed. v. A. Gethmann-Siefert and B. Collenberg-Plotnikov (München, 2004), 153.

21.Zha Changping , "On the World-picture Logic [論世界圖景邏輯]", *Journal for Research of Christianity in China*, no. 21, (2023): 13-15.

22. Ibid.

23.Zha Changping, *Humanist Criticism of Contemporary Art* [當代藝術的人文批評], (Nanjing: Jiangsu Phoenix Fine Art Publishing Ltd., 2019), 41-42.

24.Many scholars have interpreted contemporary art as "gainian (conceptual/begriff)" art. In this paper, we use the term "guannian (idea/Idee)" because the ideas conveyed by contemporary art cannot be called "gainian" in the strict sense, whereas the term "guannian" can be consistent with the expression of ideas and the "reflective nature" embodied in contemporary art. "Guannian" corresponds to a strict and clear normativity, whereas "guannian" do not need to be so but can be reflective. Therefore, strictly speaking, using the term "guannian" to translate conceptual is more appropriate.

25.See G. W. F. Hegel, *Werke 14: Vorlesungen über die Ästhetik II* (Frankfurt a. M., 1970), 229-235.

26.See G. W. F. Hegel, *Werke 3: Phänomenologie des Geistes* (Frankfurt a. M., 1970), 512-514.

27.G. Bertram, "Rethinking Hegel's Modern Conception of Art", *Hegel's Political Aesthetics: Art in Modern Society*, ed. Bird-Pollan, S., u. a. (London: Bloomsbury, 2020), 196-211.

28. Zha Changping, *A History of Ideas in Pioneering Contemporary Chinese Art, Volume 1: World Relational Aesthetics* [中國先鋒藝術思想史第一卷世界關係美學], (Shanghai: Shanghai Joint Publishing Co., 2017), 31.

29. Ibid.

30. Zha, *The Cultural Logic of Humanitology*, 64-66.

31. Zha, *A History of Ideas in Pioneering Contemporary Chinese Art*, 61.

32. Zha, *The Cultural Logic of Humanitology*, 135-146.

33. Huang Yusheng 黃裕生 , "What Are the Differences and Boundaries between Science and Art and Religion?", *Contemporary Artists*, no. 2, (2018): 16-19.

世界觀轉變中藝術認知方式的超越性

李金澤

摘　要：人們對藝術的認知不斷發生著變化，這意味著人類藝術觀的發展總是伴隨著突破和超越性。這一認知轉變中的超越性 , 可以追溯到人類對神秘的自然世界的認知探索（人類世界觀）的轉變，即藝術認知的超越性受人類認知世界的方式中的超越性影響。但是 , 從線性的發展來看，所有的突破真的都是後者對前者不斷的、絕對的超越麼？本文以人類世界觀的發展為背景討論藝術認知的超越性，將其分為主體理性認知的、經驗的超越性和超主體性的、超經驗的超越性。從前者的視角來看認知的超越是在不斷繼續的，但是從後者視角來看，人類世界（以及藝術）認知中的超越性的本質實則有所弱化。

關鍵詞：世界觀；藝術觀；自然；神秘；超越性