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The Cultivation of Blandness

Paradoxical Communication in Chinese Literati Painting

Abstract

*In this paper, I explore the motif of “blandness” (píngdàn 平淡) by relating it to the discussion of hardness and softness, farness and nearness, as discussed in the book *The Spirit of Chinese Art* by the modern Chinese philosopher Xú Fùguān 徐復觀. In this way, I hope to look into the significance of blandness in Chinese literati painting. In literati painting, an aesthetic limit-experience is practiced, which has to do with changing states of breath-energy and breathing. It refrains from a mode of creativity that one-sidedly strives for intensity, shock, and provocation. Here “blandness” is understood as a philosophical and aesthetic concept that refers to the cultivation of the ability to leave possibilities unused out of freedom. This sounds absurd if it is assumed that the aesthetics of blandness belongs to the follow-the-current thinking of immanence. In contrast, I propose an understanding of blandness as a realm in which immanence and transcendence, the finite and the infinite paradoxically communicate with each other.*

Keywords

Chinese literati painting, blandness, Xú Fùguān 徐復觀, creativity, paradoxical communication

1. Introduction

Mountain-water painting (*shānshuǐhuà* 山水畫) is, besides the art of writing, the most important field of activity for brush and ink in Chinese literati aesthetics. Theoretically it is closely connected with the Daoist classic *Zhuāngzǐ* 莊子. Accordingly, Xú Fùguān (1903 – 1983) made the following statement in his book *The Spirit of Chinese Art* (*Zhōngguó yìshù jīngshén* 中國藝術精神):

“The emergence of mountain-water painting is the realisation of the teaching of Zhuāngzǐ in human life and art.” (Xú 1966: 243)

Xú is regarded as an important representative of contemporary Neo-Confucianism, specialised in Chinese intellectual history and political thought. He sees in the *Zhuāngzǐ* a tendency not only towards a secluded life in nature but also towards “freedom and liberation of the mind” (*jīngshén de zìyóu jiěfàng* 精神的自由解放), which has aesthetic, as well as ethical and political significance (Xú 1966: 343). Xú has not systematically connected his aesthetic with his political writings, but his discussion of “cultivation and creativity” (*xiūyǎng yǔ chuàngzào* 修養與創造) (Xú 1966: 210) makes such a connection plausible.

Mountain-water painting, understood as an exercise in aesthetic cultivation, moves between the concealed and the manifest. It is the abstention from

colours and expressive effects that opens up a sphere of subtle perception in the diffuse liminal area between “without-being” (*wú* 無) and “with-being” (*yǒu* 有), between “emptiness” (*xū* 虛) and “fullness” (*shí* 實). Aesthetic cultivation thus turns around an “energetic transformation” (*qìhuà* 氣化) in which the manifest emerges out of the concealed and again disappears in concealment. It is the fine shades and barely noticeable transitions between the apparent and the hidden that perception learns to be attentive to. In literati painting, an aesthetic limit-experience is practised, which has to do with changing states of breath-energy.

How is it possible to have an aesthetic that retreats from the creativity that unilaterally seeks intensity, shock, and provocation? Modern European painting is inextricably linked to an aesthetics of force that strives for intensification and transgression. It does not shy away from pursuing and defending the unnatural. In the 19th century, modern painting in Europe began to rebel against the normative order of classicist naturalness, eventually largely breaking with the ideal of natural beauty. From this perspective, Chinese mountain-water painting seems to be caught up in an outmoded and sentimentally idealised experience of nature. This paper takes a different view, influenced by aesthetic considerations in the context of Critical Theory, where scholars such as Theodor W. Adorno and Gernot Böhme have attempted to rethink the aesthetics of nature as a field of contemporary aesthetics (Böhme 1989: 2003). Adorno’s aesthetic theory opposes the cult of shock and transgression associated with Baudelairean modernity, insofar as it encourages, consciously or unconsciously, “the ideal of the uninhibited, forceful, creative human being”, a “blind rage of making” and the inability “to let possibilities go unused out of freedom” (Adorno 1997/4: 178–179).

2. When Contradictory Qualities Breathe Together

The Chinese art of writing may be appealing, even without knowledge of the Chinese written language. Its deeper understanding, however, remains inseparable from learning it, and this causes great difficulties to latecomers who do not begin learning the language until they reach adult age. Mountain-water painting can have a life-changing effect, which is somewhat more direct: it is a gentle yet emphatic call to live a life between mountain and water. The depiction of such a life is a motif that has tirelessly varied: Wanderers on narrow mountain paths; literati “sitting alone” (*dúzùo* 獨坐) in a pavilion, in an airy house, by a river, or in a boat and contemplating the surrounding landscape, absorbed in reading or playing a musical instrument; a conversation among friends while watching a waterfall. Part of a painting by Huáng Gōngwàng 黃公望 (1269 – 1354) offers a glimpse into such a state.

At one point in his eulogy of blandness, François Jullien discusses the relationship between the “classical” and the “bland” work of art and quotes André Gide:

“A work of art is complete when it is initially imperceptible, when it goes almost unnoticed; it is the *expression of a balance in which ‘the most contradictory qualities’ ‘breathe’ together.*” (Jullien 1991: 122; my emphasis)

Jullien rightly observes that blandness means much more than a “moral of discretion [*discretion*]”, because it is “rooted in a ‘metaphysical’ intuition”, as he says, even with his usual reservation about the use of the concept

“metaphysics” in a Chinese context (Jullien 1991: 123). He calls this intuition one of “fundamental neutrality of the world”, which he sees as connected with the Chinese experience of the “center/middle” and the “way” (Jullien 1991: 124).



Image 1: Huáng Gōngwàng 黄公望, *Dwelling in the Fùchūn-Mountains* (*Fùchūn shānjūtú* 富春山居圖), National Palace Museum, Taipei [detail].

Blandness pertains to the question of freedom that opens up the possibility to *let* contradictory qualities *breathe* together. From an aesthetic perspective, it is important to keep in mind that the normative significance of blandness emerges from practicing the freedom of letting possibilities unused. Blandness refers to an aesthetic practice that transforms the drives of breath-energy from within. Insofar as blandness lets most contradictory qualities breathe together, it can be understood as a condition for communicative practice of irreconcilable forces that I call *paradoxical communication*. As a communicative practice, the aesthetic cultivation of “breathing together” has normative significance and is ethically meaningful. In this context, “centre/middle” and “way” must not be understood as static, just as “without-being” or “emptiness” do not denote a “neutral” zero point, but are always internally related to “with-being” and to “fullness”. When the cultivation of *transformative subjectivity* and *paradoxical communication* are connected, a philosophical horizon emerges which can make it understandable why “blandness calls for the conversion of existence” (Jullien 1991: 123). It is an invitation to deeply change one’s life, to engage in an aesthetic and ethic or *aisthetic* “conversion” without “faith” in any monotheistic sense.

On the motif of “tastelessness” in China, Jullien writes:

“Its transcendence does not end in another world, but is lived in the mode of immanence itself (from this perspective, the two terms finally stop being opposed to each other). Blandness is this experience of ‘transcendence’ reconciled with nature and: released from faith.” (Jullien 1991: 127)

Considering Jullien’s interpretation of the Chinese “thinking of immanence” as conformism, his “eulogy” to blandness sounds poisonous. Underlying

the apparent praise there is a sharp criticism of “thinking and aesthetics in China”. Jullien turns out to be a master of that indirect, discreet or “allusive” speech which he carefully studied for his book on Chinese poetry (Jullien 2003). According to the Chinese proverb, his praise is like “a needle hidden in cotton” (*mián lǐ cáng zhēn* 綿裡藏針). However, the logic of “outer softness and inner hardness” (*wài róu nèi gāng* 外柔內剛) contained therein has a meaning that goes beyond the field of strategy. The “hard” and the “soft” belong to the basic vocabulary of the *Book of Changes*. Therefore, their aesthetic use is not surprising. The poet, calligrapher and politician Sū Shì 蘇軾 (1037 – 1101), for example, has described the peculiarity of his brush writing as “iron in cotton” (*mián lǐ tiě* 棉裡鐵).

In the following two sections, I will further explore the motif of blandness by relating it to the discussion of the “contradictory qualities” of hardness and softness (section 3), as well as farness and nearness (section 4). My discussion will mainly refer to related reflections in the above-mentioned book, *The Spirit of Chinese Art* by Xú Fùguān. In this way, I hope to clarify what it means to understand blandness as an “experience of ‘transcendence’ reconciled with nature and: released from faith”.

3. Hardness and Softness (*gāng róu* 剛柔)

In the last part of his *The Spirit of Chinese Art*, Xú Fùguān criticises the painter and influential painting theorist Dǒng Qíchāng 董其昌 (1555 – 1636), who introduced the distinction between a northern and southern school of painting. “Northern school” refers to professional court painting and “Southern school” to literati painting, mostly done by amateurs, which Dǒng associates with the aesthetics of blandness. Xú’s objections are not fundamentally directed against the connection between literati painting and blandness, but rather against Dǒng’s all too “soft” understanding of blandness. This kind of criticism also holds for Jullien’s interpretation of blandness, which he associates with changeability, subjectlessness, positionlessness, indeterminacy, in-difference and virtuality. What seems to be overlooked here is that the cultivation of energetic transformation through blandness not only moves *between* softness and hardness but also between positionlessness and position, between indeterminacy and determinacy, between in-difference and differentiation, between virtualisation and actualisation. Despite all the sympathy that Jullien shows for the aesthetics of blandness, in the end he sees in it little more than the aesthetic idealisation of political conformism and lack of criticism, which he sweepingly imputes onto the “Chinese literati”.

Xú, on the other hand, emphasises that the moment of “softness” (*róu* 柔) in the teachings of Lǎozǐ and Zhuāngzǐ cannot be separated from “hardness and greatness”, from what he calls a “hard-great breath energy” (*gāngdà zhī qì* 剛大之氣), and that therefore the “cultivation level of blandness” (*píngdàn de jìngjiè* 平淡的境界) intertwines softness and hardness, or a soft and a hard attitude to life (Xú 1966: 412). Zhuāngzǐ, in Xú’s example, turned down the offer of employment by the King of Chǔ and thus adopted an escapist, soft attitude (Ziporyn 2020: 141). But doesn’t the fearless determination of this attitude also testify to hardness? This moment of hardness/toughness, which Xú also finds expressed in Zhuāngzǐ’s literary style, does not detract from its “spirit of blandness” (*píngdàn de jīngshén* 平淡的精神) (Xú 1966: 462). Xú criticises Dǒng Qíchāng for defining the bland as merely “the correspondence

with natural and shaded [feminine] soft beauty” (*hé yú zìrán yīnróu zhī měi de shì dàn* 合於自然陰柔之美的是淡), while neglecting its “sunlit [male] hard beauty” (*yánggāng zhī měi* 陽剛之美) (Xú 1966: 463). How are soft and hard blandness expressed in ink painting? I will attempt to answer this question by discussing two paintings in which the two tendencies are especially obvious. Characteristic examples of soft or even weak blandness are Dǒng Qíchāng’s own paintings, where one can find an expression of the tendency described by Xú Fùguān. Here, however, I will refer to the work of Huáng Gōngwàng, considered one of the four great masters of the Yuán period (1271 – 1368) and one of the major representatives of literati painting, highly esteemed by Dǒng. At first glance, what we see in the mountains of Huáng’s *Nine Pearly Peaks in Green* (*Jiǔ zhū fēng cuì tú* 九珠峰翠圖) are subtle shades of ink that interconnect and overlap.



Image 2: Huáng Gōngwàng, *Nine Pearly Peaks in Green* (*Jiǔ zhū fēng cuì tú* 九珠峰翠圖), National Palace Museum, Taipei.

This work differs from Huáng’s most famous painting, *Dwelling in the Fùchūn Mountains* (*Fù chūn shān jū tú* 富春山居圖), where the long structural lines remain rather discrete. Here, the gaze drifts over the slightly winding stream that gradually narrows from the lower edge inwards and upwards, to a house in the depths of the painting, hinted at with just a few brush strokes

and overshadowed by interlocking mountains towering around it. Several peaks on the left side of the painting become flatter on the right side towards the distance and fade away into pale hills. A closer look reveals that the basic structure of the painting consists of two diagonal lines that cross at the center, on the site of the house, one of which runs from the front right angle to the rear left and the other from the front left to the rear right. The second line seems to have a certain priority, inasmuch as the tree leaves painted with dense ink at the front left indicate a closeness that dawns into far distance in the upper right corner of the painting, a distance that is accentuated by the emptiness of the upper right corner.

Adding to these constructive pictorial elements is the painter's extraordinary differentiation in his use of water and ink. This subtle differentiation imbues the painting with a liveliness that renders the image "inexhaustible". In contrast, the artistic means are not exhausted and great restraint is exercised in dealing with strong and quick effects. Not exhausting the possibilities and leaving them unused points to the motif of "rest-letting" (*ràngyú* 讓餘; *Restlassen*) which manifests as letting emptiness breathe freely in the painting, giving it a sense of infinity and limitlessness.

An example of hard blandness is Hóng Rén's 弘仁 (1610 – 1664) *Wondrous Yellow Sea* (*Huánghǎi língqí* 黃海靈奇). Hóng's art follows the tradition of Ní Zàn 倪瓚 (1301 – 1374), who, along with Huáng Gōngwàng, is considered one of the masters of bland painting of the Yuán period.



Image 3: Hóng Rén 弘仁, *Wondrous Yellow Sea* (*Huánghǎi língqí* 黃海靈奇) (Cai 2001: 198).

Hóng confers a hardness to blandness, in whose “dry-bitter” (*kǔsè* 苦澀) tone one may miss the lively changeability through which the first impression of deficiency and emptiness of a bland work of art turns out to be deceptive, only to gradually give way to the perception of plenitude and inexhaustibility. The structure of this painting, however, does not reveal the two-fold farness of Ní Zàn’s paintings. The steeply rising cliff in the foreground makes the work more reminiscent of the massive mightiness of mountains in some famous paintings of the Northern Sòng period, to which Xú Fùguān alludes when discussing “hard beauty”. Compared to Guō Xī’s 郭熙 (c. 1020 – 1090) *Early Spring* (*Zǎochūn tú* 早春圖), in Hóng Rén a stark impoverishment is immediately noticeable. The tree in the foreground appears dead, quite different from the trees that burst into life again in spring, stretching like fingers towards the sky in Guō Xī’s painting. There is also an abrupt sharpness of the elongated contour lines and the surface of the mountain, which has only scarce vegetation, as the dry brush strokes indicate. In this deserted landscape, the house and pavilion appear more uncanny than homely, reinforcing the atmosphere of cold loneliness that was already present in Ní Zàn’s paintings.

The constructive impoverishment of the painting and the dryness of the techniques of ink and brush can also be read as an artistic confrontation with the historical-cultural suffering caused by the turbulent transition from the Míng to the Qīng period. The reduced liveliness, however, does not let the picture sink into despair. The hard, but at the same time, fragile-looking tenacity of the lines rather allows the painting to be seen as a gesture of unyieldingness, in which blandness and resistance meet.

4. Farness and Nearness (*yuǎn jìn* 遠近)

Xú Fùguān’s perspective can be understood as an attempt to place the aesthetic tendency expressed in the influential writings of Dǒng Qíchāng in a broader cultural and socio-historical context. For Xú, the distinction between the Northern and Southern schools of painting indicates an emphasis on the “techniques of selfish adaptation to the world” (*yìngshì zìsī zhī shù* 應世自私之術), to which, in the field of painting, is added the rejection of the “hard-sinew school” (*gāngjìn yī pài* 剛勁一派). In Xú’s eyes, due to this tendency, which he relates to intellectual decline, painting fell prey to a palatable play with brush and ink that overlooks human life, society, and nature alike:

“Dǒng’s distinction of school directions has caused the degeneration of the character of artists, under the conditions of the system of civil service examinations. It follows that whoever cannot be hard cannot be soft. The so-called ‘bland’ can then only descend to shallow superficiality.” (Xú 1966: 464)

Taking his view to a level of greater philosophical abstraction, Xú describes blandness as “the point of connection where the finite communicates with the infinite” (*dàn shì yóu yǒuxiàn yǐ tōngxiàng wúxiàn de liánjiēdiǎn* 淡是由有限以通向無限的連接點; Xú 1966: 416). But what does “the infinite” mean? Instead of thinking of the religiously connotated infinity of a supreme being, Xú refers to the motif of “farness” (*yuǎn* 遠), which is expressed in many ways in literati aesthetics, not only in painting but also in poetry, music, calligraphy, and the art of garden design.

For Xú, Zhuāngzǐ describes a movement in which “the spirit leaps from the bondage in the finite to the freedom of the infinite” (Xú 1966: 343). In

“Transcendence of the secular” (*shìsú de chāoyuè* 世俗的超越), in the sense of transcending inner-worldly meanness and vulgarity, the secular in itself and out of itself produces transcendence. Life between mountain and water makes it possible “to transcend the world and renounce vulgarity” (*chāoshì juésú* 超世絕俗) but, at the same time, to gain the strength to face the challenges of the “inter-human world” (*rénjiān shì* 人間世). This relation between the human and the natural world is what, according to Xú Fùguān, mountain-water painting responded to. It allows us to attain “farness” in relation to everydayness, which might foster tendencies to escape from this ordinary world. But farness also enables freedom and detachment that allows us to critically engage with social and political problems near at hand.

Xú sums up his thoughts on the meaning of “farness” as follows:

“Farness is the extension of what is formed and material in mountain-water [painting]. This extension follows the visual perception of a person which unexpectedly shifts into the imaginary. Because of this shift, what is formed and material in mountain-water [painting] communicates directly with the empty without [*xūwú* 虛無], the finite communicates directly with the infinite; in the unity of visual perception and the imaginary, a person clearly grasps the realm of moving from reality into transcendence. Within this realm, what is formed and material in mountain-water [painting] allows the faraway without [*wú* 無] to emerge. This without, however, is not a void without [*kōngwú* 空無, or: nothing], but rather the cosmic source of the power and meaning of life, pulsating in the mist between the concealed and the manifest. The faraway without of mountain-water [painting] then reversely allows what is formed and material to emerge, and that is an instance of transformation that communicates and resonates with the cosmos.” (Xú 1966: 345–346)¹

I quoted this passage to give at least a cursory impression of the language in which an important Chinese philosopher of the 20th century interconnected literati painting and the philosophical motif of *farness in nearness* or *immanent transcendence*. In the context of contemporary Neo-Confucianism, Xú takes a position that lets the farness of “transcendence” emerge out of the nearness of “immanence”. In his understanding of Chinese art, however, he shows an “idealistic” tendency that strongly emphasises the spirit and spiritual freedom in a way that tends to hollow out the sensual and material dimension of blandness. I instead would like to interpret his definition of blandness as “the point of connection where the finite communicates with the infinite” in such a way that aesthetic-ethic or *aisthetic* cultivation of energetic transformation is a constant movement *between* the world of the bodily-formed and the spiritual-formless, the finite and the infinite, or the immanent and the transcendent. For Xú, the necessity of transcendence as a normatively charged *upward* movement of sublimation is beyond question. His discussion, however, opens the possibility for an understanding of blandness as paradoxical communication between nearness and farness, the physical and the spiritual,

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「遠是山水形質的延伸。此一延伸，是順著一個人的視覺，不期然而然的轉移到想像上面。由這一轉移，而使山水的形質，直接通向虛無，由有限直接通向無限；人在視覺與想像的統一中，可以明確把握到從現實中超越上去的意境。在此一意境中，山水的形質，烘托出了遠處的無。這並不是空無的無，而是作為宇宙根源的生機生意，在漠漠中作若隱若現地躍動。而山水遠處的無，又反轉來烘托出山水的形質，乃是與宇宙相通相感的一片化機。」

the finite and the infinite. This communication relates energetic transformation with freedom.

The evocation of farness in mountain-water painting is part of the formed-immanent landscape. It contains, however, within itself the potential for a spiritual-transcendent shift, which is the extension of the sensible that transits to the super-sensible (*chāogǎnxìng* 超感性) by way of imagination. Xú describes this transition as one from physical “farness” to the meta-physical “without”. But he emphasises that the “without” (*wú* 無) is not a “void without” or “nothingness” – Xú uses here, in a critical turn against Buddhism, the Buddhist term *kōngwú* 空無 – but an “empty without”, which constitutes a moment of energetic transformation and is linked to the Daoist term *xūwú* 虛無.

5. Conclusion

This paper tried to explore the motif of blandness by relating it to breath-energy and the paradoxical communication between hardness and softness, farness and nearness. Blandness pertains to the possibility to *let* those “contradictory qualities” *breathe* together. In this sense, blandness can be understood as a philosophical and aesthetic concept that refers to the possibility to think freedom differently. The aesthetic cultivation of blandness embodied in mountain-water painting entails the tendency to counter-turn the hard strive for creative transgression into the softness of the ability to leave possibilities unused, and the far-reaching search for spiritual transcendence into the subtlest attention for concrete nearness and everyday immanence. This perspective makes it possible to interpret the *aesthetics of blandness* as an attempt to free subjectivity from the spell of transgressive creativity. As creative activity connects to an *ēthos* of blandness and develops the ability to let go and leave possibilities unused, blandness becomes conceivable as a way to think individual and social freedom differently.

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Kultiviranje blagosti

Paradokсна komunikacija u kineskom slikarstvu učenjaka

Sažetak

U ovome članku, istražujem motiv »blagosti« (píngdàn 平淡) povezujući ga s raspravom o tvrdoći i mekoći te udaljenosti i blizini, kako je razmatrano u djelu Duh kineske umjetnosti modernog kineskog filozofa Xú Fùguān 徐復觀. Nadam se da ću na taj način proučiti značenje blagosti u kineskom slikarstvu učenjaka. U slikarstvu se učenjaka prakticira estetski granični doživljaj vezan za promjenjiva stanja energije daha i disanja. Uzdržava se od načina kreativnosti koji jednostrano teži intenzitetu, šoku i provokaciji. Ovdje se pod pojmom »blagosti« podrazumijeva filozofijski i estetski koncept koji se odnosi na kultiviranje sposobnosti slobodnog ostavljanja neiskorištenih mogućnosti. Ovo zvuči apsurdno ako se pretpostavi da estetika blagosti pripada konformističkom mišljenju imanencije. Nasuprot tome, predlažem shvaćanje blagosti kao područja u kojem imanencija i transcencija, konačno i beskonačno paradokšno komuniciraju jedno s drugim.

Ključne riječi

kinesko slikarstvo učenjaka, blagost, Xú Fùguān 徐復觀, kreativnost, paradokсна komunikacija

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Die Kultivierung der Fadheit

Paradoxe Kommunikation in der chinesischen Literatenmalerei

Zusammenfassung

Dieser Beitrag ist dem Motiv der „Fadheit“ (píngdàn 平淡) gewidmet. Ich erörtere es, indem ich es mit der Diskussion von Härte und Weichheit, Ferne und Nähe in Verbindung bringe, die im Buch Der Geist der chinesischen Kunst des modernen chinesischen Philosophen Xú Fùguān 徐復觀 entfaltet wird. Auf diese Weise möchte ich der Bedeutung von Fadheit in der chinesischen Literatenmalerei nachgehen. In dieser wird damit eine ästhetische Grenzerfahrung eingeübt, die mit wechselnden Zuständen von Atem-Energie und Atmung zu tun hat. Sie verzichtet auf eine Art der Kreativität, die einseitig nach Intensität, Schock und Provokation strebt. Im Folgenden wird „Fadheit“ als ein philosophischer und ästhetischer Begriff verstanden, der sich auf die Kultivierung der Fähigkeit bezieht, Möglichkeiten aus Freiheit ungenutzt zu lassen. Das mag absurd klingen, solange unterstellt wird, dass die Ästhetik der Fadheit zum Konformismus eines Denkens der Immanenz gehört. Im Gegensatz dazu schlage ich ein Verständnis von Fadheit als einem Bereich vor, in dem Immanenz und Transzendenz, das Endliche und das Unendliche auf paradoxe Weise miteinander kommunizieren.

Schlüsselwörter

chinesische Literatenmalerei, Fadheit, Xú Fùguān 徐復觀, Kreativität, paradoxe Kommunikation

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La culture de la fadeur

La communication paradoxale dans la peinture de lettrés chinoise

Résumé

Dans cet article, j'explore le motif de la « fadeur » (píngdàn 平淡) en le reliant à la discussion sur la dureté et la douceur, la distance et la proximité, telle qu'elle est abordée dans le livre L'esprit de l'art chinois du philosophe chinois moderne Xú Fùguān 徐復觀. De cette façon,

j'espère de me pencher sur la signification de la fadeur dans la peinture des lettrés chinois. Dans la peinture lettrée, on pratique une expérience limite esthétique, qui est liée aux états changeants de souffle-énergie et de respiration. Elle s'abstient d'un mode de créativité qui vise unilatéralement l'intensité, le choc et la provocation. Ici, la « fadeur » est comprise comme un concept philosophique et esthétique qui fait référence à la culture de la capacité de laisser des possibilités inutilisées par liberté. Cela peut sembler absurde si l'on suppose que l'esthétique de la fadeur fait partie de la conformisme d'une pensée de l'immanence. En revanche, je propose une compréhension de la fadeur comme une sphère dans laquelle l'immanence et la transcendance, le fini et l'infini communiquent paradoxalement entre eux.

Mots-clés

la peinture de lettrés chinoise, fadeur, Xú Fùguān 徐復觀, créativité, communication paradoxale