

TRANSCENDENS: OM KUNST, TEKNIK OG VERDENSÅBENHED



INSTITUT FOR
KULTUR OG SAMFUND
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ADJUNKT



INDLEDNING

- Udgangspunktet for dette foredrag:
 - Ikke historisk, kunst- eller teknologihistorisk
 - Ikke moral filosofisk
 - Ikke teologisk (eller bioteknologisk, "utopisk" håb)
- Men filosofisk antropologisk
 - ... en spørgen til kunst og teknik i forhold til mennesket

KANTS FIRE SPØRGSMÅL

What can I know? What ought I to do? What may I hope? What is man? Metaphysics answers the first question, morals the second, religion the third, and anthropology the fourth. Fundamentally, however, we could reckon all of this as anthropology, because the first three questions relate to the last one. (Kant 1992: 538)

INDLEDNING

- ... en spørgen til kunst og teknik i forhold til mennesket og menneskets væsen
- ... en spørgen der gennem en undersøgelse af kunstens og teknikkens væsentlige plads i den menneskelige eksistensform udforsker menneskets grundlæggende væren-i-verden.
- Grundbegrebet: transcendens
 - Ikke det transcendentale (Gud e.l.)
 - Ikke det transcendentale (mulighedsbetingelser)
 - Men, en **grundbevægelse** i den menneskelige eksistensform, dvs. en **overskridelse af det givne**.

1. DET NATURLIGE OG DET KUNSTIGE



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Some things exist, or come into existence, by nature [physei]; and some otherwise. Animals [zoa] and their organs, plants, and the elementary substances – earth, fire, air, water – these and their likes we say exist by nature. For all there seem distinguishable from those that are not constituted by nature; and the common feature that characterizes them all seems to be that they have within themselves a **principle of movement (or change) and rest [archen kineseos kai staseos]...**

(Aristotle, *Physics* II.i)

” An inquiry into physis ” must embrace both the purpose or end [telos] and the means to that end. And the ‘Nature’ [physis] is the goal for the sake of which the rest exist; for if any systematic and continuous movement is directed to a goal, this goal is an end in the sense of the purpose to which the movement is a means. (Ibid II.ii)

” (A confusion on this point betrayed the poet into the unintentional comic phrase in reference to a man’s death: ‘He has reached his end, for the sake of which he was born.’ For the ‘goal’ does not mean any kind of termination, but only the best.) For in the arts [techne], too, it is in view of the end that the materials are either made or suitably prepared, and we make use of all the things that we have at our command as though they existed for our sake; for **we too are, in some sort, a goal ourselves.** (Ibid)

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- **Physis:** det der vokser frem og bevæger sig i hht. en indre arché
 - **Techné:** Det der frembringes i hht. en ydre arché
 - **Mennesket:** Er som zoon natur, det har et naturligt telos, og det gør brug af og frembringer ”teknologi” som om verden eksisterede for dets formåls skyld.
 - **Hvordan står det til med menneskets physis og dets forhold til sit eget ”naturlige” telos?**

” **Virtue**, then, being of two kinds, intellectual and moral, intellectual virtue in the main owes both its birth and its growth to teaching (for which reason it requires experience and time), while moral virtue comes about as a result of habit, whence also its name (ēthikē) is one that is formed by a slight variation from the word ethos (habit). From this it is also plain that **none of the moral virtues arises in us by nature; ... [however] nothing that exists by nature can form a habit contrary to its nature.** For instance the stone which by nature moves downwards cannot be habituated to move upwards, not even if one tries to train it by throwing it up ten thousand times; nor can fire be habituated to move downwards, nor can anything else that by nature behaves in one way be trained to behave in another. **Neither by nature, then, nor contrary to nature** do the virtues arise in us; rather we are adapted by nature to receive them, and are made perfect by habit.

(Nicomachean Ethics, II.i)

2. DET NATURLIGT KUNSTIGE MENNESKE



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Considered as a naked, instinctless animal, the human being is the most miserable of beings. Here there is no obscure, innate drive which pulls him into his element and into his circle of efficacy, to his means of subsistence and to his work. No sense of smell or power to scent which pulls him towards plants so that he may sate his hunger! No blind, mechanical master craftsman who would build his nest for him! Weak and succumbing, abandoned to the contention of the elements, to hunger, to all dangers, to the claws of all stronger animals, to a thousandfold death, he stands there!, lonely and alone!, without the immediate instruction of his creatress [nature] and without the sure guidance of her hand – thus, lost on all sides. (Herder 2004 [1772]: 127-8)

But as vividly as this picture may be painted out, it is not the picture of the human being – it is only a single side of his surface, and even that stands in a false light. If understanding and awareness [Besonnenheit] is the natural gift of his kind, this had to express itself immediately when the weaker sensuality and all the poverty of his lacks expressed itself. The instinctless, miserable creature which came from nature's hands so abandoned was also from the first moment of the **freely active, rational creature** which was destined to help itself, and inevitably had the ability to do so. All his shortcomings and needs as an animal were **pressing reasons to prove himself with all his forces as a human being...**

If now it has been proved that not even the slightest action of his understanding could occur without a characteristic word, then the first moment of taking-awareness [Besinnung] was also the moment for the inward emergence of language. (Herder 2004 [1772]: 127-8)

ARNOLD GEHLEN (1904- 1976)

- Msk geråder i grundlæggende **mangel** hvad angår biologisk specialisering.
- Dette "biologiske" **underskud** opleves dog med det samme som et **foruroligende overskud**.

MANGELVÆSENET OG DETS *ANTROPOTEKNIK*

Mangelvæsen i forhold til verden

- Overstimulans
- Distancering
- Ting, Sprog

Mangelvæsen i forhold til sig selv

- Tilskyndelsesoverskud
- Formgivning
- karakter

Mangelvæsen i forhold til andre

- Instinktmangel
- Ritualisering
- Institutioner

MAX SCHELER (1874-1928)

Et "åndligt" væsen er altså ikke længere drifts- og omverdensbundet, men "omverdensfri" og, som vi vil kalde det, "**verdensåbent**": et sådant væsen har "verden." Et sådant væsen formår endvidere at **ophæve** de modstands- og reaktionscentre – som ... dyret må gå fuldstændigt ekstatisk op i – til "genstande" og principielt at begribe disse genstandes essens [*Sosein*], uden den indskrænkning som denne genstandsverden eller dens givethed ellers udgør for det vitale driftssystem og de gennem dette forudskikkede sansefunktioner og sanseorganer.

Max Scheler, *Die Stellung des Menschen im Kosmos* (min oversættelse, RD)

SCHELER - VERDENSÅBENHED

Det er en af den menneskelige naturs successive opbygnings skønneste frugter, at man kan vise med hvilken indre nødvendighed mennesket, i *samme* øjeblik som det gennem verdens- og selvbevidsthed og gennem objektivering af dets egen natur... er blevet menneske, også **må** fatte den mest **formale ide om en oververdenslig, uendelig og absolut væren**. Har mennesket først én gang stillet sig *ud* af den samlede natur og gjort den til sin genstand – ja, det hører jo simpelthen til dets **væsen**, til selve **menneskegenesen** – så må det også ligesom vende blikket og spørge: Hvor står så jeg? Hvad er mit ståsted?

Max Scheler, *Die Stellung des Menschen im Kosmos* (min oversættelse, RD)

” The boundlessness of the human being [Die Schrankenlosigkeit des menschlichen Wesens], anchored in his specific life structure though he may be, allows us to speak of the homo absconditus, because he knows the limits [Grenzen] of his boundlessness and thereby grasps himself as unfathomable. Open to himself and to the world, he recognizes his own concealment.

(Plessner 1969 [1983]: 501 [357], translation modified and emphasis added)

” The concealment of man from himself as well as from his fellow men... is the somber side [die Nachtseite] of his openness to the world.

(1969 [1983]: 503 [359])

3. VERDENSÅBENHED



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DEN TIDLIGE HEIDEGGER

- Verdens verdenslighed:
 - Bevendthed
 - Henvisningssammenhæng
 - Betydningsfuldhed
- Dasein og brugstøjet (techné) er det analytiske fokuspunkt

DEN SENERE HEIDEGGER

- Kunstværket og teknikken som afdækningsmodi
- **Kunstværkets oprindelse:**
 - Kunstværket (og senere "tingen", som fokus punkt)
 - Værket iværksætter sandheden
 - Åbner en verden for beskuerne (det græske tempel, 9-11 etc.)
 - Værkets væsen er **poietisk**
 - Det poietiske er det sproglige – i betydningen afgræsning og opridsning af mening
- **Teknikkens væsen**
 - Teknikkens væsen er Gestell
 - Alt er stående bestand, middel for noget andet (slet uendelighed)
 - Men også dette er værensafdækning; også således **poietisk**

POIESIS OG MENNESKETS INVOLVERING I SELVE VERDENSÅBNINGEN

- Ifølge Heidegger:
- Både **physis** og **techné** er varianter af **poiesis** ”frembringelse”
- Dette poietiske finder vi i sproget (logos)

AFRUNDING

- Grundlæggende spørgsmål: Kunsten og teknikken i forhold til menneskets væsen
- Aristoteles om physis og techne og menneskets ”etiske” supplement
- Den tyske filosofiske antropologi:
 - mangel og overskud fører til antropoteknikker og opbyggelse af omverden (Gehlen)
 - Men også mere radikalt: Transcendering af omverden og verden som sådan (Scheler og Plessner)
- Heidegger om verdensåbningens ontologi
 - Al det værende har for dets fremtrædelse brug for menneskets engagement
 - Physis og techné er begge variationer af poiesis – dvs. afdækningsmodi
 - Poiesis er knyttet til sproget



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