



内容简介

本书由长期从事英语一线教学,及长期从事艺术设计教学和艺术研究的大连工业大学教师共同主编。全书共分为审美与艺术、设计原理、室内设计、家具设计、景观与建筑、服装设计六个部分。本书系统性强,文中穿插了大量的精美图片,可以开阔和拓展使用者的专业知识、思维。教师可以根据学生的专业课程内容,选择性地使用课文,每篇课文之后都附有单词、词组解释,课文注释和问答题等供学生参考和检测,有助于学生提高阅读、翻译艺术设计类英语文献的水平,增强用英语表达所学艺术设计专业知识的能力。全书的内容经过精心挑选,语言准确、规范,结构通俗实用。本书可供本科及高职院校学习艺术设计专业英语的学生使用,也可供艺术设计爱好者、英语爱好者和其他读者学习使用。

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前言

Foreword

随着中国与国际交流的日益加强,艺术设计教育得到了蓬勃发展,中国的艺术设计教育正处在一个充满活力的时期。了解西方文化艺术设计的精髓,掌握国际艺术设计的最新动态,是每个从事艺术设计及相关工作的人员的追求。实践中,对艺术设计专业英语词汇和语法结构的理解与掌握,常常困扰着设计师、相关研究及学习人员。《艺术设计专业英语》在强调艺术设计专业英语术语及用法的基础上,突出了对艺术专业英语文献资料的解读,其目的是提高各层次人员阅读、翻译、交流和沟通的能力,同时该书还关注了艺术设计的未来发展趋势及新的艺术设计视觉语言发展的方向。《艺术设计专业英语》参考了国内外专业网站、中英文专业资料和专业英语教材,准确、规范、地道的用语,方便专业设计人员结合我国传统文化的底蕴和特色去学习和把握西方发达国家的现代设计教育体系、最新理念及当代最新的设计与人文思想的成果,力求达到英语学习与艺术设计专业学习相结合的目的。

《艺术设计专业英语》取材广泛,内容、结构通俗实用。全书分为审美与艺术、设计原理、室内设计、家具设计、景观与建筑、服装设计。第一部分共有5课,探讨了艺术的一些核心问题,为学生进一步的专业学习打下一个宏观框架及提供引导。第二部分共有10课,系统地阐述了设计理论的相关内容,涵盖什么是好的设计、点、线、形、动态、色彩、色彩心理学、图案及纹理和设计的原则等基本理论,为学生的进一步学习提供理论框架。第三部分由4课组成,探讨了室内设计的历史沿革、三种室内空间设计、优秀室内设计师所具有的特质及室内设计心理学。第4部分由4课组成,涵盖家具历史与风格、家具的分类、家具的布置和家具材料四个方面。第五部分由4课构成,分别是景观设计的起源和发展、景观设计的要素、景观类型和建筑欣赏。第六部分由3课组成,分别是世界时尚产业、21世纪初的时尚、可持续发展的时尚等。文中涉及了各类艺术设计的历史与背景、设计的渊源及流派、设计名家及技巧等。注重艺术设计理论的基本术语、词汇等的应用,由浅入深,知识

性与趣味性并重。相信本书会大大增强学生的艺术修养及专业素养。

《艺术设计专业英语》一书共包含6部分,每部分探讨一个主题。每部分由3到10篇课文组成,每课由单词、词组解释,课文注释和问答题等组成。为了方便教学,文中穿插了大量精美的图片,图文并茂,系统性强,取材新颖,结构层次清晰,便于开阔和拓展学生的专业知识和思维。教师也可根据学生学习的专业课程内容,选择性地使用课文,对学生正在学习的专业课程起参考辅助作用,帮助学生提高用英语表达所学艺术设计专业知识的能力,逐步提高阅读、翻译艺术设计类专业文献的水平。

编者

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Section I
Aesthetics and Art
审美与艺术

Lesson One What Is Aesthetics?

Aesthetics is a branch of **philosophy** dealing with the nature of art, beauty and taste, with the creation and appreciation of beauty. It is more scientifically defined as the study of **sensory** or sensori-emotional values, sometimes called judgments of **sentiment** and taste. More broadly, scholars in the field define aesthetics as critical **reflection** on art, culture and nature.

More specific aesthetic theory, often with practical implications, relating to a particular branch of the arts is divided into areas of aesthetics such as art theory, literary theory, film theory and music theory. An example from art theory is aesthetic theory as a set of principles underlying the work of a particular artist or artistic movement: such as the Cubist Aesthetic.^[1]

The word aesthetic is derived from the Greek aisthetikos (meaning "esthetic, sensitive, sentient"), which in turn was derived from aisthanomai (meaning "I perceive, feel, sense"). The term "aesthetics" was appropriated and coined with new meaning in the German form Æsthetik (modern spelling Ästhetik) by Alexander Gottliet Baumgarten^[2] in 1734. It is also derived from the French word "esthétique", both Gottlieb German and French words come from the Greek aisthetikos "sensitive, perceptive".

Any aesthetic doctrines that guided the production and interpretation of prehistoric art are mostly unknown. Ancient art was largely, but not entirely, based on the nine great ancient civilizations: Egypt, Mesopotamia, Persia, Greece, China, Rome, India, the Celtic peoples, and Maya. Each of these centers of early civilization developed a unique and characteristic style in its art.

From the late 17th to the early 20th century, Western aesthetics underwent a slow revolution into what is often called modernism^[3]. German and British thinkers emphasized beauty as the key component of art and the aesthetic experience, and saw art as necessarily aiming at absolute beauty.

Early-twentieth-century artists, poets and composers challenged existing notions of beauty, broadening the scope of art and aesthetics. In 1941, Eli Siegel, American philosopher and poet, founded Aesthetic Realism^[4], the philosophy that reality itself is aesthetic, and that "The world, art, and self explain each other: each is the aesthetic oneness of opposites."

Various attempts have been made to define Post-modern aesthetics. The challenge to the assumption that beauty was central to art and aesthetics, thought to be original, is actually continuous with older aesthetic theory; Aristotle was the first in the western tradition to classify "beauty" into types as in his theory of drama, and Kant made a distinction between

beauty and the **sublime**. What was new was a refusal to **credit** the higher status of certain types, where the **taxonomy** implied a preference for tragedy and the sublime to comedy and the **Rococo**^[5].

Benedetto Croce^[6] suggested that "expression" is central in the way that beauty was once thought to be central. George Dickie suggested that the sociological institutions of the art world were the glue binding art and sensibility into unities. Marshall McLuhan suggested that art always functions as a "counter-environment" designed to make visible what is usually invisible about a society. Theodor Adorno felt that aesthetics could not proceed without confronting the role of the culture industry in the commodification of art and aesthetic experience. Hal Foster attempted to portray the reaction against beauty and Modernist art in The Anti-Aesthetic: Essays on Postmodern Culture. Arthur Danto has described this reaction as "kalliphobia" (after the Greek word for beauty—"kalos"). André Malraux explains that the notion of beauty was connected to a particular conception of art that arose with the Renaissance and was still dominant in the eighteenth century (but was supplanted later). The discipline of aesthetics, which originated in the eighteenth century, mistook this transient state of affairs for a revelation of the permanent nature of art. Brian Massumi suggests to reconsider beauty following the aesthetical thought in the philosophy of Gilles Louis Réné Deleuze^[7] and Félix Guattari^[8].

The field of **experimental aesthetics**^[9]was founded by Gustav Theodor Fechner in the 19th century. Experimental aesthetics is characterized by a subject-based, **inductive** approach. The analysis of individual experience and behavior based on experimental methods is a central part of experimental aesthetics. In particular, the perception of works of art, music, or modern items such websites or other IT products is studied. Experimental aesthetics is strongly **oriented** towards the natural sciences. Modern approaches mostly come from the fields of **cognitive psychology** or **neuroscience** (neuroaesthetics).

Jean-Francois Lyotard **re-invokes** the Kantian distinction between taste and the sublime. Sublime painting, unlike **kitsch** realism, "... will enable us to see only by making it impossible to see; it will please only by causing pain."

Sigmund Freud **inaugurated** aesthetical thinking in **Psychoanalysis** mainly via the "**Uncanny**" as aesthetical affect. Following Freud and Merleau-Ponty, Jacques Lacan theorized aesthetics in terms of **sublimation** and the Thing.

Guy Sircello **pioneered** efforts in analytic philosophy to develop a rigorous theory of aesthetics, focusing on the concepts of beauty, love and sublimity. In contrast to romantic theorists Sircello argued for the objectivity of beauty and **formulated** a theory of love on that basis.

British philosopher and theorist of conceptual art aesthetics^[10], Peter Osborne, makes the point that that post-conceptual art aesthetic does not concern a particular type of contemporary art so much as the historical-ontological condition for the production of contemporary art in general.

Osborne first noted that contemporary art is post-conceptual in a public lecture

delivered at the Fondazione Antonio Ratti, Villa Sucota in Como on July 9, 2010. It is a claim made at the level of the **ontology** of the work of art (rather than say at the descriptive level of style or movement).

New Words and Expressions

aesthetics [i:s'θetiks] n. 审美学, 美学 philosophy [fi'losəfi] n. 哲学 sensory ['sensəri] adi. 感觉的, 知觉的 sentiment ['sentiment] n. 感情,情绪;情操 reflection [re'flekfən] n. 反思, 反省 specific [spi'sifik] adj. 具体的, 详细的 implication [,impli'keifən] n. 含义; 暗示; 影响 esthetic [i:s'θetik] adj. 审美的 (等于aesthetic); 感觉的 sentient ['sentiənt] adj. 有感情的; 有感觉力 的; 意识到的 doctrine ['doktrin] n. 主义; 学说; 教义; 信条 civilization [ˌsivilai'zei[ən] n. 文明 underwent [ˌʌndə'went] v. undergo的过去式。 经历, 遭受 revolution [,revə'lu:[ən] n. 革命, 变革 absolute ['æbsəlu:t] adj. 绝对的, 完全的 distinction [di'stink[ən] n. 差异, 区别 sublime [sə'blaim] adj. 高尚的, 崇高的; 卓 越的

credit ['kredit] v. 相信,信任;把……归给, 归功于;赞颂

taxonomy [tæk'sɔnəmi] n. 分类学
central ['sentrəl] adj. 处于中心地位的,核心的
sensibility [ˌsensi'biliti] n. 感受性,敏感性
unity ['ju:niti] n. 团结; 一致; 联合; 个体
counter-environment 反环境
commodification [kəˌmɔdifi'keiʃən] n. 商品化
conception [kən'sepʃən] n. 概念,思想,构思

supplant [sə'plɑ:nt] v. 取代, 替代, 排挤掉 transient ['trænziənt] adj. 短暂的, 暂时的; 易 逝的, 倏忽的; 无常的 revelation [,revə'leifən] n. 启示, 揭露 permanent ['pə:mənənt] adj. 永远的, 永久的 inductive [in'dʌktiv] adj. 归纳的, 诱导的 oriented ['ɔ:rientid] adj. 以……为导向的 cognitive psychology 认知心理学 neuroscience [,njuərəu'saiəns] n. 神经系统科学 re-invoke [ˌri:in'vəuk] v. 重新唤起; 重新调用 kitsch [kitʃ] n. 粗劣作品,迎合低级趣味的作 品,媚俗 inaugurate [i'nɔ:gjureit] v. 创新;开辟;开创 psychoanalysis [ˌsaikəuə'nælisis] n. 心理分析 uncanny [ʌnˈkæni] adj. 不可思议的; 难以置信 的; 异乎寻常的 sublimation [ˌsʌbliˈmeiʃən] n. 升华, 理想化, 高尚化 pioneer [paiə'niə] v. 开拓, 开发, 开创; 当 先锋 formulate ['fo:mjuleit] v. 系统(或确切) 地阐 述 (或提出) (理论、计划等) conceptual art aesthetics 概念艺术 historical-ontological [his'torikəl-ontə'lodzikəl] adj. 历史存在论的

contemporary [kən'tempərəri] adj. 当代的, 同

ontology [ɔn'tɔlədʒi] n. 本体,本体论,存在论

时代的



- [1] Cubist Aesthetic: 立体派美学,是富有理念的艺术流派,主要目的是追求一
- 种几何形体的美,即形式的排列组合所产生的美感。它否定了从一个视点观察事物和
- 表现事物的传统方法,把三度空间的画面归结成平面。因为把不同视点所观察和理解
- 的形诉诸画面,从而表现出时间的持续性。以直线、曲线所构成的轮廓、块面堆积与
- 交错的趣味、情调,代替传统的明暗、光线、空气、氛围表现的趣味。这些技巧的运
- 用显然不是依靠视觉经验和感性认识,而是主要视依靠理性、观念和思维。
- [2] Alexander Gottlieb Baumgarten: 亚历山大·哥特利市·鲍姆加登(1714-
- 1762),又译鲍姆嘉通。德国哲学家、美学家、教育学家,被称为"美学之父"。美
- 学作为一门独立学科,于1750年创立。主要著作有《关于诗的哲学默想录》《美学》和
- 《形而上学》等。
- [3] modernism: 现代主义,其源流可以追溯到法国的印象主义。19世纪80年
- → 代,法国的后印象主义、新印象主义和象征主义画家们提出的"艺术语言自身的独立
- 价值""绘画不做自然的仆从""绘画摆脱对文学、历史的依赖""为艺术而艺术"
- 等观念,是现代主义美术体系的理论基础。
 - [4] Aesthetic Realism: 唯美现实主义是由美国诗人、批评家Eli Siegel(1902-
- ▲ 1978)在1941年所奠定的哲学体系,其核心有三点:首先,人内心最深的渴望是在一
- 个诚实的或者准确的基础上喜爱这个世界; 第二, 对于人来说, 最大的危险是蔑视世
- 承界, 蔑视世界中的一切; 第三, 研究什么是艺术之美是幸福生活的指南。
 - [5] Rococo: 洛可可艺术是继巴洛克艺术风格之后,发源于法国并很快遍及欧洲
- 的一种艺术样式。洛可可艺术的特点是室内装饰和家具造型上凸起的贝壳纹样曲线和
 - 莨苕叶呈锯齿状的叶子,C形、S形和涡旋状曲线纹饰蜿蜒反复,创造出一种非对称
 - 的、富有动感的、自由奔放而又纤细、轻巧、华丽繁复的装饰样式。
 - [6] Benedetto Croce: 贝奈戴托·克罗齐(1986—1952)是意大利著名文艺批评
 - 家、历史学家、哲学家,有时也被认为是政治家。他在哲学、历史学、历史学方法
 - 论、美学领域颇有建树。
 - [7] Gilles Louis Réné Deleuze: 吉尔·德勒兹(1925—1995)法国后现代主义哲
 - [8] Félix Guattari: 费利克斯·瓜塔里(1930-1992)法国哲学家,符号学家,心理治疗师
 - 理治疗师。
 [9] experimental aesthetics:实验美学运用心理学和物理学中定量分析法来测定某些刺激物所引起的人的审美感受的学科。该学科的开创者德国心理学家G. T. 费希纳
 - (1801-1887)宣称,他所开创的新的美学研究领域是一种"自下而上的美学",遵
 - 循的方法是"从特殊到一般",而不是像传统的形而上学美学那样"从一般到特殊" 或"自上而下"。费希纳认为,所谓"自下而上",并不是指美学应建立在哲学家个
 - 人的美感经验之上,而是说应该采用实验的方法,系统地研究和比较许多不同的人的
 - 美感经验。

[10] conceptual art aesthetics: 概念艺术就是在20世纪60年代中后期出现,流行于20世纪70年代欧美各国。所谓概念艺术,是指艺术家对"艺术"一词所蕴涵的内容和意义标志再作理论上的审查,并试图提出更新的关于"艺术"概念界定的一种现代艺术形态。概念艺术又称"观念艺术"。在概念艺术家看来,艺术发展的历史不全是艺术技巧把玩的历史。故而,应树立全面的艺术观念,艺术技巧中心论只是19世纪及其以前艺术家的主要观念和行为。



Answer the following questions in English.

- 1. What's aesthetics in general according to the text?
- 2. How do the modernists understand aesthetics?
- 3. What are the features of experimental aesthetics?
- 4. What do you know about conceptual art aesthetics?

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Lesson Two Aesthetic Judgment

Judgments of aesthetic value **rely on** our ability to **discriminate** at a sensory level. Aesthetics examines our **affective domain** response to an object or **phenomenon. Immanuel Kant**^[1], writing in 1790, observes of a man "If he says that canary wine is **agreeable**, he is quite **content**. If someone else corrects his **terms** and reminds him to say instead: It is agreeable to me, "because "everyone has his own (sense of) taste". The case of "beauty" is different from **mere** "agreeableness" because, "If he **proclaims** something to be beautiful, then he requires the same liking from others; he then judges not just for himself but for everyone, and speaks of beauty as if it were a **property** of things."

Aesthetic judgments usually go beyond sensory discrimination. For David Hume ^[2], delicacy of taste is not merely "the ability to detect all the ingredients in a composition", but also our sensitivity "to pains as well as pleasures, which escape the rest of mankind." (1987) Thus, the sensory discrimination is linked to capacity for pleasure. For Kant "enjoyment" is the result when pleasure arises from sensation, but judging something to be "beautiful" has a third requirement: sensation must give rise to pleasure by engaging our capacities of reflective contemplation. Judgments of beauty are sensory, emotional and intellectual all at once.

Viewer interpretations of beauty possess two concepts of value: aesthetics and taste. Aesthetics is the philosophical notion of beauty. Taste is a result of an education process and awareness of elite cultural values learned through exposure to mass culture. Pierre Bourdieu^[3] examined how the elite in society define the aesthetic values like taste and how varying levels of exposure to these values can result in variations by class, cultural background, and education. According to Kant, beauty is subjective and universal; thus certain things are beautiful to everyone. The contemporary view of beauty is not based on innate qualities, but rather on cultural specifics and individual interpretations.

Judgments of aesthetical values seem often to involve many other kinds of issues as well. Responses such as disgust show that sensory detection is linked in **instinctual** ways to facial expressions, and even behaviors like the **gag reflex**. Yet disgust can often be a learned or cultural issue too, as **Charles Robert Darwin**^[4]pointed out, seeing a stripe of soup in a man's beard is disgusting even though neither soup nor beards are themselves disgusting. Aesthetic judgments may be linked to emotions or, like emotions, **partially** embodied in our physical reactions. Seeing a sublime view of a landscape may give us a reaction of **awe**, which might **manifest** physically as an increased heart rate or widened eyes. These **unconscious** reactions may even be partly **constitutive** of what makes our judgment a judgment that the landscape is sublime.

Likewise, aesthetic judgments may be culturally conditioned to some extent. Victorians^[5]in Britain often saw African sculpture as ugly, but just a few decades later, Edwardian^[6]audiences saw the same sculptures as being beautiful. Evaluations of beauty may well be linked to desirability, perhaps even to sexual desirability. Thus, judgments of aesthetic value can become linked to judgments of economic, political, or moral value. In a current context, one might judge a Lamborghini^[7]to be beautiful partly because it is desirable as a status symbol, or we might judge it to be repulsive partly because it signifies for us over-consumption and offends our political or moral values.

Aesthetic judgments can often be very **fine-grained** and internally **contradictory**. Likewise, aesthetic judgments seem often to be at least partly intellectual and **interpretative**. It is what a thing means or **symbolizes** for us that is often what we are judging. Modern aestheticians have **asserted** that will and desire were almost **dormant** in aesthetic experience, yet preference and choice have seemed important aesthetics to some 20th-century thinkers. The point is already made by Hume. Thus aesthetic judgments might be seen to be based on the senses, emotions, intellectual opinions, will, desires, culture, preferences, values, **subconscious** behavior, conscious decision, training, instinct, **sociological institutions**, or some **complex combination** of these, depending on exactly which theory one **employs**.

识别力

阐释;解译

New Words and Expressions

aesthetic judgment 审美判断; 审美能力 rely on 依赖, 依靠 discriminate [di'skrimineit] v. 区分, 分辨 affective [əˈfektiv] adj. 情感的; 表达感情的 domain [dəu'mein] n. 领域, 范围 phenomenon [fi'nominən] n. 现象 agreeable [ə'gri:əbl] adj. 令人愉快的; 惬意 的;一致的,符合的,适合的 content [kɔn'tent] adj. 满足的, 满意的 terms [tə:mz] n. (有一定意义的) 措辞,说 法, 表达方式 mere [miə] adj. 仅仅,只 proclaim [prəˈkleim] v. 宣告,公布;声明;表 明; 赞扬 property ['propəti] n. 属性, 性能, 性质 sensory ['sensəri] adj. 感觉的; 知觉的; 传递 感觉的

discrimination [di,skrimi'neifən] n. 区别,辨别;

delicacy ['delikəsi] n. 微妙; 精密; 精美; 敏锐, 敏感; 美味 ingredient [in'gri:diənt] n. 成分, 构成 composition [,kɔmpə'ziʃən] n. 组织, 构造, 创作 capacity [kə'pæsəti] n. 能力 sensation [sen'seiʃən] n. 感觉, 知觉; 感动感觉能力; 兴奋状态 give rise to 导致,使出现,引起,使发生 reflective [ri'flektiv] adj. 反思的,反省的 contemplation [,kɔntem'pleiʃən] n. 冥思,静观,沉思

intellectual [,intə'lektʃuəl] adj. 知识的;智力

interpretation [in'təpri'teʃən] n. 判读; 诠释;

的; 理智的(非感情的); 需用智力的

possess [pə'zes] v. 拥有, 所有, 控制

concept ['konsept] n. 观念, 概念, 思维的产物 elite [ei'li:t] n. 精英, 精华 exposure [ik'spəuʒə] n. 暴露,接触 mass culture 大众文化 variation [ˌvɛriˈe[ən] n. 变种, 变体, 变量 specifics [spi'sifiks] n. 特性 instinctual [in'stinkt[uəl] adj. 本能的 gag reflex 咽反射; 呕反射 partially ['pɑ:[əli] adv. 部分地; 偏袒地 awe [o:] n. 敬畏 manifest ['mænifest] v. 证明, 表明, 显示 unconscious [ʌnˈkɔnʃəs] adj. 无意识的 constitutive ['kɔnstitju:tiv] adj. 基本的; 本质 的;制定的;构成分子的 desirability [di,zaiərə'biləti] n. 愿望; 值得向往 的事物; 赞许性, 可取性 context ['kontekst] n. 环境, 语境 status symbol 社会地位的象征

repulsive [ri'pʌlsiv] adj. 排斥的; 令人厌恶的;

击退的;冷淡的 signify ['signifai] v. 表示; 意味; 预示 offend [ə'fend] v. 冒犯 fine-grained ['fain-'greind] adj. 细粒的; 有细密 纹理的; 研磨得很细的 contradictory [,kɔntrə'diktəri] adj. 对立的, 矛 盾的 interpretative [in'tə:pritətiv] adj. 阐释性的, 诠 释的 symbolize ['simbəlaiz] v. 象征 assert [ə'sə:t] v. 维护, 坚持; 断言; 主张; dormant ['do:mənt] adj. 休眠的; 静止的; 睡 眠状态的; 隐匿的 subconscious [,sʌb'kɔnʃəs] adj. 潜意识的 sociological institution 社会习俗; 社会机构 complex ['kompleks] adj. 复杂的 combination [ˌkɔmbi'neʃən] n. 合并, 联合, 结合 employ [im'ploi] v. 使用, 运用



- [1] Immanuel Kant: 伊曼努尔·康德 (1724-1804), 德国古典哲学创始人, 哲
- → 学家。他被认为是对现代欧洲最具影响力的思想家之一,也是启蒙运动最后一位主要
- 的哲学家。康德哲学理论的一个基本出发点是,认为将经验转化为知识的理性(范
- ➡ 畴)是人与生俱来的,没有先天的范畴我们就无法理解世界。他的这个理论结合了英
- 国经验主义与欧陆的理性主义,对德国唯心主义与浪漫主义影响深远。
- [2] David Hume: 戴维·休谟 (1711-1776), 苏格兰哲学家, 出生于爱丁堡,
- 与约翰·洛克(John Locke)及乔治·贝克莱(George Berkeley)并称三大英国经验主
- → 义者。经验主义重视从"生活经验"中提炼出哲学观点,如"知识来源于印象而非理
- → 性",认为没有事实可由先验(a priori)方法证明。卢梭等深受其影响。康德亦综合
- → 了休谟与理性主义哲学家的观点创立了"正反合"的理论。
 - [3] Pierre Bourdieu: 皮埃尔·布尔迪厄是当代法国最具国际性影响的思想大师之
- 一● 一,曾任巴黎高等研究学校教授,法兰西学院院士。早在1972年布尔迪厄就已出版了
 - 经典的社会学著作《实践理论概要》,1975年布尔迪厄创办了《社会科学的研究行
- → 为》杂志,1980年他又出版了另一部重要著作《实践的逻辑》,这部著作的英译本出
- ─ 版于1990年,布尔迪厄20世纪80年代末在美国芝加哥大学的讲座内容《反观社会学的

邀请》发表于1992年。布尔迪厄的国际性学术影响是从20世纪80年代后期开始急速上升的,进入90年代后势头非但未减,而且后劲十足。布尔迪厄的工作可以这样笼统地来描述:不断尝试在理论上克服具有社会理论特征的对立性,系统地阐述对社会生活力的反观性探讨。

[4] Charles Robert Darwin: 查尔斯·罗伯特·达尔文(1809—1882),英国伟大的生物学家、博物学家。达尔文早期因地质学研究而著名,而后又提出科学证据,证明所有生物物种是由少数共同祖先经过长时间的自然选择过程后演化而成。1859年出版《物种起源》这一划时代的著作(恩格斯将"进化论"列为19世纪自然科学的三大发现之一)。到了20世纪30年代,达尔文的理论成为对演化机制的主要诠释,并成为现代演化思想的基础,在科学上可对生物多样性进行一致且合理的解释,是现今生物学的基石。

[5] Victorians: 英国维多利亚女王时代的;有维多利亚时代特点的;因循守旧的。

● [6] Edwardian: (文学艺术、丰足、自负、风度、豪华或气派等) 爱德华七世时 ● 代的; 爱德华七世的。爱德华七世在位的十年,即1901—1910。这段时期社会比较稳 ● 定,文学艺术繁荣。

[7] Lamborghini: 兰博基尼,全球顶级跑车制造商及欧洲奢侈品标志之一。



Answer the following questions in English.

- 1. What did Immanuel Kant say about beauty?
- 2. What did Hume say about beauty?
- 3. What are the two concepts of values that viewer interpretations of beauty possess?
- 4. Based on what might aesthetic judgments be seen?