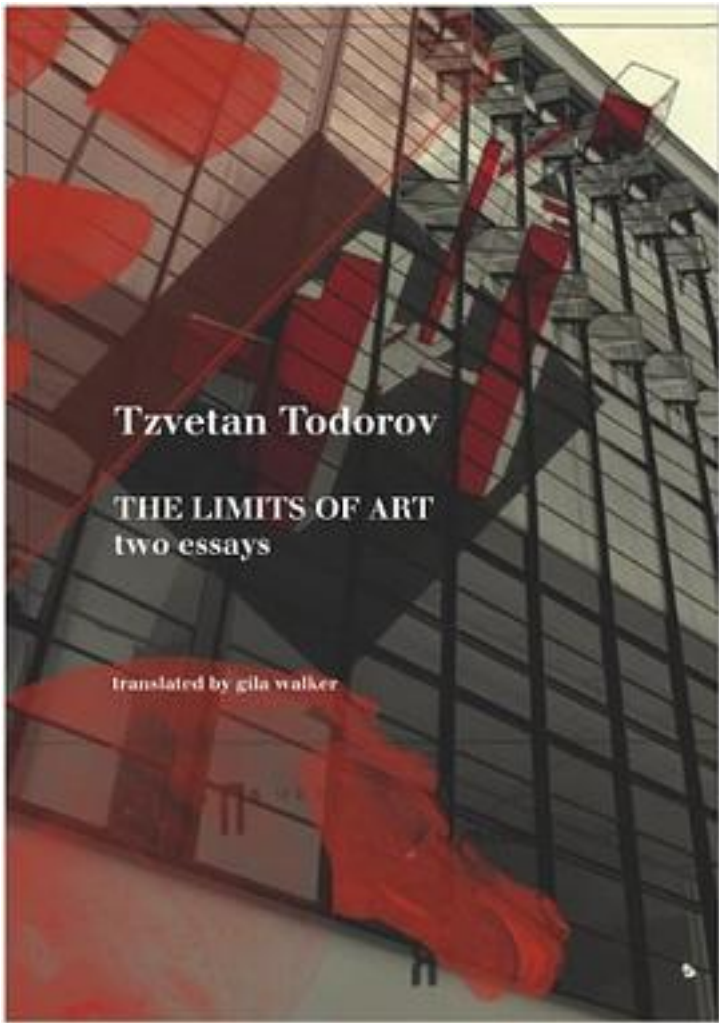


The Limits of Art



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Tzvetan Todorov, one of Europe's leading intellectuals, explores the complex

relations between art, politics, and ethics in the essays that make up *The Limits of Art*. In one essay, “Artists and Dictators,” Todorov traces the intimate relationship between avant-garde art and radical politics in pre-revolutionary Russia, pre-fascist Italy, and pre-Nazi Germany. Todorov sets forth the radical idea that the project of totalitarian dictators and avant-garde artists actually “emerged from the same womb”: both artists and dictators set out to make it new—be it art or society. Further troubling the role of art in the world at large, in “Art and Ethics” Todorov re-examines the age-old question of what can be expected from art and whether it should be emancipated from ethics. Must art be morally instructive, or should it be self-sufficient and concept-free? The answer is not an either/or to Todorov, who believes, like Baudelaire, that art has both cognitive and ethical aspects to it—even if it is presented as art for art’s sake. Throughout the essays in *The Limits of Art*, Todorov insists on the essential need for artists to recognize, understand, and even love the world outside. “Todorov harbors no illusions about the mix of good and bad that enters into the fabric of all that is human. . . . He speaks throughout in his own voice, with rare breadth of sympathy and with a fine eye for the complexities of human experience.” — *New Republic* “Like the authors he focuses on, Todorov is tolerant, understanding and wise.” — *Observer*

作者介绍:

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标签

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评论

第一篇文章着重谈艺术与政治的关系，历史性地反思艺术参与改造人与社会。第二篇，谈艺术与德，早期艺术和德行追求不可分，18世纪后美取代了德，现代美也消解。而作者借用默多克强调，艺术与真和善的关系是根本的，真和善的背后是对人的爱。文中提到现代小说抹消人物，结果就是犹太人的屠杀。

第二篇末尾转弱。两篇对读，字里行间对浪漫主义的态度颇堪玩味。

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书评

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