

Mojca Puncer

Politika estetike sodobne umetnosti na Slovenskem in njeni avantgardni viri

Ključne besede: avantgardna umetnost, participacija, sodobna umetnost v Sloveniji, politika estetike, Jacques Rancière

Prispevek se pri obravnavi sodobnih participatornih, skupnostno naravnanih umetniških praks na Slovenskem navdihuje v Rancièrovi rehabilitaciji estetike kot nove filozofije *aisthesis*. Ta nova filozofija čutenja in zaznave se bistveno razlikuje od estetike kot filozofije umetnosti, ki je predvsem estetika umetniškega dela. Rancière raje govori o estetskem režimu umetnosti, ki postavlja v kompleksno in protislovno razmerje avtonomijo umetnosti in preseganje meja med umetnostjo in življenjem. Takšno razmerje je v temelju tako avantgardne umetnosti kot tudi tistih sodobnih umetniških praks, ki so v fokusu naše razprave. Vzponu participatorne umetnosti v devetdesetih letih prejšnjega stoletja v njenih prizadevanjih za družbeno spremembo predhodijo avantgardna gibanja 20. stoletja. Razprava želi prispevati k analizi pojava participatorne umetnosti z estetske in politične perspektive ter pri tem ovrednotiti tudi pomen avantgardne dediščine v luči kontinuitete artikulacije skupn(ostn)ega v umetnosti.

Wang Jianjiang

The Bustle and the Absence of Zhuyi. The Example of Chinese Aesthetics

Key words: Chinese philosophy and aesthetics, bustle of *Zhuyi*, absence of *Zhuyi*, construction of *Zhuyi*

Compared with the rapid development of Chinese economy, which is the leading one in the world, modern philosophy and aesthetics in China are in a position that is subordinate to the West. In contemporary Chinese aesthetics, for instance, there have occurred heated discussions of and a craze for aesthetics as well as various rampant *Zhuyi* in the 1950s and 1980s. However, the debate of *Zhuyi* in the 1950s was described as politicized and of a low level. The bustle of *Zhuyi* in the 1980s bore witness to all kinds of doctrines and “-isms” in Western philosophy and aesthetics that also found their way into China, though Chinese philosophers and aestheticians remained merely spectators to these processes. A closer look can disclose the reasons behind the absence of *Zhuyi* in Chinese philosophy and reveal the roles played by aesthetics and the humanities as a whole in the earlier bustle of *Zhuyi*. There are subjective and objective reasons for the weakness of Chinese academic power. There exists a severe imbalance between underdeveloped Chinese philosophy and aesthetics and the developed economy. Eliminating

the imbalance is essential for China to pursue development further, but the emergence of a new balance is not possible without the establishment of *Zhuyi* and schools.

Wang Jianjiang

Zmešnjava in odsotnost *Zhuyi*. Primer kitajske estetike

Ključne besede: kitajska filozofija in estetika, zmešnjava in odsotnost *Zhuyi*, izgradnja *Zhuyi*

V primerjavi s hitrim razvojem kitajskega gospodarstva, ki je vodilno v svetu, se moderna filozofija in estetika na Kitajskem nahajata v podrejenem položaju glede na Zahod. V sodobni kitajski estetiki na primer, so potekale vroče razprave o estetiki, nad njo so se navduševali, v petdesetih in osemdesetih letih pa je prišlo tudi do raznih nekontroliranih *Zhuyi*. V petdesetih letih so debate okrog *Zhuyi* opisovali kot politizirane in na nizki ravni. Navdušenje nad *Zhuyi* v osemdesetih letih je pričalo o vsakovrstnih doktrinah in »izmih« v Zahodni filozofiji in estetiki, ki so našle pot na Kitajsko, pa čeprav so kitajski filozofi ostali le goli opazovalci procesov. Podrobnejši pogled lahko razkrije razloge izza odsotnosti *Zhuyi* v kitajski filozofiji in razkrije vloge, ki sta jih estetika in humanistika kot celota igrali v zgodnejši zmešnjavi okrog *Zhuyi*. Obstajajo subjektivni in objektivni razlogi za šibkost kitajske akademske moči. Obstaja tudi izrazito neravnovesje med slabo razvito kitajsko filozofijo in estetiko ter razvitim gospodarstvom. Odstraniti to neravnovesje je za Kitajsko bistveno, v kolikor se hoče razvijati naprej, toda nastop novega ravnovesja ni možen brez vzpostavitve *Zhuyi* in šol.

Aleš Erjavec

Revolutions and the Avant-Gardes

Key words: revolution, aesthetic revolution, art, aesthetic avant-gardes, aesthetic revolution, André Malraux, Jacques Rancière

The author explores the meanings of “revolution” in the last two centuries and points to the ways in which the term was employed in philosophy, sciences, and in relation to avant-garde movements in art. He shows how the paradigmatic and subversive meaning of the term arose soon after the French Revolution and was developed by a series of authors, ranging from Immanuel Kant to André Malraux and recently Jacques Rancière, only to be widely proclaimed as obsolete in the last decade. He then explores various usages of the term “aesthetic revolution” and argues that it can serve a very productive function in determining some of the specifics of the avant-gardes. Then the essential connection between political and social revolution and revolution in art is the revolution in art is demonstrated. In this respect the author agrees with Miklós Szabolcsi, who in 1970s suggested that the two are essentially linked and interdependent, and that one cannot ex-