

Gyöngyi Orbán

Can we Experience Aesthetic Love?

Since each artwork carries the potential of being received by a viewer, a reader, or any kind of audience, the concept of aesthetic love (defined by Mikhail Bakhtin as the force which emerges from the interdependence of artist and their work, and which articulates the latter's form), can be extended upon the interaction between the artwork and its audience. Gadamer designated the anthropological framework of aesthetic experience referring to the notions of play, symbol, and festival. Due to its dialogic nature and what we would in some ways term its negativity, this aesthetic experience contains the seeds of aesthetic love. Therefore, any question regarding the relevance of the beautiful and the justification of art is always a question about the relevance of aesthetic love as well.

Keywords: aesthetic love, aesthetic experience, play, symbol, festival

Zoltán Gregus

The Lukácsian Heritage in István Angi's Aesthetics

Since his early publications, István Angi has taken into account the work of Theodor W. Adorno and György Lukács, the two determining figures of the 20th century philosophies of art. In his first volume, *Music and Aesthetics*, he considers that the two antinomically opposing approaches necessarily complete each other, because the opposition between the two systems of categories is stemming from the historical difference between their fields of study: Lukács had committed himself to classical art and Adorno to the avantgarde. I do not have the opportunity to meticulously analyze the relationship between Angi's thinking to the aforementioned authors. Instead, in this study I search for the answer to the question of what parts of Angi's thinking have developed thanks to Lukács's aesthetics, focusing especially to the aesthetic categories of indefinite objectivity, homogeneous medium and specificity, paying attention to

how Angi thinks further the keystones of lukácsian aesthetics and how he inserts them in his system based on categories of aesthetic value.

Angi's aesthetics outlines the endeavour to elaborate a universal/general aesthetic system in which avantgarde art can also have its own place next to classical art, as its antithesis, referring to the categories of the grotesque and the absurd. Within this system both artistic paradigms share the same organizing principle: sensualizing the ideal – even if in the case of the avantgarde this means the irrational and the absence of the ideal.

András Borbély

The Change of Function of Art in the Critical Work of Gábor Gaál

Gábor Gaál is a significant figure in 20th century history of Hungarian culture in Transylvania, whose editorial, organizing, art and ideology-critical, theoretical, and pedagogical activities are essential for understanding the cultural processes of the era. The reception, however, neglected him, especially after 1989. In my paper, I make an attempt to interpret the theoretical premises of Gaál's art criticism and to designate some guidelines for the contextualization of the critical horizon he created. I focus on the period of Gaál's critical work between the two world wars, mainly on his literary criticism and theoretical texts.

Keywords: production method, technical reproduction, recital choir, realism, sociology, emancipation

Andrei Gorzo

The Ideology of Realism in the New Romanian Cinema of the 2000s

The present study argues that the celebrated Romanian film renaissance of the 2000s was bound up with an aesthetic of realism whose first and most forceful practitioner-cum-proselytizer was the director Cristi Puiu. It undertakes an examination of Puiu's influential ideas as embodied

in his films, in the many pronouncements he made at that time, and also in the statements and/or filmmaking of his disciples. It identifies Puiu's position as a militant mixture of basic "Bazinism" (the worship of 'the ambiguity of the real', the distaste for rhetorical manipulation, the suspicion of montage, the insistence on a stance of no-comment observational exteriority, on art-making as witnessing, etc.) and Romantic auteurism (art as self-expression, as penitential confession, as necessarily uncomfortable soul-baring, as fidelity to the auteur's internal reality more than to the external one). The paper unpacks the historical baggage of these notions and discusses their political implications.

Keywords: New Romanian Cinema, Cristi Puiu, Bazinism, Romantic auteurism, Romanian New Wave.

Gizella Horváth

Showing Time with Still Pictures

Time is intangible: we cannot see or represent time; we can only see the processes that take place in time. Since the essence of time is process, and the still image cannot directly represent movement and change, it is not possible for still art to directly represent time and processes in time. This text is not concerned with the question of the representation of time in general, but with the aspect that concerns man existentially: the passing of our own time, the temporality of human existence, the finitude that defines and puts us to the test. From the rich material of art history, I will highlight three periods which, in different ways, solve the problem of representing the finitude of our time. In the 17th century, artists used the symbols of still lives. In the 1960s, artists such as Andy Warhol, Roman Opalka and On Kawara applied the mathematically sublime, and in the 1980s, Tehching Hsieh used images of the body in action to represent the passing of our human time. Behind both the sensual beauty of still lives and the abstract grandeur of contemporary art, there is a sense of anxiety fuelled by the finitude of our time.

Keywords: representation of time, still life, Roman Opalka, On Kawara, Tehching Hsieh

M. Attila Demeter
The Grammar of Faith.
Ludwig Wittgenstein on Madness and Religious Belief

Ludwig Wittgenstein repeatedly called religion and faith “madness”, “folly” etc. However, this does not mean that he considered it irrational or meaningless. Rather, he saw in it a way of thinking and speaking, a “language game” that is decidedly not rational, but still meaningful, and in which there are “entirely different connections” than normal between the individual statements. Likewise, the language of faith or religion cannot be considered conventional even if we approach it from the nature of the statements contained in it. If, for example, we think that theological statements are statements of fact or descriptive statements (as if they apply only to existing things or objects), then this language immediately becomes meaningless. The aim of my study is to analyze, using Wittgenstein’s notes from different times, paragraphs of his published works, comments made during university lectures, etc., the “grammar” of this language (the language of faith or religion), and to describe the correct use of words in it.

Keywords: Wittgenstein, folly, madness, religious belief, language game, grammar