

ABSTRACTS

Adrienne Gálosi

■ ***Art between Aesthetics and Anti-Aesthetics***

Keywords: *Duchamp, Greenberg, Foster, Krauss, nonart, anti-art, formless, De Duve, Kelly Walker*

Dealing with beauty today is primarily not an issue of arts and art theory, as the first generation of the 20th century avant-garde dislodged beauty from arts, basically due to the moral weight assigned to it. After a predominantly anti-aesthetic climate of art theory since the early 1980s, aesthetic matters have witnessed a strong return in philosophy and art theory in the last fifteen years. After reviewing the complicated connection of the aesthetic and the so-called anti-aesthetic critique of art, I examine how these two tendencies may be reconciled in today's art and in its interpretation. The term anti-aesthetic is associated with Hal Foster's edited volume *The Anti-Aesthetic* (1983) that labeled theoretical positions which defined themselves radically against a Greenbergian theory of art. Foster and his peers identified in a polemical way Greenberg's medium-specificity and his insistence on taste with aesthetic approaches, and they put forward a more social and political-based critique of art instead. In the 1990s, the art practices and theories of the abject and the *informe* further strengthened this opposition in spite of the emergence of new theories

of beauty. The return of aesthetics into the art discourse is along the line of the interpretation of modernity; the way in which „nonart” and „anti-art” tendencies have been necessarily interlocking since then, and how the intrinsic transgression of art is turned back into its own logic.

Andrea Zsigmond

■ ***On Director-Lead Theatre: An Introduction***

Keywords: *theatre, director, writer, women, devised theatre, Hungarian*

The director is a relatively new function in theatre history: it only appeared in the 19th century. There are some aspects which lead to the emergence of this function. My paper discusses the beginnings based on the works of Patrice Pavis and Árpád Kékesi Kun. The director takes the place of the writer: earlier, the writer was the main character in the field of the theatre, and with him/her, the actor, mediating between him/her and the audience. When the figure of the director appears, theatre begins to be an independent field of the arts – it's not the servant of the literature anymore. My paper lists a few names of the most important directors of the 20th century. These paragraphs mention internationally known and also Hungarian, and Transylvanian Hungarian, names. At the end of the paper, I write about the voices which whisper about the 'end' of the director-lead theatre form. The newcomer is the devised theatre.