

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-

ist without the presence of the other. In the conclusion the author explores ways in which the avant-gardes might reappear.

Aleš Erjavec

Revolucije in avantgarde

Ključne besede: revolucija, estetika, estetska revolucija, umetnost, estetske avantgarde, estetska revolucija, André Malraux, Jacques Rancière

Avtor obravnava pomene »revolucije« v zadnjih dveh stoletjih ter izpostavi načine, na katere je bil izraz uporabljen v filozofiji, znanostih ter v odnosu na avantgardna gibanja v umetnosti. Pokaže kako je paradigmatični in subverzivni pomen izraza nastopil kmalu po francoskih revoluciji in kako ga je dalje razvijala vrsta avtorjev, ki segajo od Immanuela Kanta do Andréja Malrauxa ter pred nedavnim tudi Jacquesa Rancièra, da bi izraz v zadnjem desetletju proglasili za zastarelega. V nadaljevanju avtor raziše pomene izraza »estetska revolucija« ter trdi, da lahko služi produktivnemu namenu pri določanju nekatereih značilnosti avantgard. Nato opozori na bistveno povezavo med politično in socialno revolucijo ter revolucijo v umetnosti. V tem pogledu se strinja s Miklóšem Szabolcsijem, ki je v sedemdesetih letih preteklega stoletja predlagal, da sta obe avantgardi bistveno medsebojno povezani in odvisni, ter da ena ne more obstajati brez navzočnosti druge. Avtor zaključí z raziskavo načinov, na katere bi se avantgarde lahko znova vrnile.

Miško Šuvaković

Avant-gardes in Yugoslavia

Keywords: the avant-garde, Yugoslavia, Yugoslav avant-gardes, modernist culture, futurism, Dada, *Zenit*, activism, surrealism, internationalism

In his paper the author presents theoretical interpretations of artistic and cultural relations between different avant-garde practices (Dada, Zenitism, surrealism, constructivism) in the territory of the Kingdom of Serbs, Croats, and Slovenians and the Kingdom of Yugoslavia. The avant-garde was the *leading formation*, perhaps also *vanguard*, of the "historical development" of modernism. For the most part, the notion of modernity comprises the culture of Western societies from the mid 18th century to the final third of the 20th century. The notion of modernism denotes the culture and art of modern liberal society, although one could also speak of complex reactions to "liberal modernism" in the political practices of *modern totalitarianisms* (National Socialism, fascism, Bolshevism). Liberal modernism is predicated on a progressive development of society, culture, and art, as well as projections, positings, and realisations of *projects of modernisation*, i.e. *modernity*. Modernist culture and art are practices of industrial society and the high degree of professionalization attained thereby, as well as the cultural,