

political theory. Instead of providing a link or shuttle between psychoanalysis and political thought and practice, affect, understood as the fundamental "*Hilfslosigkeit*", and as the enigma of identification, severs psychoanalysis from the political. This cleavage is a place of incalculable invention: writing might be a name for it.

Marcus Coelen

Prolegomena k pisanju afekta

Ključne besede: afekti, psihoanaliza, politika, Freud, identifikacija "*Hilfslosigkeit*", pisanje

Pričujoči članek je kritična razprava o pojmu afekta, kot nastopa v tistih stališčih sodobne politične terorije, ki se opirajo na psihoanalizo oziroma jo kritizirajo. Freudova definicija "identifikacije" – ključnega pojma v njegovi *Množični psihologiji in analizi jaza* – kot psihičnega mehanizma in hkrati afekta – nam omogoča pojasniti aporetični status afektov (in mehanizmov) v psihoanalizi in, posledično, v politični teoriji, kolikor se opira na psihoanalizo. Namesto da bi vzpostavil vez med psihoanalizo in politično mislijo ter prakso, afekt, dojet kot izvorna "*Hilfslosigkeit*", in kot zagonetka identifikacije, odreže psihoanalizo od politike. Ta razcep je obenem kraj za nepredvidljivo invencijo: pisanje bi lahko bilo ime za tako invencijo.

Mojca Puncer

The Politics of Aesthetics of Contemporary Art in Slovenia and its Avant-Garde Sources

Key words: avant-garde art, participation, contemporary art in Slovenia, politics of aesthetics, Jacques Rancière

In addressing contemporary participatory, community-based art practices in Slovenia, this paper is inspired by Jacques Rancière's rehabilitation of aesthetics as a new philosophy of *aisthesis*. This new philosophy of sensation and perception is radically different from the aesthetics and philosophy of art that primarily concern the aesthetics of a work of art. Rancière prefers to talk about the aesthetic regime of art that addresses the complex and contradictory relationship between the autonomy of art and the overcoming of the boundaries separating art and life. Such an overcoming is in the foundation of both avant-garde art as well as contemporary art practices, which are the focus of our discussion. The efforts of emerging participatory art in the 1990s to achieve social change follow the avant-garde movements of the 20th century. The paper aims to contribute to the analysis of community-oriented art from aesthetic and political perspectives and to evaluate the significance of the avant-garde heritage with respect to continuity in the articulation of *common/community* in art.

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