

PROBLEMS OF MODERN ART

INTRODUCTION

In this issue we have assembled some articles pertaining to the problems generated by the evolution of art since the end of the 19th century. In the first article "Fragmentation and Ambivalence. Art and Signs of Precariousness", a frame of reference is outlined which might help to interpret the evolution of 20th century art from a philosophical and cultural point of view. The other articles are more specific. The second, Maria Golaszewska's "Aesthetics as a Game Theory. Art and Anti-art — Aesthetics and Anti-aesthetics" is theoretical in nature : it concerns the modern "crisis in aesthetics" and proposes to solve the shortcomings of theory and methodology by re-interpreting art and especially modern art as an "art game", a notion the article develops and evaluates. Tadeusz Pawlowski's article "From Happening to Performance. Differences and Similarities" tackles directly one of the issues of modern art, viz. the problems of definition caused by such phenomena as "happening" and "performance". The author concludes that "performance" is a family-resemblance concept and proposes some criteria of demarcation. In his article "On Cognitive Aesthetic" Lars Aagaard-Mogensen strongly insists on the artwork as a thing, as a reality among other "real" things and on the cognitive aspects thereof. Finally, Thomasine Kushner's "Structural Similarities : A Basis for descriptive Corollaries among the Arts" presents new insights into the somewhat neglected issue of "la correspondance des arts". Examining structural corollaries between music, poetry and painting, the author contributes to dispel the haziness and confusion regarding critical terms which pertain to the arts mentioned.

The Editor

Karel Boullart
State University of Ghent