

ABSTRACTS

Gizella Horváth

■ ***The Chance Encounter of the Artists' and the Audience's Bodies on the Operating Table of Art***

Keywords: *contemporary art, body, representation, abstract expressionism, non-art*

According to the traditional view, art is a matter of the spirit, and the body only appears as representation in the fine arts. As in many other cases, the borders were crossed in this respect as well during the 20th century. The bodies of the artists and of their audiences made their appearance in contemporary art. Artists do not strive anymore to remove the traces of their handiwork. In abstract expressionism, the image is no longer mere representation, but an imprint of the artist's bodily movement. The second half of the 20th century brings the proliferation of the artistic forms in which the artist's body is an essential ingredient. While in the classical conception the body of the recipient was sublimated, happenings and relational art build upon the entire bodily presence of the receiver. Until art was a matter of the spirit, works of art were created for the sake of contemplation, and there was an obvious difference between art and non-art. Does the intrusion of the artist's and the recipient's body in the space of art not threaten us with the artist's body being actually put on the operating table? In my opinion, art does not cancel itself, but provides time and space for both artists and recipients for not using their bodies as mere instruments but experience them freely and reflect on them as possibilities.

Lajos András Kiss

■ ***Social Constructions of the Human Body: From the Stripper to the Body Builder (and So On)***

Keywords: *body evidences, body history, body metamorphosis, bio-capitalism, body art, carneologische Theorie*

The first part of the paper offers an overview of the short history of the social constructions of the human body. The Jewish-Christian tradition offered to it a subordinated role in the frame of the opposition of body and soul: the body is a container or vehicle of sinful desires, in need of continuous purification. From the age of the Renaissance, there is a gradual rehabilitation of the body. The materialist philosophy of the Enlightenment has even attained the total denial of the soul (La Mettrie). The body was the raw material of the capitalist production for optimisation in the modern industrial society. Then it appeared as the most amazing object of consumption in the 20th century. Finally, we have the radical experiments of the transformation of the body in the last decades (biotics, bionics, and genetics). The body has become the simple vehicle of artistic imagination and self-fulfilment for the representatives of body art (Orlan Stérelc).

István Pap

■ ***Can Cannibalism Be Art? A Walk on the Borders of Art***

Keywords: *art, construction of meaning, referential meaning, differential meaning, damage*

This paper asks the question whether there is a border for art, or it has, in fact, become such an encom-

passing category that the discussion of this issue is already meaningless. The author argues on the theoretical level as well as based on concrete examples that unreasonable and/or irreparable damage is a moment when we can no longer speak about art. In order to illustrate his point, he starts from the premise that art is to be seen as a meaning constituting human act, during which differential meanings are formed in the external, referential world. His theory is inspired by the results of poststructuralist philosophy, based on which differential and referential meaning is separated. At the same time, this belief system is seen with scepticism, since the border of art stretches, according to this view, precisely where the differential meaning does not seek to complete and enrich but to extinguish referential meaning. This act of extinguishing can be defined at the level of practice as damage.

Zalán Serestély

■ *The Recycled Animal – Commodity/Fetish*

Keywords: *contingency, exchange value, animal, Marx, commodity fetishism, ghost*

According to this study, the association of contingency with human existence is not a fundamental or fundamental-ontological moment – as it was supposed by several 20th century thinkers, e.g. Sartre –, but a historical one. It can be described as the series of such appropriating political, philosophical and economic gestures which have removed the animal from the sphere of the contingent, in parallel with the development of exchange value. The fight for the possibility to die and for mutability understood as

the condition of mortality is, in fact, for one's own death, recognized in the political sense: for not having to come back as ghosts and infinitely be fed back in the process of production. The animal produced by us, who does not partake of contingency, promises a double – psychological and economic – reparation for our unlamentability. Man may build his miserable but functional and consumable experience of freedom from making the animal's existence into something necessary, irrevocable and inevitable (i.e., the exclusion of the animal from the sphere of contingency). At the same time, Marx's commodity fetishism in split in two with reference to the animal. On the one side, there is the commodity – whose reproduction processes are regulated by us and who is murdered in masses in order to be put as a product on our dinner table –, and on the other, it is a revenant fetish of the petting zoos, wildlife parks, and similar institutions. These two phenomena are far from being independent from each other, in a relationship of methathesis.

Gerda Széplaky

■ *The Wounded Body: Comments on the Body Representation Narrative of European Art*

Keywords: *Greek art, contemporary art, body, wound, Jesus Christ, transcendence*

This study examines the narrative of the European body paradigm, based on the ideal of beauty, from Greek to contemporary art. The author focuses on the visual image and the ontological meaning of the wound, which is not present on Greek statues, and only becomes a subject in medieval art, which is able to face mortality, in the image

of the wounds of Jesus Christ. She examines how the physical suffering and humiliation of Christ as a flesh-and-blood body can be depicted in different ages. Furthermore, she points out the taboos created by the Saviour's divinity and by the idea of human spirituality, as well as how they make it impossible, from the Renaissance onward, to represent the wound. A new paradigm shift is brought about by modern and contemporary fine arts, which can show the human body in its rotting materiality. However, man does not become the same with the dehumanized body, the profane ideal of rotting meat, but the contrary. Man, by virtue of his vulnerability – entering into the boundary of life and death –, becomes open to transcendence. The wound is the symptomatic opening of the body which enables the revelation of the non-present, the unexplainable. At the same time, the wound is the bleeding and suppurating body surface that can deconstruct the aesthetic body. This is, in fact, the ontological significance of the wound.

Dénes Tamás

■ ***The Sixth Sensory Organ: the Body in Movement***

Keywords: *body, movement, world, phenomenological description, authenticity, speed*

This essay attempts to show the way in which the body in movement may open up the world. The author uses the method of the phenomenological description of bodily experiences such as dance, ping-pong, running, and riding the bicycle. The authenticity of these experiences is vouched for by the first person singular perspective. The experiences described here justify the claim that movement is both a bodily and a spiritual experience, which brings into play and heightens all of the senses, as well as the mind, crossing our activities. At the same time, the text also warns against the danger brought by the fascination of speed. According to this warning, speed has to maintain its relations with the human body, or it will turn into the fascination of the empty space, which can only fool, at most, the human mind.

A lapszámot szerkesztette:
Rigán Lóránd

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25 *nka*
Nemzeti Kulturális Alap



„Ha a gondolkodás közel két és fél ezer éves múltját nézzük, látni fogjuk, hogy a test, a materiálisan, megfoghatóan, megmérhetően létező szinte mindig alacsonyabb rendű volt, mint a nem testi princípium. Minden a nem testiről szól, minden erről beszél, filozófusok imádják, papok istentítik, költők magasztalják, holott nem kézzelfogható. Senki nem látja, nem hallja, nem tapinthatja, nem ízelelheti, de ez mind nagyon is rendben van, hisz lényege, hogy immateriális. Mit lehet akkor tenni? Ha mindent az határoz meg, amiről semmiféle pozitív, verifikálható tudásom nincs, hogyan lesz képes az ember megnyilatkozni róla? Hogyan lehet mindig az első helyre tenni és minden más alá rendelni? Egyszerű a válasz: mindent, ami a testiséghez tapad, másodlagossá kell nyilvánítani, legyen szó a testi érzékelésről (tapintás, szaglás, ízeelés stb.), magáról a testiségről erotikus értelemben (ezt a kereszténység fejlesztéi tökélyre) vagy bármilyen másról, ami testi jellegű.”

(Gyenge Zoltán)

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