

Introduction

Seeing the historical intersections of artworks and theories of art is always fascinating. Art professionals (e.g. artists, art historians, philosophers of art, curators, gallerists, etc.) and “general” art lovers are both particularly eager to search for meaning in art—what they can learn from it and about it—by examining it in its multiple historicity, interconnectedness, and cross-references.

The most intriguing research areas of cross-historical points of connection and interconnection include, for example, the scrutinization of artworks that reinterpret earlier pieces and that explicitly or indirectly refer to previous creations. Needless to say, when examining such works, we do not only rely on the earlier piece for interpreting a newer one, but the latter also acts reversely, i.e. the newer piece may provide us with important insights for a better understanding of a past artist’s creation. Similarly, our experience of the art of our present-day and the aesthetic theories that attempt to analyze, map, organize or even systematize the convoluted phenomena of contemporary art may be applied again to establish novel approaches in the study of classical art production and advance a fruitful re-reading of the philosophical considerations of the pioneers and predecessors of modern aesthetics. Therefore, the interest in pursuing a more insightful comprehension of art and aesthetics, which come from contemporary case studies, is valuable for understanding our age, but at the same time, such comprehension is also crucial for a profound and valuable reinterpretation of earlier aesthetic production and its continued relevance for us today.

Although the awareness of historical interconnections and intersections of artworks—as well as theories of art—is naturally not new at all, the conscious and methodical investigation of a broad array of consequences of aesthetic phenomena has certainly increased over the last decades. It is exactly this meta-level of investigation that interests a great number of researchers. In other words, the increased interest is in the two-directional interconnectedness of what is set forth *and back*, or what influences the past and the present. Important works by several scholars have investigated many instances of these problems as well as the aesthetic implications of

earlier periods, styles, and movements. To name a few researchers, we might consider Salvatore Settis with regards to Antiquity, Umberto Eco who wrote about the “new” Middle Ages, Else Marie Bukdahl who studied the actuality of the Baroque period, Robert Rosenblum who examined the significance of Romanticism on abstract art, Hal Foster who investigated the relationship between pre-war and post-war works of the avant-garde, or Benjamin Buchloh and his considerations on historicity. At the same time, however, we can find attempts to actively and consciously survey the past and its actuality in and for our present not only in scholarly discourse. Art shows and exhibitions, including many for-profit private galleries, besides state-sponsored ones, experiment with innovative modes of installations where contemporary pieces or works of art from the recent past are juxtaposed with classical ones, even if there is a difference in intentions. Commercial venues can use these modes as a way to increase curiosity, elicit more attention, and thus incentivize the art market, while non-profit larger institutions and museums may decide to do so as a curatorial choice to stimulate or even provoke, in the positive meaning of the word, further reflections on the direct and indirect connections and dialogues between the works.

From all this it becomes clear how wide-ranging the benefits of investigating the aforementioned aspects can be for specialized scholarship and the general audience both. On the one hand, we gain knowledge on the cross-historical references, direct or indirect influences between art pieces, as well as changes of meaning, significance, aesthetic value, and evaluation in actual art production through this very awareness of temporal interconnectedness. On the other hand, the study should also be a continuous, critical re-reading of the classics of aesthetics, with detailed analyses of historical concepts, theories, and interpretations in art related to the characteristics and reasons for temporal recurrences, intersections, and interconnections. Then, this will altogether help us not only gain a better understanding of a continuous fascination and revisitation of previous creations, but we will also learn more about various thrilling approaches to aesthetic production.

The articles in the present volume aim to pursue such polyvalent research, they analyze many aspects and instances of the aforementioned questions regarding aesthetic ideas and art practices. João Lemos examines the role of the historical sciences and their impact on art production and appreciation by discussing Kant’s interpretation of adherent beauty. In the next paper, Enea Bianchi focuses on the thought of Mario Perniola by mapping the influence of various philosophical and artistic sources on some of the thinker’s concepts. Lukáš Makky’s analyses open chronological perspec-

tives even further. He demonstrates the possibility of aesthetic interpretation as a mode of validating ancient artifacts. The last two papers pursue aesthetic investigations with an even greater emphasis on actual artworks. Judit Bartha traces the avant-garde's re-visitations of E. T. A. Hoffmann's *Olimpia* in the visual arts by providing a cross-temporal analysis of the work. In the last paper, Zoltán Somhegyi examines re-interpretations and influences of classical objects, art forms, and media in the contemporary creative production of artists from the MENA region and Asia.

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