

SLAVICA JUKA ♦ ITA LUČIN

ANDRIC'S CRITICAL-ESSAYIST VIEWS ON ART

Summary

Andric is, among other things, a writer who brings to life every aspect of existence of a man, what he particularly showed in his critical essay. This paper deals with essays on Goya and Petrarca. In Andric's collected works, published posthumously, the first part, called History and Legend, skillfully describes the tragic of the undestined love of Laura and Petrarch, while the most important part for philosophical aesthetics would be Petrarch's later reflections on the image of Laura while her staying in Avignon. Here the author combines distinctive aesthetic objects from nature (landscape), which he alone had a chance to see. They will be presented in the paper through quotations. In essays about the great Spanish romantic painter Francesco Goya, Andric actually argues, in form of a dialogue, the validity and nature of a work of art. The definition of a work of art is yet to be produced neither by the contemporary, nor by the earlier aesthetic theories. There are four aesthetic theories which tried to answer this question. Andric tried to argue for the character of a work of art very boldly through on one side, the person and work of one of the greatest protagonists of Spanish plastic art – Goya, and on the other side the figure of the protagonist of Italian renaissance – Petrarch. His attitude would today be called an "Andrician" approach, because it combines priorly mentioned theories, which were validated in conversations with Goya.

Key words: *aesthetics, a work of art, Goya, Petrarch, theories of philosophical aesthetics, an artist, creation*