

English Summaries

Henrik Kaare Nielsen | Late modern conditions of art criticism

The article takes its point of departure in an account of the historical characteristics of the public sphere as a discursive space for civic participation and reflection on common concerns of society. With reference to Kant, the specific role and potentials of art and aesthetic experience in this perspective are outlined, and the classical role of art criticism is presented. Subsequently, contemporary obstacles to the realisation of the cultural public potential of art criticism are identified in tendencies toward cultural particularisation, the contextual framing of the competitive state and the market-oriented development of the mass media, and the dominance of neoliberal populism. These challenges, it is argued, should be countered by a revitalisation of the universal perspective of reflection of the cultural public sphere.

Solveig Gade og Laura Luise Schultz | A critical view on criticism

The article traces recent debates and conflicts in Danish literary and theatre criticism. These developments and discussions are analysed as manifestations of three different paradigms of critical approach defined by Gavin Butt, Irit Rogoff, and Eve Kosofsky Sedgwick, among others: 1) A classic Kantian model of the allegedly objective, universal judgment that Irit Rogoff calls *criticism*; 2) a deconstructive, 'paranoid' reading for the implicit hierarchies in a work that Rogoff calls *critique*; 3) a performative, reparative and bodily invested approach that Rogoff calls *criticality*. The article explores how these different paradigms are simultaneously activated in different constellations in recent heated debates on the importance of race, gender and sexual orientation in contemporary art and literature, and in the critical reception of these.

Annelis Kuhlmann | Hecuba as an ethical significant in theatre criticism

In Danish history of theatre, especially shortly after World War II, the theatre critic, Frederik Schyberg (1905-50), and the theatre director, Sam Besekow (1911-2001), were both focused on cultural-ethical sides of criticism in theatre. They were occupied by the critical imperative to theatre professionals in order to offer a renewed consciousness to the spectators about the function of theatre art in Danish post war society. Both Besekow and Schyberg had a theatrical gaze on the impact of their profession. When dealing with the ethical side of critical aspects of theatre they took their point of departure from a reading of Shakespeare's *Hamlet*, where the play in the play is preceded with Hamlet asking the actor about what Hecuba is to him, and he to Hecuba.