

The introduction

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What can the reciprocal enlightenment of art, sciences and philosophy mean for us? Surely emancipated dialogue, a meeting inspired by curiosity and fascination as well as the “sinful” temptation of understanding some “essence” of a matter, if it even exists. The idea of such cognitive interaction would perhaps disappoint those who are only interested in considering an art, artists and their public only as research objects. In turn those who are disdain all efforts to look at the content of an author’s “kitchen” (or at what’s in the appreciator’s skull) will perhaps not even check out our magazine or at least this particular section. Both sides have some merits, which we would like to discuss over time.

Five years ago Piotr Przybysz on under the heading of *Cognitive studies and philosophy of mind* pointed at the progressive “cognitivation” of these problems and phenomena, which were previously reserved for the humanities and social sciences – even suggesting forming a new paradigm. For one of the most controversial areas we consider the so-called neuro-aesthetics, the discipline which focuses on art perception and the emotions accompanying it in reference to neuronal conditioning (Przybysz 2006: 321-322). The consequences of accusations of ruthless reductionism are summed up in the question heard in academic circles: “what have the neurons to do with aesthetics?”

We don't want to develop here a declaration of war against such prejudice – let subsequent issues of *Avant* show that. We also do not wish to determine the nature of this section – let it rather be an invitation for such determination by the cooperation of artists, creators and other researchers. We propose to briefly present our current guests.

Joanna Rządowska, Alicja Paracka and Natalia Frankowska (Warsaw School of Social Sciences and Humanities, Faculty in Sopot), are the authors of the research study: “Non-Stimulating tradition: the influence of temperament on art preferences”. Boiling down their precise report they state that the connection between temperament and preferences in appreciation of the plastic arts is inconclusive. It appears that temperament is able to influence preference changes during strong emotional arousal. The fact that we perceive art differently in terms of fear and no fear situations, may have some implications for art therapy. It doesn't seem to us that it could have implications for the general judgement of modern art and its “utility” – we don't blame the authors for that.

In turn as *Avant's* main editors we can assure readers, that our own art appreciation is enthusiastic and metascientific, and the researcher's curiosity doesn't cool down or devalue it. The art fascination as an art doesn't bother us, that we would like to still get into (like children?) the charging art snake, allow it to swallow us accidentally-on-purpose, touch it from inside or just “fall inside it”.

Krzysztof Knittel is often described as one of the most notable and independent of Polish modern composers. As an author and performer he participated in many modern music festivals in most European countries, as well as in Asia and both Americas. He is the author of numerous compositions, including orchestral and choir works as well as soundtracks to ballet, theatre or movies. Besides composing Knittel also studied computer music as well as sound engineering in the Fryderyk Chopin University of Music in Warsaw. His education includes also the study of computer programming in the Mathematical Institute in PAN. He also works as

a lecturer and music journalist. He is experimenting with different kinds of music and performance methods. He creates electro-acoustic works and sound installations, he practices performance. He has been making intuitive and freely improvised music for years.

Speaking of improvisational music, Krzysztof Knittel commonly quotes the sayings of French musician and music theorist Christian Munthe, that improvisation is creating a music work during the performance. This saying is enriched with sense, when we refer it to the entirety of human feats in the world. The experience of the world as an improvisation seems to be incredibly freestyle – however our interviewee claims that this freestyle factor doesn't mean chaos. Paradoxically, so-called free improvisation needs a huge amount of skill, and to practice it, there is a need to pierce through the barrier which is set by the classical approach to music. The matter of exercise, body memory and communication through music becomes most important.

“To investigate the connection of inconsistency without fake fitting” – this quotation of Knittel about music we would like to adapt to our future activities in this section.

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