



Why artists

Preface to the English version of the issue

Dear Ladies and Gentlemen,

we are presenting to you the next issue of the *Avant*. Its content has been captured in the frame of two art works by the artist Grzegorz Radecki, which are displayed on the cover. Inside the issue you can also find an interview with the artist, next to the interview with the American vanguard composer Glenn Branca. The rest of the material in this issue has been mostly dedicated to cognitive science. That provokes the question, whether we are afraid of the effect of an unjustified cut, or even some sort of discord between scientific-philosophical content on one side, and inviting artists here on the other, who are here definitely not for scientific reasons, but for a mere talk.

We do not think that this regular appearance of the artists in the issues of our magazine could overshadow the scientific profile of *Avant*. At the same time, this artistic breath is nothing like the arbitrary supplement, or some kind of pretentious attraction, whose role would be to perk up more serious, selected and revise the whole. When we look at the interviews with the people of science and philosophy we see, that they talk about the results of their activity in a professional and interesting way. Their arguments, comments and polemics testify to the effects of their own recognition and experience of reality. Nevertheless, when we look at the interviews with the artists, such as painters or musicians, it is clear, that these interviews have a different value and purpose. These interviews are not intended to be the completion or improvement of their artistic activity, because their activity is already completed. It is already what it is meant to be, and it does not need any explanation or justification. In this case we talk with people, who do not need to comment on the essence of what they create. However, their artistic activity has its own background, which shows its deep and strong embodiment, embeddedness, situatedness. Let's not forget, that these artists are in some small but yet very precise and important sense those, and it is safe to say, whom we can call designers, construc-

tors, chemists, engineers, opticians, mathematicians, psychologist, and so on. They have their own workshops, and their own laboratories, for one person or for many people. By allowing us into their artistic space, at the same time they are letting us to do a kind of cognitive experiment. This experiment though, is being constructed and improved each time from the very beginning. That is because each artist has a different relationship and attitude to their work, whereas we learn from each conversation something new, as well as we learn from our own mistakes during these talks. Although this whole idea is sometimes truly backbreaking, we think, that it is still sufficiently cognitively attractive, to be able to present it in a scientific and philosophical context.

Let's go back to the content of the issue. It begins with the brilliant and in some moments provocative interview with J. Kevin O'Regan – the whole talk lies in the context of his recently published book, and in the same time in the context of his latest research conclusions. We are very happy, that Aaron Sloman created some sort of cognitive counterpoint, when he commented on Rick Grush's statements from the previous issue, and at the same time made us familiar with his own work. We wish to maintain this kind of opposition in future issues. The title of the interview: *From Varela towards different phenomenology*, does not justify the consistent and polemic acuity concluded in conversation with Shaun Gallagher. We also introduce his paper about the relationship between hermeneutics and cognitive science. In the context of the scientists mentioned above, we present some scientific comments of specialists, such as Marcin Miłkowski, Andrzej Kapusta and many others. We have already mentioned about the interview with two artists, musician and painter. Another experiment would be the paper of Antonio Incampo.

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Editors

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