

## INTRODUCTION

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Philosophy and culture. At first sight the relationship between philosophy and culture is a relationship between one part and the whole. Indeed, if, in the sense of an anthropological definition, we understand culture as a complex whole which includes all the capabilities and habits acquired by man as a member of society, then philosophy is one of these cultural expressions. On the other hand, philosophy is a place where the sum of the cultural activities of a given society is reflected, conceptually captured and systematized. When philosophy began to include the sphere of culture in its field of vision, it often approached culture with totalizing conceptual instruments. The result was, that in the perspective of philosophy, culture appeared as a totality. But that is not all, since philosophy, as it later turned out, can also assume a quite contradictory strategy and decide to disintegrate its unifying frameworks. It can be said that a philosophy that pronounces itself from within the cultural field, will on occasion integrate this space and on others divide and fragment it.

Culture and the arts. The ambiguity that characterizes the relationship between philosophy and culture also applies to a large extent to the relationship between culture and the arts. In this case we can also state that the arts are a part of the cultural whole. However, immediately after we proceed from this relationship of encompassment to more precise definitions of function and place, we will find synthesizing visions of the whole as well as a disintegrating influence against totalizing tendencies. In the end-products of artistic activities we can find manifestations that correspond with the holism of philosophical systematism as well as attempts that remind us of the philosophies of pluralism, multiplicities and deconstruction.

Philosophy, culture and the arts—the themes of our symposium—create a field of tension and opposites in the way that these three concepts meet, overlap, complement and condition each other. Perhaps in this way a significant feature of culture itself is revealed: its fundamental openness towards overlapping and transformation.

Clearly, of all the numerous lines of thought that arise out of this understanding of culture, our contributions were able to capture and develop only some. Even so, let's hope that our symposium will give rise to further discussion on the subject focusing on these three points, these three concepts, these three sources of tension.