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Critique of the pure reason patterns

according to the social philosophy of Pierre Bourdieu

Patterns are defined as regularities, that repeat themselves in predictable manners. One can find them in tillings or a snowflake. However, it's interesting to see sometimes, how patterns of different realities, coming from apparently different ambiences of life, appear quite similar in certain aspects of their formality. Such a regularity can bring us to the conclusion, that in the universe forms may exist, that are independent from the dimension of matter. We can call them, for instance, reason patterns, or pure forms, never mind. Some names are more adequate for some cultural habitudes, in another culture some other identification can be more appropriate. In this case, the subjects of our analysis are pure forms of art. We aid ourselves with discoveries made by French sociologist, Pierre Bourdieu in the end of the recent century. This, well known outsider in the society of knowledge proposed to prove that it is possible to explain with tools of systematic discourse secrets (so called) of art. How did he approach the purpose?

First of all, Bourdieu proved with a statistic, experimental method that places we occupy in social hierarchy are determined by the social history of our family. Children of professors, engineers, enlightened class members are more adapted to enter the world of elites, than children of farmers or workers. In effect, he discovered that artistic values, commonly considered as precious by critics, historians, art dealers and educated audience are not usually appreciated by average people. Average people have no preparation for understanding contemporary art products, that are the effect of the very long and complicated process of art history, its progress, evolution, games. Bourdieu argued, that in effect of such a process of specialization of art formed itself an independent field of art production. The field, that is a camp of operation for people that are well acquainted with the history of art, helps them to realize always more original and breath taking projects, more "interesting" than those of their ancestors - old masters. Art, according to Bourdieu, is a field of combat between the old and the new. Between vanguard and classic. Only clear comprehension of this fact explains periodical arrivals and departures of styles,

clearly visible. The recurrence itself, as a notion, derives from logic, and it was introduced by Kurt Goedel in the first half of the twentieth century. In humanistic researches of sociologists, however, it has a bit different, analogical meaning. The most evident objects, where we can perceive recurrences, are mathematical and natural fractals. We can find fractal structures in plants, crystals of snow, shore lines.

According to Bourdieu, occurrences of such a patterns are typical only for the higher, advanced cultures, enlightened society's art, and science practiced by educated elite. However, many observations prove, that we can find a lot of examples of similar structures in counterculture. For instance, in novels of the American science fiction writer, Philip K. Dick. This solitary, controversial figure of the social rebellion of the 60's was open to certain, specific influences of his time. He was experimenting with drugs, specially with LSD. The chemical structure of this substance is identical to the ritual plants in use by Native American Indians. It happened that forms, geometrical figures and structures, that some of those Indians use in production of their textiles, are quite the same, as narrative structures of Dick's novels.

In effect, we are able to prove, that pure forms are not only characteristic for high classe's production, but also for nature, as well as for the counterculture of the 60's. Pure reason patterns is the title of this essay. It is, itself, a recurrence. It refers to the one, very well known in world of science and philosophy title of a book. This book is "The Critique of Pure Reason" of Immanuel Kant. The way of paraphrased quoting it here reminds us the rules, described by Pierre Bourdieu. In this way we recur to the French sociologist as well. Pure forms can be used by enlightened social classes to facilitate their identification, as Bourdieu claimed. But they can also appear in many aspects of life and popular culture. As their name suggests - that they are pure, means that they are not determined.

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