

Summary

ANDRZEJ PIENKOS (Institute of Art History, University of Warsaw) / A "problematic" confluence of music, painting and biography. Arnold Schönberg's experiment

A confluence of music, painting and biography in work and life of Arnold Schönberg does not belong to category of *correspondances des arts*. Painting and music both remain in the domain of their own languages, however it is impossible to analyse them regardless the artist's existential situation in 1908: meeting with Richard Gerstl, his romance with Schönberg's wife, his suicide, the earlier lessons of painting Schönberg had benefited from – all these were supposed to cause the musician to start painting. As it were, he took place of the painter. This perverse *moment pictural* had peculiar consequences: in music, and in Schönberg's philosophy of creation, and for the audience of his 1911 concert in Munich: Kandinsky and his friends from the then being created Der Blaue Reiter group. The relations of both artists, simplified later on to a dimension of a scheme as a common stage on the artist's two separate routes towards liberation from tonality (at Schönberg's in music) and figurativeness (in Kandinsky's painting), are complicated right because of Schönberg's interference with his painting. Kandinsky appreciated quickly also these attempts, as he found them in his favourite categories of primitive art. However, they can be perceived as examples of "problematic" art (Michael Pollak) performed by the Viennese people of that time, namely art not focused on production of a piece of art, rather on penetrating oneself with the aim of media from various art disciplines. Creative uncertainty and "problematic" quality were strongly supported by Schönberg (as long as we dare to say so) in the shape of his life crisis.