

Summary

MICHAŁ SZYMAŃSKI (Adam Mickiewicz University in Poznan) / Between abstract expressionism and geometric abstraction. Paintings by Alfred Lenica and Tadeusz Kalinowski towards contemporary classics

The article concerns the reception of the world's leading post-war abstract painting in the works of two Poznan painters, Alfred Lenica and Tadeusz Kalinowski. Comparison of the achievements of Polish artists with Western classics allows to enrich the interpretation of their work by looking at these images from the perspective of other works not previously considered. The basis for such considerations is a series of visual similarities in each element of the image structure. In the case of Lenica, the article discusses the early period of his creation, before moving to Warsaw and shaping the later, characteristic style. Then he experimented with various forms and therefore the greatest comparison with works of informel and abstract abstractionism is possible here. The text traces the relationship of Lenica's works with the paintings of such artists as Pierre Soulages or Jackson Pollock. In turn, Kalinowski's painting as an example of a gradual transition towards a typical geometric abstraction enables to compare it with the works of such artists as Myron Stout and Frederick Hammersley. Comparisons of this kind allow to consider the works of Poznań artists not only against the local and general Polish background, but also as part of the heritage of modern art. The formal similarities of images that were created independently and in a different socio-political context prompt a universal look at the issue of creativity. In addition, they indicate continuity inscribed in a given direction, independent of the country and artistic environment.