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Abstract

Interference of two concepts of art/literature. Nowosielski and Różewicz

The present thesis represents an attempt to reflect on the work of Tadeusz Różewicz in the context of Jerzy Nowosielski's painting and aesthetic (philosophical) concepts.

The aim of the study has been to investigate how Tadeusz Różewicz and Jerzy Nowosielski both created and influenced each other, and the way in which the lives and views of artists evolved amid changes affecting literature and art after World War II. The thesis focuses on the influence of the finished painting on artistic and poetic creativity in the context of axiological and philosophical issues. In this study I also consider the impact of friendship on Różewicz's poetry as well as Nowosielski's painting. These considerations will, to some extent, help us understand the aim of art/literature of each artist, and convey the underlying perspective of interference of two concepts of art.

The main material used in this study have been the letters of Tadeusz Różewicz as well as Zofia and Jerzy Nowosielski, selected poems by Tadeusz Różewicz, collected and developed by Jan Stolarczyk in poetry volumes: *Utwory zebrane (volumes 1-4)*. Crucial to understanding Różewicz's relationship with painting have been some of his texts, such as: *Przygotowanie do wieczoru autorskiego; Dźwięk i obraz w poezji współczesnej; Nic czyli wszystko; Kartki wydarte z „dziennika gliwickiego”*. The works of Jerzy Nowosielski include, among others, *Zagubiona Bazylika. Refleksje o sztuce i wierze*, representing a collection of the painter's conversations, lectures, essays and unpublished texts. A compilation of interviews with the artist, carried out by Zbigniew Podgórzec, entitled *Rozmowy z Jerzym Nowosielskim* is another significant publication, summarising Nowosielski's theological and philosophical views. These materials are supplemented by the correspondence of Ryszard Przybylski and Tadeusz Różewicz, published by Krystyna Czerni in 2021, in the volume entitled *Ryszard Przybylski, Tadeusz Różewicz. Listy i rozmowy 1965-2014*.

In the case of Różewicz's poetry, the poetic texts have been analysed which, in accordance with the adopted research perspective, seem to be particularly important as a manifestation of literary-painterly concepts of both authors.

The dissertation is divided into three chapters. The first chapter is devoted to the presence of God and the sacred in selected works by Tadeusz Różewicz and Jerzy Nowosielski. The way in which both artists experienced God and understood religion has been analyzed. In the case of Różewicz's work, I refer to the concept of "ecumenical sacrum". Nowosielski's paintings, including the works connected with both religious worship and secularism, were shaped equally through the prism of faith, therefore the starting point has been to place Różewicz's poetry and Nowosielski's works in a philosophical and theological context. Subsequently, the painter's aesthetic theories are juxtaposed with Różewicz's painting and poetry. An additional common theme is childhood, which was also shaped by religion – Catholicism in the case of Różewicz and Uniatism for Nowosielski. The first chapter is an analysis of Nowosielski's texts, interviews, essays and lectures in comparison with Różewicz's poems dealing with the topics of God and religion. The chapter is also expanded to include themes related to the theological way of looking at the world by the painter, through the explanation of such issues as: a cosmic catastrophe, metahistory, abrahamic heresy.

The second chapter of the dissertation is devoted primarily to the icon and painting of Jerzy Nowosielski. It contains theoretical, theological and artistic assumptions of the icon and the purpose for which it is created. The chapter also shows the evolution from a classic icon to an artist-created, individual style of a "secular icon". It also points to metaphysical searches in the works of Różewicz and Nowosielski, as well as the role and place of the temple in their respective works. These considerations are enriched with an analysis of the paintings and sacred interiors of Jerzy Nowosielski.

The third chapter concerns selected poems by Tadeusz Różewicz, coming from various periods of his life, works related to the widely understood correspondence with painting. The chapter deals with the problem of colour in painting and poetry, demonstrates the artistic activities of Tadeusz Różewicz, the role of abstraction, an analysis of Różewicz's painterly poetry and reflections on the purpose of art. The issue discussed in this chapter is also the correspondence of arts and the problem of ekphrasis.

This study has analysed primarily Różewicz's poetry related to the visual arts. For Różewicz, art became one of the main sources of metaphysical experiences. Nowosielski felt and understood art in the same way, it was a form of non-rational, metaphysical cognition, which is present in variously understood Absolute. Experiencing painting and the work of selected artists also prompts reflection on the relationship between life and art. It is also a reflection on the metaphysical and existential sense of creativity.

In this doctoral thesis, an analysis of Tadeusz Różewicz's poetry and the painting and intellectual output (essays, lectures) of Jerzy Nowosielski as interacting artists has been undertaken. In this work, the letters of Tadeusz Różewicz and Jerzy Nowosielski, compiled by Krystyna Czerni, published in 2009 in the volume *Zofia i Jerzy Nowosielscy. Korespondencja*, have also been

interpreted. The work is also the first attempt to interpret the letters published by "Twórczość" in 2021, entitled Tadeusz Różewicz, Zofia i Jerzy Nowosielscy. *Nieznana korespondencja (1956–2001)*, annexed to the above book.

The analyses undertaken in this study reflect the intersection of art and literature created by the two artists.