



Wybrane dzieła współczesnego polskiego malarstwa abstrakcyjnego w świetle Ingardenowskiej koncepcji jakości metafizycznych

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ABSTRACT

Selected works of the contemporary Polish abstract painting in the light of Ingarden's conception of metaphysical qualities: The main thesis of my article is that Roman Ingarden's concept of metaphysical qualities can be adapted to analyze and interpret artworks that represent some tendencies in abstract painting. I start by summarizing this concept, taking into consideration the elements of its reconstructions that are present in the source literature, especially those aspects that concern art. Although Ingarden's idea can be used with many examples, I employ it to analyze chosen artworks by the outstanding Polish abstract artists Tamara Berdowska, Władysław Podrazik, Tadeusz G. Wiktor and Jan Pamuła. I do not intend to refer to these paintings strictly in Ingarden's terms, but I use these criteria in a way that allows me to enrich the interpretation of these artworks by showing them in a new light. By recognizing the role of contemplation of art, I try to find the genesis of the analyzed examples and reveal how metaphysical qualities manifest in them and influence the viewer. I underline aspects that are distinctive of the presented artists and are related to the exceptional ability of abstract language to correspond to Ingarden's idea. Subsequently, when developing my point of view I maintain the relationship between aesthetic and metaphysical sense that creates a kind of interdependence. These artists intentionally go beyond purely aesthetic effects to relate to transcendence. By adapting Ingarden's concept to some contemporary abstractions, I try to link philosophical and critical ways of approaching these artistic phenomena with special regards to their metaphysical connotations that tend to be overlooked in contemporary discourses.

KEYWORDS

Roman Ingarden; aesthetics; metaphysics; painting; abstraction; contemplation; sense

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