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Poetics of Landscape

Description of doctoral dissertation

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*Painting is life, it is nature communicated directly to the soul, without intermediaries,
discovered, stripped of convention.*

*Music is ambiguous,
poetry is ambiguous, sculpture demands convention
but painting, especially landscape, is the fullness of itself.*

Eugène Delacroix

“Journal”, 30 April 1821

Introduction

The sentence written by the French painter Eugène Delacroix in his “Journal” two centuries ago expresses to the fullest my interest in landscape as the leading theme of my artistic search. I have chosen "The Poetics of Landscape" as the leading idea and title of my dissertation in order to present a series of paintings inspired by nature and referring to the verses of poetry by one of the greatest Polish poets of the 20th century Bolesław Leśmian to show my own image of the perception of the world. The area of my interest is *nature naturans* - nature changing in constant becoming, nature in infinite movement of creative metamorphoses. I have focused on a study of the landscape as seen, taking into account Henri Bergson’s concept of *elan vital* and its impact on the transposition of the internal landscape. In the cycle of paintings I present a vision of a landscape in which I search for the truth existing between the pure image of nature and the poetics of my inner world. In my study works in nature, it was not nature itself that was important, but my mental and emotional relation to it, enclosed in the painting layer. The next stage of creative considerations was the issue of a landscape as a place and the meaning of this place in the context of passing away, effect on human sensitivity and emotions, range of expectations and dreams. My interest has oscillated around the landscape as the space created by God and subject to human interaction, where the boundaries between dream, consciousness, reality and self-vision become blurred. A need arose to experience this space, to contemplate, to seek solace, tranquillity and prayer, to escape from the world and the necessity of making life decisions. Saturation with the presence of nature triggered a more emotionally charged experience and the need for creative creation. The result is a series of paintings that are immersed simultaneously in the real world, fantasy and poetry.

In the cycle of 16 painting compositions which are a realization of my doctoral dissertation “The Poetics of Landscape”, I attempted to solve the artistic problem of expressing through artistic language the effect of the external world - nature and Bolesław Leśmian’s poetry - on my image of an internal landscape saturated with the colour of visible and invisible signs.

Nature, as an inexhaustible resource of forms, shapes and colours, has for centuries been an important source of creative inspiration in every field of art. Man has maintained a dialogue with it. Landscape - a view of nature - has undergone various transformations over the centuries. At an early stage it served as a background of a work of art. The landscape drawing was used to show depth in the portrait. With time, through creative search, landscape has taken the form of an autonomous theme of a work of art. The connotation of its creator has also changed. [...] *In the art of previous ages, the landscape painter remained, in a way, outside his work, delegating the function of “intermediary” to the objects placed on the canvas; in this century, the artist gives up the function of the invisible creator. [...] by creating he imposes the conviction that this gesture - is only his gesture; this sign - only his sign*¹. Landscape painting is a reflection of Man’s relationship to the natural world and the place where he lives, works and creates.

In the first chapter entitled “Historical outline of the development of landscape in painting”, I described the history of the creation and modification of the landscape motif in painting, starting from Greece and the wall painting of the Minoan period through selected examples of works by European artists, including Polish ones. The scope of the subject matter covers the period from the 3rd century B.C. to the 20th century. I present the origins of the phenomenon and analyse the historical, social and political conditions of artists living at that time in order to understand the processes of metamorphoses in painting and to find and define my own place in it. The selection of painters and their works is a subjective choice preceded by knowledge, analysis, interest, inspiration and my own creative fascinations and explorations.

In the third part of the first chapter, entitled “Examples of Polish landscape painting from the times of King Stanisław August Poniatowski till the 20th century”, I describe the process which has been taking place in Polish landscape painting. On the examples of selected trends, artistic groups and creative individualities, I analyse the

1 A. Wojciechowski, *Z dziejów malarstwa pejzażowego; od renesansu do początków XX wieku*, Warszawa 1965, s. 7.

course of modification phases, taking into consideration the interests and changing attitudes of Man towards nature as a source of inspiration or adoration. Using subjectively selected works of art, I present the creative path of their authors in their pursuit of solutions to painting and workshop problems, such as composition, form, space, light and colour, which they achieved on the basis of direct studies of nature, free interpretation and their own imagination.

Bolesław Leśmian's poetry is an important subject of my deliberations and a source of creative inspiration. What connects me with the poet is the town of Zamość - the centre of his life and creativity. Leśmian, a notary by profession, lived in Zamość between 1922 and 1935, ran a notary's office and wrote his poems here. The second chapter entitled "Infinity of greenness. The world of nature in Bolesław Leśmian's poetry" is a description of fascination and search for common aesthetic values existing between such arts as painting, called by ancient thinkers "silent poetry" and poetry, called "speaking painting". I describe my own infatuation and the genesis of inspiration by referring to the unreal "beyond" created by the poet, the symbolism of meanings, painterly descriptions of nature, the beauty and expressiveness of the language of poetic works. A painting represents not only a thing but also the concept associated with it. The magic of words is created by paintings, simplified, deprived of colour and expressive contour, created a drawing of a sign - a letter. A composition of arranged letters forms a word, a sentence, a text. The image became the material of poetry and painting became the description of literature. A poetic work exists in time depending on the reader and evokes the impressions that his thoughts evoke. A painting image is a three-dimensional plane, permanent and fixed, limited only by the format of the canvas, cardboard or paper. The image is perceived by the sense of sight and sensitivity of the viewer. Painters, masters of the brush and poets, masters of the pen, share a common bond. Both have the power to make things happen.

The third chapter entitled "The Poetics of landscape" closes the description of the dissertation. I present the aim of my research, the creative motivation, sources of inspiration and the description of the creative process in this chapter. The final result of the research conducted in nature, own experiences and emotions, exploration of the philosophy of the descriptions of the world of imagination included in Bolesław Leśmian's poetry is a cycle of 16 paintings – the effect of my research and creative participation in the continuation of the landscape motif in art. I attach reproductions of

the paintings to show the achieved result. The whole dissertation ends with a list of literature which I have used.

1. Historical outline of the development of landscapes in painting

1.1. Landscape motif in Greek wall painting

The motif of landscape first appeared in the 3rd millennium B.C. in wall paintings of ancient Greece. Paintings which depicted scenes of court life, religious and secular ceremonies were used to decorate floors and sometimes ceilings of palaces, villas, urban and provincial residences. According to the archaeologist, expert and researcher of Aegean art, Professor Bogdan Rutkowski *The dated paintings on Crete most likely date from after 1700 B.C.*² In Akrotira³, houses with large walls covered with frescoes have been preserved. A painting called “Spring Fresco”, depicts a rocky landscape with birds and lily flowers. In the “Western House” the painting illustrates a story, whose action takes place against the background of [...] *probably an African landscape, as well as a Cycladic landscape or a Cretan city*. According to Professor Bogdan Rutkowski [...] *The wealth of iconographic details and the necessity to solve many technical and compositional problems makes this painting one of the most important sources for the history of art of that epoch*⁴. A rocky seascape with blue dolphins and multicoloured fish the iconographic motif. In the “House of Frescoes” at Knossos chamber walls are covered with [...] *the landscape of the palace garden, including stylised rocks covered with flowers and vegetation, among which lilies, exotic papyrus, ivy with blue and green leaves create the mood of a spring morning*⁵ with a bird’s eye view. The richness and diversity of nature was expressed in colour and sharp contrasts of red, blue and white.

In Greece greater interest in landscape appeared in the classical period in the 5th century B.C. Besides vase painting, easel and monumental wall painting appeared. A multiplanar composition appeared, the colour palette was expanded, yellow appeared besides white, red and black and the dominating mythological themes were

2 B. Rutkowski, *Sztuka minojska i mykeńska*, [w:] *Sztuka świata*, red. nauk. t. 2, A. Lewicka-Morawska, Warszawa 1990, s. 16-17.

3 Akrotira - a town located on the volcanic island of Thera (Santorin), 113 km from Crete, in the Aegean Sea.

4 B. Rutkowski, *Sztuka minojska i mykeńska*, op. cit., s. 27.

5 B. Rutkowski, *Sztuka Egejska*, Warszawa 1987, s. 88.

supplemented with historical scenes⁶. Further development of the landscape occurred during the Hellenistic period. In Alexandria studios paintings based on illusionistic effects were painted. Homer's poems were a source of inspiration for Greek easel painters. The colourfulness of literary descriptions of Odysseus' adventures made it possible to depict the events against the background of a fantastic landscape⁷.

1.2. Landscape painting in European art from the 15th till the 20th century

In modern times, landscape owes its development to the art of the North, especially the Netherlands of the early Renaissance, passionate about the realistic transmission of impressions received from contact with nature. In the 15th century Dutch painting fascination with landscape was not the same as depicting it as an independent subject. *Dutch artists [...] do not try to enclose space in a system of lines that converge at a single, strictly defined point. And [...] thanks to their awareness of the functioning of solids in space, their mastery of chiaroscuro*⁸ their paintings are like open windows behind which you can see the city or the Alps. The heyday of painting came during the van Eyck years. The "Ghent Altarpiece - Altarpiece of the Mystical Lamb" by Jan van Eyck is an extraordinary work. It depicts the scene of the perpetual liturgy, which takes place surrounded by the richness and variety of nature and the landscape forms the paradisiacal background of the representation.

Hieronymus Bosch, endowed with an unusually wide range of imagination and visionary powers and inspired by Flemish folk proverbs, magic and alchemy, differed from his Dutch predecessors. He painted a world of irony, grotesque and madness, skilfully weaving nature into allegorical scenes. The perspective he used, with its high raised horizon, allowed the viewer to simultaneously observe the multitude and variety of figural scenes taking place in the painting as well as to personally participate in Bosch's unreal theatre. He showed an apogee of his extraordinary imagination in the central part of the triptych "The Garden of Earthly Delights". The painting is a mystical warning against a life filled only with pleasures and devoid of moral reflection. Art historian Professor Aleksander Wojciechowski claims that *Bosch was the first to create*

6 Z. Sztetyło, *Sztuka grecka. Okres klasycyzny, 480-404 p.n.e.*, [w:] *Sztuka świata*, red. nauk. t. 2, A. Lewicka-Morawska, Warszawa 1990, s. 113.

7 Ibidem, s. 174, 177, 183.

8 P. Trzeciak, *Jan van Eyck*, [w:] *Sztuka świata*, red. nauk. t. 5, P. Trzeciak, Warszawa 1992, s. 335.

*the concept of the “landscape of the imagination” in modern art*⁹. His work evocatively appealed to 20th century painters. *Bosch is considered a precursor of Surrealism [...] an example of the clear morphological convergence between the “Garden of Earthly Delights” and some of Joan Miró's paintings*¹⁰.

15th century German landscape painting was influenced by the work of Albrecht Dürer, who studied the principles of composition, perspective and colour in Italy. From his first trip to Venice in 1494-1496 he brought back a large collection of colour sketches made with watercolour technique. *In those days painting landscapes with watercolours was not accepted and this was a specific feature of Dürer's work. His sketches, distinguished by their inventiveness and colouring, are not studies for future paintings, but finished works*¹¹. Drawings and watercolours of the Italian landscape are considered [...] *some of the oldest examples in Europe of plein-air painting, created under the influence of direct experience of nature*¹². He precisely depicted cities, plants, atmospheric phenomena on small sheets of paper or parchment. The views of Innsbruck and Kalchreuth went down in the history of European art as the first pure landscapes¹³. Dürer mastered perspective and was the first to use in his painting the so-called “panoramic frame”¹⁴.

Nature was the main interest of German painters in the 16th century. It participated fully in the depiction of human life. Landscape was the leading theme in the works of such artists as Albrecht Altdorfer and Wolfgang Hubert. It supplemented or accompanied the scene, evoked or emphasised the dramatic mood, imposed its own presence and was even more important than Man. A. Altdorfer painted fairy-tale, almost extra-terrestrial visions describing the grandeur of nature¹⁵. The work dating from around 1522 entitled “Landscape of the Danube Valley”, completely devoid of action and people, belongs to the first independent landscapes in European art¹⁶. The landscape from the painting “The Battle of Alexander the Great with the Persians at Issos” is the painter's creative achievement. The work depicts a battle scene - a struggle of the fighting armies. The way the artist painted nature made the battle a mere episode. In one

9 A. Wojciechowski, op. cit., s. 12.

10 M. Rzepińska, *Siedem wieków malarstwa europejskiego*, wyd. III, Wrocław 1988, s. 192.

11 M. Sieramowska (red. wyd. polskiego), *Geniusz sztuki. Dürer*, Warszawa 1991, s. 41.

12 A. Wojciechowski, op. cit., s. 11.

13 R. an der Heiden, *Albrecht Dürer*, [w:] *Sztuka świata*, red. nauk. t. 6, P. Trzeciak, Warszawa 1991, s. 292.

14 A. Wojciechowski, op. cit., s. 11-12.

15 M. Rzepińska, op. cit., s. 173.

16 P. Trzeciak, *Renesans i manieryzm w Europie Środkowej*, [w:] *Sztuka świata*, red. nauk. t. 6, P. Trzeciak, Warszawa 1991, s. 317.

composition he included the pathos of the struggle, the drama of the collapse of the Persian empire and the image of the power of nature. It is *Theatrum mundi*¹⁷ presented in a cosmic setting.

Peter Brueghel, the founder of the Flemish school of secular painting immersed in the social and national issues of his country, presents a metaphorical vision of the world.

He shows the relationship between human life, which depends on the seasons and natural phenomena and nature. In the cycle “Seasons” he places the scenes of peasants’ life and work directly in the natural space showing their almost biological bond. He draws attention to the importance and indispensable presence of nature in everyday existence of Man. Brueghel is a forerunner of the image of winter with its beauty: the falling snow, the frozen ground, the icy surface of the river and the landscape of leafless trees. He suggestively conveys the impression of cold and chill, e.g. in a painting entitled “Hunters in the Snow”¹⁸. *Brueghel’s art is completely saturated with the breath of the earth, throbbing with the pulse of nature*¹⁹. As the Viennese art historian Max Dvořák said: *Never before in the history of art had the indivisible connection of the entire natural existence been so convincingly presented*²⁰.

Parallel to the work of Northern Netherlandish artists, works with landscape motifs were created in the paintings of Italian masters. Freed from medieval fears of earthly matters, artists turned their attention to nature. Nature was the background in figurative religious and historical compositions and the so-called “cosmic” landscape continued to be the background in portraits. Landscape was present in the paintings of Giovanni Bellini and Sandro Botticelli. As an independent theme it appeared simultaneously in several places in Europe. In Giorgione’s painting landscape was the most important. It dominated the painting entitled “Storm”, in which the artist depicted the phenomenon of clear air before an approaching storm. Landscape painters tried to present weather and atmospheric phenomena as a leading theme, but *Never before in Christian painting has man inhabited the landscape in this way. Never has nature enveloped him so clearly, allowing him no distance from it.[...] as if he [Giorgione] wished to find another form for the sacrum*²¹.

17 M. Rzepińska, op. cit., s. 173.

18 The painting is also known as: “Shooters in the snow”, “Return from hunting”, “Winter”, “Winterscape”.

19 M. Rzepińska, op. cit., s. 203.

20 As cited in J. Białoszewski, *Sztuka cenniejsza niż złoto*, t. 2, wyd. III rozszerzone, Warszawa 1969, s. 54.

21 As cited in A. Biała, *Literatura i malarstwo*, Kraków 2010, s. 238.

Italians conducted a keen observation of nature and their main painting problem was the organisation of the depth of a picture. The artists were interested in the issues of composition, aerial perspective in a painting, the law of motion, the meaning of light and luminosity and weather and atmospheric phenomena. They still did not paint from nature and the painting was composed in accordance with the painter's technique and knowledge of perspective²². Leonardo da Vinci was the most sensitive to the charms of nature, open space and the richness of flora and fauna. He did not seek decorativeness, but the inner pulse of life and the laws of being. He depicted groups of figures on the background of a peculiar and distant landscape in the aura of misty mountains and winding streams. We owe to him also the theoretical work entitled "Treatise on Painting", in which, apart from the description of painting techniques and materials, he included an extensive discussion of landscape painting, perspective, chiaroscuro and the meaning of colour.

In the Netherlands, the country of sailors and fishermen, landscape painting developed in the 17th century. Fascination with nature came from the indigenous Dutch tradition, the influence of Italian art, but also the work of the German painter A. Altdorfer. Dutch landscape was subordinated to universal concepts of the seasons of the year, of the day and of the elements of nature. With the lowered horizon, the horizontal rhythms of the plans, the heavy plane of the sky it enhanced the illusion of open and boundless space. This form of representation was accepted by merchants, bankers, clerks and sailors, who bought small-format works as a capital investment or as home decoration. Landscape dominated the works of Jan van Goyen, Jacob van Ruisdael and Albert Cuyp. In many seemingly realistic paintings by, among others, J. van Ruisdael, there are elements of fantastic visions and references that do not exist in nature²³. This heralds a gradual process of idealisation of nature and blurring of the boundaries between the real and the imaginary world.

Rembrandt van Rijn was a virtuoso painter for whom the divisions between landscape, portrait and historical motifs were irrelevant and who was ahead of his time. He practised them all with mastery. He left a large number of drawings and engravings with nature motifs and six landscapes painted on boards, e.g. "Landscape with a Stone Bridge", "Rest during the Flight to Egypt", "Winter Landscape", "Landscape with a

22 M. Rzepińska, op. cit., s. 27.

23 M. Monkiewicz, *Sztuka holenderska XVII wieku*, [w:] *Sztuka świata*, red. nauk. t. 7, A. Lewicka-Morawska, Warszawa 1994, s. 135.

Storm”²⁴. In Poland, in the Princes Czartoryski Collection in Kraków there is “Landscape with the Merciful Samaritan”. *Never before or since has any artist created such a beautiful, such a rich and sensuous painting substance, achieving through it such a moving expression of spirituality. [...] Rembrandt's paintings provide emotional, intellectual and aesthetic experiences, they satiate our need for mystery and understatement, our metaphysical hunger*²⁵.

Seventeenth-century France drew its models from the Italian art of the previous centuries. The painters Nicolas Poussin and Claude Lorrain spent many years in Italy studying it. The Royal Academy of Painting and Sculpture established in Paris in 1648 considered a painting a work of art if it served a didactic purpose and represented something. Landscape was treated as a reproductive genre, requiring only technical skills and nature with its ordinariness was not an interesting and important reason for creating a work. The landscape underwent numerous transformations and took on philosophical, moral, social and religious content. With time, nature became Arcadia. Artists and theoreticians claimed that the aim of art is not to reproduce nature in a realistic way, but to contemplate it. The myth of happiness and mythical Eden was shown by Claude Lorrain. His paintings exude delicacy, transience, changeability and mystery. He was a master of ethereal nuances of colour, of intermediate moods, of waking mornings and falling twilights. He was interested in the problem of light in nature and light in a painting. He was particularly interested in twilight [...] *when all shapes and colours fade, when contours melt into darkness. Twilight is not blue, but greenish and sometimes his paintings look not only as if they were immersed in the atmosphere, but as if they were in green water*²⁶.

The most outstanding representative of the so-called “heroic” landscape painting tradition is Nicolas Poussin. He sought ideal beauty, simplicity and moderation in nature, of which he wrote: *Nature [...] makes me seek and love ordered things and avoid ambiguity, which is as foreign and hostile to me as light is to darkness*²⁷. In his paintings nature exudes solemnity and majesty.

The landscapes of both painters were created from nature but did not reflect it; they were merely idealised visions.

24 J. Fongart, *Tout l'oeuvre peint de Rembrandt*, Paris 1971, s. 105-107. The titles of the paintings were given by later collectors.

25 M. Rzepińska, op. cit., s. 263.

26 Ibidem, s. 279.

27 As cited in J. Białoszewski, op. cit., s. 187.

At the beginning of the 18th century Antoine Watteau was an outstanding representative of the tradition of idyllic painting combined with a refined aesthetic taste. He created a new style of illustrating the refined, somewhat sad and superficial world of courtly entertainment with a touch of grotesque, wit and playfulness. The theme was a pretext for expressing a narrative of the illusion of happiness. In the cycle entitled “fêtes champêtres” and “fêtes galantes” he exposed the life of the social elite, their conversations and games, flirtations of charming ladies and bachelors taking place in the surroundings of parks and gardens. He painted a theatre where nobody takes other people seriously, passions are perfunctory and insincere and the fervour of love confessions is merely a pleasant moment. It is a world full of splendour, luxury and endless fun, removed far from reality. It is a peculiar presentation of existence in which nature plays a special role - it bestows happiness on people, creates the atmosphere of serenity, peace and idyll. The light in his paintings does not locate the meeting place, does not define the time of year or day; it simply exists and illuminates the scene. Watteau portrayed the duality of feeling: sadness in playfulness, ridicule in seriousness in a way *that made the paintings as complex as life. He sensed the fragility [...] and emptiness of the world*²⁸.

England appeared on the European art market in the 18th century. In 1768 artists established the Royal Academy of Fine Arts²⁹ in London which gave artists social status and institutional support. Its first president was the painter Joshua Reynolds, who was instrumental in legitimising the profession of a painter in the community and emphasised the moral and aesthetic aspects of art. He encouraged young artists to strive for the ideal, believing that *the perfection of art comes from ideal beauty, surpassing what is found in industrialised nature*³⁰. The art reflected social interests and tastes. Scenes of rural life, hunting, sporting horse competitions were painted. Artists did not paint in the open air, the painting technique and technology being an obstacle. Among the most prominent artists were Thomas Gainsborough and Joshua Reynolds. Gainsborough was a painter of instinct, a sophisticated colourist. He used tones of silvery blues, dove greys and faded pinks. He harmoniously integrated the human figure into an open landscape or closed frame. *He usually painted landscape backgrounds*

28 M. German, *Watteau*, red. polskiej wersji J. Jeżak, [tł. z ros: L. Skalska], Warszawa 1984, s. 15.

29 M. Poprzęcka, *Malarstwo angielskie, od Gainsborough do Turnera*, [w:] *Sztuka świata*, red. nauk. t. 8, A. Lewicka-Murawska, Warszawa 1994, s. 67.

30 K. Garlick, *Wstęp*, [kat. wyst.] *Malarstwo angielskie, od Hogartha do Turnera*, tłumaczenie wstępu: J. Białostocki, Muzeum Narodowe w Warszawie, 18.02 - 19.03 1967 r., Warszawa 1967, s. 14.

from memory, according to sketches, sometimes using a kind of model³¹. The popularity of his paintings is evidenced by the comment of Constable in later years: *What a delightful country for a landscape painter; I see Gainsbourough in almost every fence or decayed tree*³².

Artists did not practise plein air painting and no one painted in open space. Interest in landscape as an independent genre matured slowly. It flourished in England from the middle of the 18th century. Aesthetic values, beauty and the sublimity inherent in nature were appreciated by philosophers, writers, artists and art lovers³³. The increased interest in nature coincided with the fashion for establishing and arranging extensive landscape parks around palaces. Views of country estates, palaces and castles surrounded by nature became attractive. Regional artistic associations, such as The Norwich School of Painters³⁴ established in 1803 and the Old Water-Colour Society³⁵ founded a year later, helped to promote this type of painting. In order to maintain the correctness of landscape painting, a special manual was drawn up, which imposed, among other things, the observance of proportions between the ground and the sky, the size of architecture, the arrangement of clusters of trees, the use of aerial perspective and the use of colour. Water-based painting techniques such as watercolour, gouache and inks, which were used for colour sketches, were popular and provided the possibility to obtain such quick artistic effects as transparency, freshness, blurring the contour of an object or a fragment of a landscape.

The development of English landscape painting took place in the first half of the 19th century³⁶. The paintings of John Constable and William Turner gained European recognition. Constable - a romantic naturalist painted simple motifs of the East of England: pastures, meadows, cornfields, vast ponds and winding streams, in which fidelity to nature was the basis. He looked at it like a philosopher delighting in everything that was mysterious and impenetrable [...] *perceived all the variations of the atmosphere, knew the direction of the wind, sensed the movement of the air, knows the nature of clouds carrying rain or good weather*³⁷. He combined keen observation with imagination and the image of the outside world with personal experience. He showed

31 M. Poprzęcka, *Malarstwo angielskie, od Gainsborough do Turnera*, [w:] *Sztuka świata*, red. nauk. t. 8, A. Lewicka-Murawska, Warszawa 1994, s. 344.

32 As cited in K. Garlick, *Wstęp*, op. cit., s. 15.

33 M. Poprzęcka, op. cit., s. 81

34 https://en.wikipedia.org/wiki/Norwich_School_of_painters, (Accessed: 4.06.2020 r.).

35 https://en.wikipedia.org/wiki/Royal_Watercolour_Society, (Accessed: 4.06.2020 r.).

36 A. Wojciechowski, op. cit., s. 41.

37 M. Poprzęcka, op. cit., s. 82.

the impression of divinity inherent in nature. He enriched his painting workshop with new grounds, colour palette, illusion of shimmering light and water transparency. He believed that *Painting is a natural science and should be treated as a study of the laws of nature*³⁸. Constable perceived the world in a manner close to the French Impressionists. *He was the first to establish the habit of casting about for the effect of a given moment, [...] the sudden appearance of a ray of sunlight or a patch of shadow - and above all the glint of a fleeting light [...]*³⁹.

The original landscape painter of the period and a visionary who dramatised the image of nature was William Turner. His painting is an expression of admiration for the power of the elements with all their drama and expression. No one before him had attempted and depicted a storm at sea, boats rocking on the waves, a snowstorm or the phenomenon of shining and sparkling water. He painted the struggle of the elements: water, wind, snow and light atmospheric phenomena. People have for years marvelled at the colours and moods of the phenomenon of sunrise and sunset, but it was not until Turner that these phenomena were so vividly portrayed in painting in a captivating truth that reality and fantasy were mixed. On many canvases he illustrates the Thames, in the waters of which the sunlight reflects with an intensity that blurs details, shapes lose concreteness and become increasingly difficult to recognise. The landscape becomes mysterious and abstract in its painterly expression. He expressed his feelings and emotions with light, which symbolises the spirituality of nature. [...] *it became for him the essential reality of the visible world, and at the same time a means of influencing the imagination [...]*⁴⁰. He perceived majesty and sublimity like few others. In his later oil paintings, light, colour and space would form an inseparable unity. Turner laid the foundations for the development of many directions in modern art. *The unprecedented technique and colours of Turner's paintings meant that, thanks to superficial similarities, he was seen as a forerunner of Impressionism*⁴¹. The Impressionists sought to capture and render the visible phenomena of nature whereas Turner was a fantasist.

The English used watercolour, which allowed for quick notations of ephemeral phenomena. The motif was only a pretext for purely technical issues. Painting became an art of gesture and emotion. [...] *Visual emotions were to be created solely on the basis of purely visual activities organised in the field of painting*⁴². It was a fundamental

38 Ibidem, s. 82.

39 As cited in A. Wojciechowski, op. cit., s. 40.

40 K. Garlick, *Wstęp*, op. cit., s. 41.

41 M. Poprzęcka, op. cit., s. 85.

42 Z. Kępiński, *Piotr Potworowski*, Warszawa 1978, s. 17.

turning point in the history of [...] *art without real content derived from thought, devoid of any practical, didactic or moral sense, art that carries no historical reminiscence, does not glorify God*⁴³.

In the history of art, the 18th century went down as the era of wanderers wishing to explore the world and experience sensations of closeness to nature. It gave rise to the notion of the “poetics of mountains”, which aroused emotions, emphasised the sublimity of nature and evoked a state in which the human mind ascended towards God⁴⁴.

In the 19th century Germany, Caspar David Friedrich was the visionary of the romantic rapture associated with the presence of nature. His paintings symbolise nature’s reign over Man and evoke feelings of anxiety, fear and loss in the universe. He introduced an impression of stillness, reverie and spirituality. The mysterious scenery is complemented by the oft-repeated motif of a man with his back turned. The link between Man and nature is the mood understood as the Absolute. *Man in the face of fate, time and death is always shown in the face of nature, its grandeur, power and holiness*⁴⁵.

French landscape painting freed itself from traditional patterns much later than English painting. At the turn of the century landscape was dealt with only by secondary painters favouring rococo aesthetics. The curriculum of the French Academy was dominated by drawing sketches and the so-called “historical landscape”, there were no classes in landscape painting. The need for change arose among painters who wanted to leave the cities and get to know the charm of French countryside. Artistic colonies were established with painters for whom nature was an increasingly important motif and the essence of creating a painting was its direct observation and work in the open air. Although still finalised in the studio, studies from nature significantly influenced the evolution of 19th century painting. The composition of the image, the distribution of light and colour contrasts changed. The painter whose paintings reflected these changes is Jan Baptiste Camille Corot, a master of intimate, lyrical views. His paintings [...] *characterized by a delicate freedom, infallibility of colour tones, interest in light vibrations, replacing a compact, full spot with systems of lightly projected as if sketchy touches, lines and dots, merging into a whole only in the eye of the viewer - attract the*

43 As cited in [kat. wyst.], A. Tapié, *Malarze Normandii: Delacroix, Curbet, Renoir, Monet i inni*, Centrum Kultury Zamek Poznań, październik 2015 - luty 2016, Poznań 2015, s. 18

44 U. Eco, *Historia piękna*, przeł. A. Kuciak, wyd. I, Poznań 2005, s. 282.

45 A. Lewicka-Morawska, *Romantycy niemieccy*, [w:] *Sztuka świata*, red. nauk. t. 8, A. Lewicka-Murawska, Warszawa 1994, s. 91.

*attention of impressionists*⁴⁶. The scene from the painting “Le moulin à vent” captures the moment when the air, suffused with the sun’s rays, fuses the earth and sky together. The phenomenon is reminiscent of Impressionist contemplation of nature⁴⁷. Corot painted in the forests of Fontainebleau, where an artistic colony of painters called “Barbizonians” (after the village of Barbizon) existed between 1830 and 1860. His painting played an important role in the formation of a new approach to landscape. The output of such artists as Charles Daubigny, Jules Dupré, Jean Francois Millet and Theodor Rousseau is important for the modern understanding of the 19th century landscape. They painted charming groves, meadows, pastures, fields in the open air, trying to render a picture faithful to reality. *They were not attracted by the movement of reflections on water or the changing play of colours to which objects are subjected depending on the time of day*⁴⁸.

The year when Impressionism entered the scene of the world art is considered to be 1874, the year of the first exhibition of the Salon of the Rejected in Paris and the exhibition of Claude Monet’s work entitled “Impression, soleil levant”. The Impressionists questioned the possibility of objective knowledge of the natural world. [...] *they tried to forget the official teachings on the historical or heroic landscape; on the contrary, they made efforts to imbibe to the depths the truth of what they could see in the place of their surroundings*⁴⁹. In the traditional sense, the theme lost its overarching role. Nature became the actual model. The appearance of easily portable paints in tubes on the market and the new technology - photography facilitated direct work. The issue of light, its changeability and mutual relations between colours became a priority for painters. The aim was a faithful registration of optical impressions of light and colour. The new direction was based on the experiment of repeating the same fragment of nature at different times of the day and year. Winter landscape became the favourite motif. It was perfect for recording the sensory effects of light and colour on snow, which was reproduced faithfully according to vision in full light. It gave the impression of blurring the sharpness of shapes, shadows took on the colour of blues. The Impressionists lightened the palette. They used pure colours which acted on each other according to the laws of the spectrum of optics and showed movement, variation, luminosity and vibration. In such paintings as “Rouen Cathedral”, “Poplars”,

46 Z. Kępiński, *Impresjonizm u źródeł swoich obrazów*, Wrocław 1976, s. 57.

47 A. Wojciechowski, op. cit., s. 45.

48 M. Rzepińska, op. cit., s. 377.

49 J. Rewald, *Historia impresjonizmu*, przeł. J. Guze, Warszawa 1985, s. 77.

“Heystacks”, “Venice” or “Parliament in London” Claude Monet records the shapes of architecture and nature vibrating under the influence of light in a way in which the image of reality has disappeared - what remains is the play of light and the frenzy of colours. The “Nenufars” cycle is already an abstract vision. The surface of the water spills into infinity, creating a boundless and immeasurable space. The motif of a pond with flowers determined the search for purely painterly solutions, such as the play of light and the effect of colour. Repeated observations of the pond with blooming water lilies at different times of day and year, in different lighting and colours resulted in paintings in which the flowers lost the outline of vegetation becoming only patches of blurred, almost abstract colour. Nature in Monet’s paintings appears as a phenomenon of dazzle and mystery. Impressionism encouraged the next generations of painters to bold explorations and experiments.

The Post-Impressionists: Paul Cézanne, Vincent Van Gogh and Paul Gauguin initiated new trends in European art. Professor Maria Rzepińska distinguishes three creative paths which they followed. For Paul Cézanne, a painting was not only an image of space, but above all a composition of flat forms on a plane, in which each element of the landscape has its own colour - characteristic for a given distance. The laws of nature and the laws of painting were two separate issues. He replaced impressionistic representations with a disciplined composition based on constructing space by means of a colour patch. He achieved the effect by superimposing one spot above the other. He geometrised the object while maintaining the mutual relations between the form and colour. He believed that it is the colour and not the line that determines the solid and the distances between the objects and in the depth of the space of the painting the solid loses its colour close to the local one and acquires reflections from the colour of the air. He almost completely abandoned chiaroscuro. He initiated one of the greatest aesthetic revolutions of the 20th century in landscape.

Paul Gauguin believed that nature should be contemplated and admired but not imitated. What was important was the abstract idea behind the painting and not a copy of nature. In a letter addressed to his painter friend Emilié Schuffenecker, he warned: [...] *don't imitate nature too much. Art is abstraction, look for it in nature, look at it and think more about the process of creation itself than about its effects*⁵⁰. He sacrificed the plasticity of form in favour of expressive drawing, light for colour and value for pure colour. He freed colour from its limitations and subjected it to the inner laws of

50 Ibidem, s. 17.

painting. He intended to *paint like this, just put red next to blue!*⁵¹. In his monumental compositions there is peace and inner silence and colour has a decorative function with a symbolic meaning, the only thing that matters is what is constant, unchanging, imperishable and timeless. *His [Gauguin's] painting was not to be a reflection of the phenomenal nature of the visible world, but a reflection of the world of ideas, feelings, the invisible and expressible states of the soul*⁵². He was a forerunner of modern art, [...] *he made freedom in art and the right to "dare to do anything"*⁵³.

The work of Vincent van Gogh was the opposite. He drew inspiration from the elements of nature and colour symbolised nature and was the main means of expression. Each subject became a drama of colour, light and emotional tensions, which under the brush turned into something very important and more significant than a superficial impression⁵⁴. Van Gogh's paintings have the power of the artist's heightened hypersensitivity, an almost ecstatic enthusiasm for natural phenomena and the beauty of the world: the sun, the blue sky, the fields of ripe grain, the starry night sky or the blossoming orchards. He elevated nature with its changeability to a supra-real status. The dramatic expressiveness of the works is sincere and shocking. With such paintings as "Field with a Patch of Poppies", "Starry Night", "Road with Cypresses", "Olives in Saint-Rémy" or "Field with a Flock of Crows" he invades the viewer's imagination. There is ruthlessness, insatiability and sensuality in it. His psychological life shaped his work, which stood on the brink of normality and madness. He expressed his inner states of emotion with images of the sensations of the surrounding nature. The images of nature reflect a life filled with loneliness, anxiety and despair.

With the new century a period of turbulent changes began in art. Artists abandoned faithful reproduction of the visible world in favour of its creation. On the canvases of the Fauvists, Cubists and Expressionists the real image was completely deformed. Cubism revolutionised the spatial principles of painting developed in the Renaissance. Abstractionism rejected one of the oldest definitions of art - imitation. Every year, month and day brought new solutions, concepts and trends. Some were ephemeral, others revolutionised art throughout the 20th century.

Between 1905 and 1906 an informal group of artists called "fauves" was active in Paris; it included André Derain, Maurice Vlaminck, Albert Marquet and Henri Matisse,

51 Cytat za: W. Juszcak, *Postimpresjonizm*, Warszawa 1985, s. 79.

52 M. Poprzęcka, *Po impresjonizmie - ku nowej sztuce*, [w] *Sztuka świata*, red. nauk. t. 9 W. Włodarczyk, Warszawa 1996, s. 41.

53 A. M. Damigella, *op. cit.*, s. 7.

54 D. Thomas, *Świat van Gogha*, [tł. z ang. H. Szczerkowska], wyd. II, Warszawa 1997, s. 57.

who narrowed down the image of reality to the play of colour as the main medium. With colour, they expressed the intensity and scale of expression, eliminating the traditional organisation of space and chiaroscuro modelling. This was painting of the element and expression. Soon, among the Fauvists, a collective group of painters from Le Havre was formed; it included Raoul Dufy, Othon Friesz and Georges Braque. Braque and Pablo Picasso conducted their own searches resulting in the appearance of a new direction - cubism, which became the main current of the avant-garde⁵⁵. It provided a possibility for constructing many spatial planes in one painting at the same time. The “Cubic character” of Braque’s landscapes is based on filling the painting with polyhedral blocks, which, enriched by the expressive rhythms of brush strokes, integrate the structure of the composition. Colour was the connecting element in the configuration of the blocks. Braque’s creative imagination oscillated around reflection and poetics whereas Picasso’s was spontaneous and expressive.

Fernand Léger’s paintings with the motif of trees present a different vision of landscape. Torn out of their natural environment, lonely, leafless, modelled in the shape of the human body, they remain completely isolated from reality. They evoke associations of the dramatic emptiness of Man in a utopian world. To heighten the contrast and drama, Léger used the motif of a spreading aloe bush. *Trees, flowers, butterflies, clouds give an element of exuberance, abstraction, combined with the richness of colour it brings a charming mood*⁵⁶.

Cubism geometrised space, changing its perception and understanding. It made it clear that art is not about imitating, but about creating what has not yet been and is not yet in art. In the near future this line of thinking led to the search for pure art and the development of a new direction - abstraction, i.e. total detachment and the creation of objectless colour compositions. The painting entitled “Abstract Watercolour” by the Russian painter Wassily Kandinsky from 1910 is an example of it. It is a moment of rejection of existing forms and freedom from representing anything other than the artist’s emotion. With Kandinsky, abstraction is the result of an intuitive and emotional depiction of feelings through the use of pure colours and the total weightlessness of the painting space. It is painting that does not suggest or remind of anything, it works only with patches of colour, line, texture. It presents an image of tension, excitement and

55 M. Poprzęcka, *Fowizm, ekspresjonizm i początki malarstwa abstrakcyjnego*, [w] *Sztuka świata*, red. nauk. t. 9 W. Włodarczyk, Warszawa 1996, s. 58.

56 G. Diehl, *F. Léger*, przełożyła H. Andrzejewska, Warszawa 1985, s. 49.

visions drawn from the world of one's own imagination⁵⁷, in which the iconographic elements are loose and free from associations with nature.

In order to bring the essence of non-objective painting closer, some artists, but also art groups, proclaimed manifestos that became a source of information and an exegesis of understanding. In his treatise "Über das Geistige in der Kunst", published in 1912, Kandinsky presented his interpretation of abstraction: *The struggle of sounds, the lost balance, the overturned "rules", the sudden whirl of the drum, the great questions, the aimless aspirations [...] - this is our harmony. The composition that is based on such harmony is a chord of drawn and coloured forms that exist for themselves and, resulting from an internal necessity, create a whole called a picture*⁵⁸.

The great art intellectual of the 20th century, the Swiss artist Paul Klee searched for a certain archetype in nature, for which he invented the plastic sign as an individual means of expression. His work derives from fairy-tale inspiration and simple emotion - the joy of life. Full of undefined signs and understatement, it gives the impression of free improvisation. Despite the illusory freedom there is a compositional order in the paintings, a kind of concentration, intimacy, allusion and hidden metaphor. Klee captured the essence of life in the symbolism of the sign.

New areas of imagination were opened up by surrealism referring to the sphere of the subconscious and unconscious instincts. The sense of freedom became important as an impulse to interpret the natural world freely. An unreal landscape was created, which André Breton described as an "internal landscape"⁵⁹. Max Ernst, René Magritte, Salvadore Dali painted hitherto unknown and unreal visions. Landscape was the main motif of Joan Miró's painting. He created the world on the basis of a surrealist play of free imagination and the exploitation of subconscious impressions. He built his paintings using his own code created from colourful spots, simple signs and figures. His canvases are filled with delicately and smoothly balancing organic forms, with which he ironically, humorously and even painfully plays like a child. All the elements of the painting are simultaneously set in two separate worlds: the world of fantasy and the real world, and they are in constant, fluid motion without any rules of logic or mutual relations. They give the impression of being in spatial chaos. Miró's painting is an example of liberated imagination, in which the boundary between dream and

57 M. Porębski, *Kubizm*, Warszawa 1986, s. 168.

58 Ibidem, s. 168.

59 M. Poprzęcka, *Surrealizm - nowe obszary wyobraźni*, [w:] *Sztuka świata*, red. nauk. t. 9 W. Włodarczyk, Warszawa 1996, s. 150.

consciousness has disappeared. All the elements of the painting are set simultaneously in two separate worlds: fantasy and reality. *Herein lies the beauty of Miró's imaginative landscapes*⁶⁰. By means of invented signs, he illustrated the knowledge of the cheerful and dark sensations of Man⁶¹.

In the first half of the 20th century painting ceased to be governed by any framework of style. Artists gained artistic independence and full freedom of expression. Photography started to play an important role and gradually gained importance as a realistic copy of reality. It competed with painting in terms of fidelity to nature and artistic values. Painters drew on photography, photographers on painting. Since 1839, the year in which the Frenchman Louis Jacques Daguerre invented photography, it has been present in visual culture. Its power of action was fully revealed when it recreated the image of the 20th century world. There are many creative connections between photography, graphic art and painting.

Further development of art was determined by avant-garde, futurists, dadaists and Russian constructivists. The development and search for a new language of artistic expression was influenced by the development of technology and new materials.

During World War II there was a great exodus of European artists to the United States. After 1945 New York became the artistic capital of the world.

The maturity of today's landscape painting, its variety, freedom of interpretation and technical possibilities derive, among other things, from the ability to use the achievements and experiences of past centuries. Still, the observation of the phenomena of nature, the multiplied sharpness of the gaze, the emotions, the determination in the constant artistic search and the ability to use modern media are of importance. The road of freeing the landscape from the canon and copying the real world to complete independence led through many centuries. Artists such as Cézanne, Van Gogh, Gauguin, Vlaminck, Turner, Monet revolutionized the spatial assumptions of modern visual art and minimized the distance of the image from the viewer. [...] *the combination of space and time, which finds its compositional expression also in the permeation of planes, in the whirling of structures, in the incessant movement of lines and spots, has made it possible for contemporary art to build synthetic landscapes, as outlines of real or imaginary continents*⁶².

60 A. Wojciechowski, op. cit., s. 135.

61 K. Janicka, *Surrealizm*, Warszawa 1985, s. 148.

62 A. Wojciechowski, op. cit., s. 139.

The history of the development of European landscape painting outlined in this chapter is still important in today's understanding of art, despite its variations and differences. Over the centuries, the transformation of notions of beauty and aesthetics, changing styles, directions, fashions, as well as the lives and creative paths of great individuals, important values have been timeless, universal and are still relevant. The world - nature still remain the same. The need for cognition, creation and their exegesis are constantly changing.

1.3. Examples of Polish landscape painting from the times of King Stanisław August Poniatowski till the 20th century

Polish landscape painting occupies an important place in the development of European painting. By illustrating the artistic achievements of selected painters, describing their works and signalling the assumptions of certain trends in Polish art, I illustrate my cognitive experiences, inspirations and choices. I am part of the community of this country and its history, art and literature have not been and are not indifferent to me. They continue to influence my interests and creative pursuits.

The history of evolution of Polish landscape painting dates back to the Age of Enlightenment and is connected with the artistic patronage of King Stanisław August Poniatowski. The desire of the king, a lover, connoisseur and collector of works of art, was to guarantee the Republic of Poland adequate prestige and art was to be a means of improving customs and developing the culture of the nation. To this end, the king brought to Poland representatives of science and culture from European centres, including Italy and France. We owe the image of Warsaw at that time to the works of the Italian painter Bernardo Bellotto, known as Canaletto. Views of his distant homeland are the work of his pupil, Zygmunt Vogel. Commissioned by the monarch, he produced a series of prints and watercolours entitled "A Painter's Journey in Poland", which depicts cities, castles and the extensive estates of the nobility along the banks of the Vistula. During his months-long journey across the country, Vogel made only sketch drawings and recreated the memorized images from his imagination in the studio, hence the colours do not reflect the real world. The advantage of Vogel's landscapes is the accuracy of drawing and documenting, thanks to which *his castles and palaces, gardens*

*and small park architecture, market squares of small provincial towns are today often the only record of their appearance [...]*⁶³.

The 19th century meant a series of dramatic events for Poland: loss of independence, national liberation struggles, uprisings, exile and emigration. In a country that did not exist on the map of Europe, the social and political situation influenced art, which faced new challenges, including assigning it national and patriotic function.

Artistic education⁶⁴ was organised to ensure the education and intellectual development of society. However, this did not stop emigration of painters to such European art centres as Paris, Vienna, Sankt Petersburg, Munich and Rome in search of further development, greater accessibility to museum collections and a developed art market. In Poland at that time there was almost no trade in works of art. The native landscape did not arouse interest in artistic circles and among Polish aristocracy. Motifs of foreign provenance, especially alpine landscape, enjoyed popularity. The aesthetics of Romantic painting was influenced by the views that the Tatra motifs, i.e. a cliff and steep slopes of rocks evoked fear and anxiety in the viewer. The image was promoted to evoke positive associations and the beauty of the place - in the sense of national beauty. This mission was fulfilled by the paintings of Franciszek Ksawery Lampi, who [...] *Painted freely composed, imaginary, fantastic landscapes, framed flatly, like theatre decorations*⁶⁵.

The precursor of landscape painting was Jan Nepomucen Głowacki - an insightful, almost photographic observer and discoverer of the charm of the Polish Tatra Mountains. He combined reliable realism with romantic lyricism in his views of Czarny Staw lake, Morskie Oko lake or Kościeliska Valley. He presents painting with orderly composition, precise drawing, smooth texture and palette dominated by olive, cold greens and nuances of gray⁶⁶.

The "Barbizonians" and realistic tendencies affected Polish landscape and genre painting. The criterion of truth replaced the criterion of beauty. The linear structure of the composition was replaced by the construction of the picture with a patch of colour. A promoter of in-depth study of nature was Wojciech Gierson, a professor of painting at

63 K. Sroczyńska, *Podróże malowane Zygmunta Vogla*, Warszawa 1980, s. 54.

64 1816 - the Faculty of Science and Fine Arts with a Department of Painting and Sculpture was established at the University of Warsaw; 1844 - the so-called Second School of Fine Arts was founded; 1818 - the School of Painting was established at the Jagiellonian University in Kraków; 1860 - the Society for the Encouragement of Fine Arts was founded.

65 S. Krzysztofowicz-Kozakowska i F. Stolot, *Historia malarstwa polskiego*, Kraków 2000, s. 132.

66 A. Górska red. prow., *Wielka encyklopedia malarstwa polskiego*, Kraków 2011, s. 166.

the Warsaw Drawing Class, for whom nature was [...] *an inexhaustible treasury of truth and beauty, open to everyone*⁶⁷. He reached the apogee of his mastery in the painting “Graveyard in the Mountains”, which [...] *bears the hallmarks of a symbolic composition reflecting on the passing of life and at the same time on the majesty and power of the mountains*⁶⁸.

Polish art was not alienated from the influence of fashionable European trends, the French “Barbizon” school or the Munich school. The artists who studied in Munich in the 1870s, i.e. Józef Brandt, Józef Chełmoński, Adam Chmielowski, Aleksander and Maksymilian Gierymskis, Roman Kochanowski, Aleksander Mroczkowski, Stanisław Witkiewicz, Włodzimierz Tetmajer and Leon Wyczółkowski played an important part in the development of landscape painting. Most of them took up exclusively the motifs of the native landscape, such as country cottages, willow avenues, homesteads and pastures, seasons of the year and the so-called “Polish mud”. Landscape constituted the background in historical paintings and paintings of manners by J. Brandt, A. Wierusz-Kowalski and M. Gierymski. A new formula of realistic interpretation of nature saturated with metaphor, nostalgia and poetics is illustrated by the works of Józef Chełmoński. Inspired by the untamed nature of Ukraine, the works “Departure of Cranes”, “Partridges”, “Heron Bittern” or “Storm” initiated a style in which the tender image of nature was alienated by nature itself. Chełmoński listened to the sounds of nature [...] *he looked only for the sun in nature, lying on things, people, trees, in the sky, in the air. He was not interested in the phenomenon of light in nature, the variety of illuminations and refractions at different moments of the day, seasons, he was not interested in the atmosphere as a prism [...] the problem of his art was to catch the sun in a painting, which does not reach the nooks and crannies of the interior of his room, but which he saw in the sunny, vast fields of Ukraine*⁶⁹. The culmination of his mastery is the canvas “Indian Summer”. The poetic nocturne “The Dniester at Night” painted in 1906 [...] *depicts a lazily meandering river captured from a high viewpoint. The gloomy sleepiness of nature is enlivened by the glow of the setting sun, and a misty glow - enhancing the impression of silence and the boundlessness of space - suggests to the*

67 As cited in S. Krzysztofowicz-Kozakowska i F. Stolot, op. cit., s. 171.

68 Ibidem, s. 172.

69 M. Sterling, *Leon Wyczółkowski, twórczość malarska*, [w:] „Sztuki Piękne”, Kraków 1932, R. VIII, nr 6, .s. 180.

viewer a mood of contemplation of the beauty of the world⁷⁰. Chełmoński was a poet of light and truth perceived in every scrap of nature.

The turn of the 19th and 20th centuries was a period of active artistic and social life in the country, with showrooms, artists' studios and cafés. A new style called "Young Poland" was formed in Krakow and cooperation with Munich, Vienna and Paris developed. The contacts between Polish painters and the French community resulted in their becoming acquainted with a new direction Impressionism, popularised by Józef Pankiewicz and Władysław Podkowiński. Podkowiński's painting opened a window to Europe for Polish painters. His bold paintings electrified the conservative capital, provoking harsh appraisals from reviewers. They criticised the colouring, the arrangement of colour spots and the excess and sharpness of light. Podkowiński combined realistic vision with the Impressionist concept of painting. He skilfully distributed on the canvas waves of violet, yellow, green, he modelled shapes with streaks of white and blue light. The result was intriguing, almost abstract paintings, about which the press of the time wrote that [...] *it is a kind of mirage, which from a distance seems to be something, and from close up nothing*⁷¹. Cezary Jellenta - art and literary critic proclaimed that from the excess and liveliness of the colour of the "purple tree, blue dog, pink park and carmine puddles" one gets "mottled" in the head. The artist's persistent struggle with matter, experiments with colour played a significant role in the development of Polish painting.

Leon Wyczółkowski was enchanted by the colourfulness of rituals of the inhabitants of Ukraine and the beauty of vast steppes. He perceived nature emotionally, he felt its closeness and spirituality, he admired its constant changeability. In the paintings "Fisherman", "Wading Fishermen", "Ploughing in Ukraine", he marked permanent coexistence with and presence of Man in nature. *Rich painting texture applied with a flair, light, wide brush strokes and juxtaposition of warm and cold colours with a clear dominance of yellow, allowed to show the contrast of light and shadow*⁷². He was fond of painting the moment of solstice of day and night. A series of mountain motifs belongs to a cultural phenomenon associated with "Young Poland"⁷³. The landscape of the Polish Tatra range was also an important theme in the works of Jan

70 J. Popielska-Michalczyk red., *Malarstwo polskie z kolekcji Muzeum Narodowego w Krakowie w Pałacu Prezydenckim*, [kat. wyst.] Warszawa, Pałac Prezydencki, styczeń 2015-czerwiec 2016, Kraków 2015, s. 52.

71 As cited in I. Kossowska, *Władysław Podkowiński [1866-1895]*, Warszawa 2006, s. 33.

72 S. Krzysztofowicz-Kozakowska, F. Stolorz, op. cit., s. 254.

73 A. Bernat, *Leon Wyczółkowski [1852-1936]*, Warszawa 2006, s. 60.

Stanisławski, Stanisław Witkiewicz, Józef Fałat, Władysław Ślewiński and Stanisław Wyspiański.

On the basis of fin de siècle philosophy and in reference to literary models, expressive painting represented mainly by Konrad Krzyżanowski appeared in Poland. He understood nature as a medium connecting the world of man with the divine world. He admired landscape and used it as a cognitive study, providing the possibility of free interpretation understood as a spiritual sign of reality. He painted small-format sketches with intense colours and strong contrasts in the open air. The artist's expressive temperament can be seen in his paintings from the cycle "Clouds in Finland". Canvases with a synthetic frame, saturated with colour, with a clear structure of the laid down texture depict a pure impression of nature. He introduced the motif of a landscape of a dramatic sky with a low horizon and suggestively billowing clouds into painting. *He created the boldest landscapes of the time, intense in colour mirages on clouds, sky and space, almost abstract works*⁷⁴. Caring for the artistic development of students at the Warsaw School of Fine Arts, he organised annual plein-air painting workshops. In 1905 Professor K. Krzyżanowski and his students were invited by the Sixteenth Entailer Count Maurycy Zamoyski⁷⁵ to visit the Count's estate in Zwierzyniec.

A greater interest in landscape came after the death of Jan Matejko. It coincided with Julian Fałat's becoming the director of the Kraków Academy of Fine Arts and introduction of changes into the educational system. Landscape became a pillar of modernist art. *A native landscape, a house, a sunset or a lonely bobcat became [...] codes of national memory, clothed in feelings of nostalgia and sadness*⁷⁶. Fałat included the motif of winter with its magic, moodiness, finesse, abundance of shapes and colours into the history of landscape evolution. He was a virtuoso of the watercolour technique. *Nobody knew how to render the charms of winter like Fałat, nobody was able to paint so suggestively snowy landscapes, trees frosted over or covered with caps of white down, deep snowdrifts, icy streams*⁷⁷. In the aura of winter light the landscape acquires refined colours and extraordinary power of expression. *Fałat's snows are unparalleled in the world, as a bravura use of water paints and as a suggestion of mood* - wrote poet Jan Lechoń in his diary. Despite the passage of years, this assessment is still valid. Fałat was a virtuoso in watercolours.

74 B. Kokoska, *Wielcy mistrzowie malarstwa polskiego*, Kraków 2012, s. 15.

75 The Sixteenth Entailer Count Maurycy Zamoyski was the originator and from 07/04/1903 Chairman of Komitet Opiekuńczy Szkoły Sztuk Pięknych in Warsaw.

76 B. Kokoska, op. cit., s. 15.

77 D. Dzierżanowska, *Julian Fałat [1853-1929]*, Warszawa 2006, s. 7.

In the landscape painting of Young Poland, *the spiritus movens* was undoubtedly Jan Stanisławski, the painter of boundless steppe expanses of Ukraine, Podolia and Volhynia villages, landscapes from the area of Tyniec, Zakopane, Tyczynek, flowery meadows, meanders of the Dniester, wooden architecture and golden Orthodox church domes. He was a brilliant observer, explorer, researcher and poet, whose miniature works reflect the beauty of nature on a small piece of canvas or board. *There is everything in this landscape that speaks of the Polish racial identity born out of love for one's country, an understanding of its separate charm [...] purely painterly values had a decisive influence on whole generations of artists*⁷⁸. An important motif are wild flowers - bodkins growing in the field, which he gave a unique meaning. Stanisławski's painting [...] *reveals the same aspiration and the same quest as that of Claude Monet's - that is, the synthesis of things without the meticulous attention to detail. They become clearer as one looks at the painting, whose task is to catch light, air*⁷⁹.

Ferdynand Ruszczyc was a painter of elements referring to the symbolism of nature. He made landscape the main theme of his works. Fascinated with the power of nature, he recorded this admiration on his canvases. Such elements of nature as water, earth and sky, occupy a special place and are of special significance. Paintings "Earth", "The Last Snow", "Nec mergitur" are almost mystical, they are hymns to nature and its constant existence. Expressive, saturated with dark colours, textural, they express the artist's understanding of nature and convey his emotions. The large format, precise framing, vivid, wide and violently placed patches and the painter's technique add to the drama. On 20.11.1898 he wrote in his "Diary": *I am struck by the motif of fir trees blown by a strong wind against the background of the Wall. The sky is white, a little pinkish. In the evening I paint it on cardboard*⁸⁰. At other times he noted: *I painted with enthusiasm. Sometimes it seemed to me that nature was gushing out of my hands*⁸¹. His favourite motif was the Vilnius region, which he painted at the time of the beginning of the day or the falling dusk, at the moment of the spiritual unity of man with nature. Nature in Ruszczyc's paintings is the subject of philosophical reflection on the human condition in the face of its power. In the "Tygodnik Ilustrowany" in 1902, the painter and critic Henryk Piątkowski called Ruszczyc "a subtle psychologist of nature". Almost

78 A. Schroeder, *Stanisław Kamocki*, [w:] „Sztuki Piękne”, R. IV, nr 10-12, Kraków 1927-1928, s. 401.

79 P. Kopszak, *Jan Stanisławski [1860-1907]*, Warszawa 2007, s. 23.

80 F. Ruszczyc, *Dziennik. Ku Wilnu 1894-1919*, cz. I, Warszawa 1994, s. 91.

81 Ibidem, s. 126.

a hundred years later, this expression can be recalled in the context of Leśmian's poetic output.

In interwar Poland artistic life experienced a creative explosion. The political breakthrough gave impetus to the first avant-garde movements. The friendly atmosphere in the newly organised state favoured the establishment of numerous associations and guilds, artistic painting and literary groups. The young generation heralded radical changes in art. The first stage was the First Exhibition of the Independents, organised in May 1911, in which artists from the circle of the Society of Polish Artists "Sztuka" and young, rebellious people participated. The outbreak of World War I interrupted the process.

The turning point was the emergence of an avant-garde formation - the expressionists which rejected imitation, striving to create a vision of the world based on the artist's inner life. The first Expressionist group was formed in 1917 and was associated with the Poznań-based periodical "Zdrój". A year later [...] *out of a longing for a strongly defined shape, for a solidly constructed form*⁸² a group of young artists formed in Kraków and took the name "Polish Formists". It was believed that *Expressionist art was the beginning of a spiritual revolution which, after the moral degeneration of the war years, would bring about the rebirth of humanity*⁸³. Landscape was not among the main interests of the group. Its activity was short (1917-1921), but it brought about a revival. Simultaneously with its split, the Association of Polish Artists "Rytm" was established in Warsaw, which imposed nature inspirations. Rafał Malczewski was associated with "Rytm". He used metaphor, depicting a world composed of personal reminiscences of the landscape he saw. He painted small, sleepy towns situating them in unreal and unearthly scenery. His unreal, fairy-tale and poetic landscapes like "South", "Spring in the Mountains" or "Serene Life" were painted in a narrow, shining range of colours and give the impression of transience.

Tadeusz Pruszkowski, a student of K. Krzyżanowski, painter, organiser of Polish artistic life and pedagogue, was an individual whose work and views differed from the programme of the group. Landscape was not in the sphere of his interests, nevertheless, he promoted interest in landscape by organising open-air painting workshops in Kazimierz Dolny.

82 M. Treter, *Dział sztuki na P.W.K. w Poznaniu i dziesięciolecie sztuki polskiej 1918-1928*, [w:] „Sztuki Piękne”, Kraków 1929, R. V, nr 8-9, s. 305.

83 A. Górska red. prow., *Wielka encyklopedia malarstwa polskiego*, Kraków 2011, s. 127.

Polish art was formed in the context of the ambiguous changes that were taking place in Western Europe. The essence of the new was the demolition of what was outdated and unfashionable. There was a leaning towards a different reality, a new trend - the Polish avant-garde centred around three artistic groups: Blok, Praesens and a.r. The concept of “pure painting” was born. The avant-garde was created by individuals like Władysław Strzemiński who believed that a painting should be subordinated to the three-dimensional plane of the canvas frame as a frozen, motionless and timeless form of duration and should remain autonomous as a flat surface free from internal tensions and frozen in timelessness⁸⁴. The artist focused on the process of the physiology of vision. He developed the issue in a series of seaside landscapes painted between 1931 and 1934 in Chałupy on the Baltic coast. He painted an image of what is visible and combined it with what will be visible in the next phases of the phenomenon. He continued this issue in the “Powidoki” cycle, which depicts intuitive visions of the movement of light - afterimages of a visible image.

The avant-garde was received with reluctance against the background of the trends developing in the 1920s and 1930s. The viewer did not understand why narration had to be rejected and the image was deprived of emotion in favour of cool, intellectual analysis. The distance between the creator, the work and the viewer grew bigger. Landscape in the classical sense ceased to exist.

In 1923 students of the Academy of Fine Arts in Krakow established the “Paris Committee”, whose spiritual leader was Jan Cybis. The Capists rejected all anecdote negating the values of historical, symbolic and illusionist painting. They believed that a painting should express the artist’s experiences and that a concept preceding the process of creation was a prerequisite for its creation. There was a certain canon of resolving the plane of the canvas in a painterly way. Colour became an absolute material, it constructs space and is a game of plastic actions. Ruzicka-Cybisowa’s painting conformed to the rigours of the group. She painted with quick strokes of the brush and a thickly applied texture of paint landscape of the Podkarpackie village, the cityscape and views from the studio window. The result was paintings detached from the objective world. Cybis, in his repeated motifs of landscapes, still life and floral compositions, focused on colour, trying to extract the greatest possible richness of saturation and intensity of hue. The fine and vibrating touches of the brush became violent and sweeping over time. His paintings are multicoloured canvas planes pulsating

84 S. Krzysztofiak-Kozakowska, F. Stolot, op. cit., s. 369.

with colour, devoid of any dominant accent and with a texture reminiscent of the structure of a relief.

The Capists tried to find their own point of view of the world. They liberated the artist from the tradition of historical and symbolic painting. They introduced a creative movement and their programme left its mark on Polish painting. The issue of colour became the basic point of interest for the next generations of artists. The works of Józef Czapski, Piotr Potworowski, Zygmunt Waliszewski and Artur Nacht-Samborski departed from the radical programme of the Capists. In the creative output of A. Nacht-Samborski there are paintings with a landscape motif from the years 1925-1926 spent in La Ciotat. They show panoramic views of hills with accents of white “cubist” houses like “House of La Ciotat” and “Landscape with a Bay”, “Landscape with a Sled”, “Landscape of Spain” in which: *The clear coldness in the first canvas, as if objectifying vision, with its muted grey palette and the distance from the painted view adopted by the painter, disappears in the second - not only due to the presence of figures and potential anecdote. What is decisive here is the approximation of the motif [...] the colouring, as well as the intensely acting light*⁸⁵.

In 1933 in Kraków, the “Cracow Group” was formed on the initiative of students of the Academy of Fine Arts in Kraków under the artistic patronage of Leon Chwistek. They proclaimed an uncompromising defence of the academy’s autonomy and artistic experimentation and integration with European art. This was facilitated by the fact that the colourists spent many years in Paris and were in direct contacts and cooperation with other avant-garde groups, which influenced the history of Polish landscape painting in the future.

The outbreak of World War II completely closed the turbulent time of the formation of the free Polish painting of the interwar period. The “Cracow Group” was a bridge between the avant-garde of the interwar period and the avant-garde of the post-war years. Maria Jarema - a painter, sculptor, set designer and co-founder of the avant-garde group wrote in her “Notebook”: *Modern painting, starting from post-impressionism, through cubism and abstractionism, broke down the walls of interiors, went out into the street, supported itself on the blocks of modern architecture, squeezed*

85 M. Gołąb, *Wprowadzenie. O chronologii i wybranych wątkach twórczości Artura Nacht-Samborskiego*, [kat. wyst.] Nacht-Samborski, przyg. M. Gołąb, Muzeum Narodowe w Poznaniu, Galeria Sztuki Współczesnej „Zachęta” w Warszawie, Poznań 1999, s. 10.

*through the thin wall of reinforced concrete, stopped speaking in whispers, it shouts to the human masses*⁸⁶.

In the first post-war years there were programmatic clashes in artistic and literary circles against the background of significant differences in the meaning of art and the role of the artist in the life of society. The dispute, which was instigated by the decision-makers and doctrinaires of socialist realism, was directed against avant-garde art and the colourists. It was obvious to the authorities that art and culture were important areas of ideological and political struggle, which is why they wanted to maintain this state of affairs at all costs. Freedom became a goal in two dimensions: freedom in art and civil attitudes. The exhibition organised in 1955 in the Warsaw "Arsenal" became a synonym of changes in art. It created a generation of artists who made their mark on Polish art in the second half of the 20th century, but the drama of war and the fate of many left their mark on the issues they addressed. There was the so-called second "Cracow Group", whose means of expression was metaphor, represented by the work of Kazimierz Mikulski, Erna Rosenstein and Tadeusz Brzozowski. The Warsaw exhibition "Metafory" was reviewed by Ryszard Stanisławski, an art historian and critic, who said: *The current of contemporary Polish painting, saturated like no other with poetic content, is able to define its own links, both with symbolism, as well as with specifically understood surrealism and its consequences, creating a specific genre of Polish "metaphysical" painting*⁸⁷. Landscape was a safe theme, an escape from the traumatic memories of war and German occupation. Many painters, like Jerzy Nowosielski, found a source of artistic expression in it. Apart from nudes and still lifes, he painted dozens of landscapes including "Urban Landscape - Crossroads", "Green Urban Landscape" and "Sunrise". They emanate an inner silence similar to that in religious works.

Landscape also appeared in the paintings of Adam Moraczyński, Jerzy Tchórzewski, Jonasz Stern and Piotr Potworowski. Potworowski was looking for a dominant impression in the landscape in such works as "Interior of a Forest" and "Cornwall". In the paintings painted in Spain he showed a rocky coastline with white, stone architecture, with scattered details of abstract forms suggesting the absolute barrenness of the sunburned land. Zdzisław Kępiński claims that [Potworowski's] *search for the unity of the airy atmosphere of a painting, its unity of colour and light, leading the artist to trace the ways in which coloured elements of objects intermingle*

86 M. Jarema, (*wspomnienia i komentarze*), [Notatki Marii Jaremy oprac. K. Filipowicz], Kraków 1992, s. 57.

87 As cited in S. Krzysztofowicz-Kozakowska, F. Stolot, op. cit., s. 415.

with one another and to immerse the whole of a visible object in a unified colouristic glow, undertaken despite some internal resistance under the pressure of the Capist aesthetics, led the painter to “make up” for his own structural inclinations developed thanks to Léger⁸⁸. The painting “Lake” is a synthesis of a direct and sensual reflection of a fragment of landscape. It evokes memories [...] from the depths of memory and sentiment of a gentle green country, living with greenery, like Leśmian’s “Meadow”. [...] is a vision of a country that embraces its vast greenery in a stylised form of the art of its people⁸⁹.

In modern times, among the few who have remained under the real spell of the beauty of nature and continue the universal values is Barbara Szubińska-Rutkowska among others. A graduate of the Faculty of Painting of the Warsaw Academy of Fine Arts, she studied in the atelier of Artur Nacht-Samborski and Stanisław Szczepański. She presents painting with imaginary and creatively transformed landscapes. Her landscape paintings are filled with poetic reverie about life and human condition in the face of the power and unpredictability of nature. The boundaries of reality, dreams and sleep are blurred in such paintings as “Landscape from my Pages”, “Wanderers”, “Fields through my Window”, “Wild Rose” or “Crooked Track”. The painter repeatedly returns to the same motif, carefully examines the world and searches for the sense of existence, the only sign, shot, construction, colour, structure. [...] *When I start a painting [says B. Szubińska in an interview with Elżbieta Dzikowska] I only have a general vision, but it is inspired anew by every gesture. The image “becomes” in the creative process⁹⁰. With her emotions she balances on the verge of abstraction, creating a colourful, sophisticated, iconographically multi-element world, coherent in the painting layer. As the painter herself says: *My works are not a perfect, literal illustration as quiet as a May night. Inspired by nature, they are the result of observation, memory and imagination, with a point of reference to the element. With the help of such tools as a line, a colour spot, the intensity of contrasts or the balance of forms, I want to build the reality on canvas and paper as it was for me⁹¹.**

The painting of Stanisław Rodziński grew out of the Kraków Colourist tradition. The main themes are sacred, but landscapes and still life are equally important. In his landscape compositions, framed in fragments and maintained in the colours of falling

88 Z. Kępiński, *Piotr Potworowski*, Warszawa 1978, s. 13.

89 Ibidem, s. 31.

90 E Dzikowska, *Mówią artyści. Wywiady z mistrzami malarstwa*, Warszawa 2011, s. 230.

91 B. Szubińska, *Zapis współczesności*, [kat. wyst.] „Barbara Szubińska”, Płock 2020, s. 3.

evening or deep night, the motif of a lone tree, an abandoned orchard, an old barn, or a wooden house is repeated. From under the broad, flat layers of muted colour there is always a glimmer of light - a harbinger of hope. Sometimes sharp streaks of the burning day discreetly brighten up the rural landscape. The paintings titled "Barn", "Landscape with a Cloud" or "Nawojowa - close to Autumn" were inspired by the atmosphere and colours of the village of Nawojowa near Nowy Sącz. Rodziński's painting is a kind of [...] *pressure colourism maintained in dark colour tones, enlivened with flashes of light, using synthetic forms and diversified texture*⁹². A palette composed of greens, blacks, burning oranges, reds, expressionistically saturated colour, strongly and decisively placed stains evoke strong sensations in the viewer. The paintings, born out of seeing reality and deep experience in the final phase, acquire a metaphysical effect, even a mystical spirituality. The painterly work of Rodziński brought a metaphysical poetics of concentration and contemplation of nature into the history of the Polish landscape. It revealed the miraculousness of being and stimulated the awareness of the phenomenon of existence. Rodziński appears as a painter of contemplation who seeks spirituality and the creative presence of God in nature.

Stanisław Baj draws inspiration from the tradition of Polish realist painting of the turn of the 19th and 20th centuries. The dynamism of his paintings, the sweep of the brush, the strength and sensitivity, the often unconventional composition reveal the artist's expressive temperament. He is one of the few painters who still works outdoors. Fascinated with the Bug river landscape, he repeatedly paints the Bug river. He shows everything that unites the climate of the eastern landscape: [...] *culture, material and spiritual, the achievements of civilisation, values which have been preserved, nurtured and passed on for generations and the resulting way of perceiving and interpreting the world*⁹³.

Between the 1960s and 1990s, regional, national and international open-air painting workshops, organised by cultural institutions and artistic associations, became fashionable in Poland. In the last decades of the 20th century, plein-air painting workshops were periodically organised in Krasnobród and Zwierzyniec in Zamość region. As a result, a collection of works entitled "Landscape Painting at the end of the 20th century" was gathered by the "RENEANS" Society in Zamość. Numerous art

92 A. Górka red. prow., *Wielka encyklopedia malarstwa polskiego*, Kraków 2011, s. 546.

93 D. Grzymała, *Krajobraz życia i czasu w traktacie twórczym Stanisława Baja*, [kat. wyst.], „Światło rzeki”, Hrubieszów 2020, s. 13.

competitions and festivals organised by the Polish galleries of Art Exhibition Offices have also contributed to the popularisation of landscape painting.

The presented examples of the history of the creation and development of landscape painting in Europe from the 15th to the 20th century, with a special focus on the Polish landscape, do not exhaust the rich historical, documentary and iconographic material. They are only selected examples showing the interest in the subject matter, illustrating the evolution throughout the history of art and presenting the scale and variety of painting techniques and media used. They also show my interests and creative inspirations. The multitude of artistic individualities and their incessant search for their own expression, poetics, way of painting, techniques used and composition of a painting contains a rich and inexhaustible history of the landscape, in which every generation of artists paints its continuation.

2. The Infinity of greenness.

The world of nature in the poetry of Bolesław Leśmian

Another source of inspiration in my artistic work, besides nature, is the world created in the poetry of Bolesław Leśmian. When I was a child I read the first stanzas of his fairy tales and fables like “Adventures of Sinbad the Sailor” and “Klechdy Sezamowe”. With time, I turned to more serious poems, searching in them for beautiful descriptions of nature, the mystery of its changeability, but also for answers to nagging questions about understanding the concept of existence and the meaning of human life. My interests oscillated around getting to know poetry, but also the creative force and choices of a man who was a lawyer by education and profession - a notary, but who took a completely different path in life and interests. He became a poet - a visionary of the world and even the “invisible afterlife” created from a crazy imagination, in which nature, man, God occupy the most important place and have a symbolic meaning. What is interesting is the closeness of the word describing visions seen or invented with the image being a composition of colour spots and signs. Both expressions are a creative dialogue with each other and with the recipient - the viewer or the reader and sometimes even with God. His poems, the thought, aphorism, expression and symbolism hidden in them are an inexhaustible geyser of inspiration.

The literary adventure with nature is an expression of Leśmian's attempt to create his own world of imagination in opposition to the image of the creator. The years of his life and literary work place the poet between the powerful pillars of existentialist philosophical thought of Martin Heidegger, Jean Paul Sartre and Henri Bergson. His imagination was formed at a time of crisis in the spiritual condition of man. In elite circles, questions were asked about the meaning of life and the size of an individual's spiritual landscape was determined by such notions as the end, twilight, loneliness, emptiness and passing. The horizon of the world formed in this way left man alone, which resulted in the necessity of searching for another way. Nature proved to be salutary. The context influenced Leśmian's literary output, which in accordance with the time and logic of thinking, became the interpretation of existence and non-existence. Nature and its omnipresence, next to God and Man, constitutes the most important subject of his poetry. He wanted to save nature. According to Polish literature scholar Professor Barbara Stelmaszczuk, Leśmian created: *a concept of nature that has common roots with the Romantic tradition, [...] he defined it as [...] natura naturans - sentient and thinking nature, changeable in its incessant becoming, being a movement of constant metamorphoses, creative in its striving for new, still unattainable shapes of life*⁹⁴. Creativity is an observation and a time in which a poem or a painting is created out of nothing. This way of reasoning is close to H. Bergson's philosophy, especially the concept of *élan vital*. Man and nature are two separate powers. Man is connected with nature on the plane of existence. He longs for it and so far has tried to live in symbiosis with it. In Leśmian's poetry Man and nature do not lose themselves in each other, but coexist in friendship. The turn of the 20th and 21st centuries showed the greedy and possessive attitude of Man towards nature; Man overexploits, maims and destroys nature. When Leśmian wrote his poems in the early years of the 20th century he wanted to save nature, but he did not foresee the devastating activity of Man. In his stanzas he expressed his faith in its timeless and unchanging permanence. He immersed himself in it, delighted in it and wanted to remain in its beauty. The poet illustrated his expressive need for intimate contact and the impulse to live in his poem "Meadow". In the aura of colourfulness, dignity and full saturation of the world space, a dialogue between Meadow and Man takes place. In a conversation with Edward Boyé, a poet and literary translator, Leśmian precisely defined his attitude to nature and his understanding of it:

94 B. Stelmaszczuk, *Malinowy chruśniak czyli w Leśmianowskim ogrodzie świata*, [kat. wyst.] „Leśmianowi - Malinowy chruśniak”, Zamość 2007, s. 5.

*I wish to apprehend nature as a thing in itself. There is definitely some metaphysics in it all, which I do not know how to express, but when talking about nature I treat it as if I longed for it and it longed for me*⁹⁵. Michał Głowiński believes that *basic Leśmian themes are revealed in many cases already at the level of one word, a single word*⁹⁶. Greenness is such a word. In a free interpretation it is a synonym of nature - an earthly paradise abandoned by Man. In Leśmian's work nature fills the emotional frame of the poem evenly. In the broad sense of understanding the word - greenness fills this poetry as in the poem from the cycle entitled "Meadow", in which the author writes:

[...] Infinity itself came,
To look into my greenness -
She came and she didn't want to go back ...

(I Meadow, from Meadow collection)

The imagery itself contains many recognisable features of visionary painting, such as symbolism and expressionism. Nature enters as a greedy element of movement, panting with insatiability, spreading out and embracing the whole earth with a loving weave. It is an object of keen observation and precise poetic and painterly description. Leśmian adores and worships her. He believes in its power and the possibility of reaching the source of all existence. A meadow is an exceptional place. The world of nature, including the motif of a meadow, is a constantly recurring theme also in my artwork. I find the definition of the beginning of life, its passing and end in it.

[...] I do not know what makes the meadow so immense,
whether its airiness, or quietness, or movement, or brightness?

(xxx Following the upper procession..., from Meadow collection)

A meadow gone mad with the intensity of vitality, the vitality of the power of the first force of existence, in which greenery and light play a special role. The verbal description of nature recalls the paintings of French Impressionists. The greenery spreads and is omnipresent. It constitutes a compositional frame initiating and closing human memory and even human life, like in the poem "From Childhood Years":

95 E. Boyé, *Dialogi akademickie - w niepojętej zieloności, Rozmowa z Bolesławem Leśmianem*, [w:] B. Leśmian *Szkice literackie*, Oprac., wstęp J. Trznadel, Warszawa 2011, s. 545, (przedruk: „W niepojętej zieloności”, „Pion” 1934, nr 23).

96 M. Głowiński, *Zaświat przedstawiony. Szkice o poezji Bolesława Leśmiana*, Warszawa 1981, s. 279.

I remind - I cannot remind everything:
Grass... Behind the grass - the universe... And I - I'm calling someone.
[...] And yet? What else from years gone by do I dream of?
A garden with many familiar leaves and faces -
Just leaves and faces!.. Leafy and populous!
[...] I am running, confusing my head in the hums, in the subclouds!
The breath of heaven is - in my breast! - The tops of the trees - in my eyes!

(From *Childhood Years*, from *Shadow Drink* collection)

The first memories, quoted from childhood and carefree years, constitute a frame for a poetic composition of a garden as a cognitive detail of nature. The motifs of a garden, a forest, an orchard, solitary trees and the sounds of music heard from rustling leaves would appear later in his creative maturity. *Leśmian's works, intimate in content and form, growing out of his deep experience of nature and attention to the human condition, are not a document of picturesque fragments of nature*⁹⁷. The poet did not describe the world. The world lay at the base of his poetic imagination. He reflected on human life on earth using sophisticated images. He described his struggles in his incessant journey to “other worlds”. The impulse for thinking and contemplation was provided by the sounds of nature and emotions experienced while watching short-lived phenomena. I read many parallels in reasoning, perception and the need to register phenomena, colours and sounds of nature with the frame of a painting. Questions about the essence of life are still relevant. Like a painter on canvas, Leśmian described a landscape composed of words - signs - concepts - colours. In a word, in a composition of verses, he depicted paradise, which does not exist on earth, but there is a great longing in Man for the garden of happiness. There is expectation, faith in the promise and fulfilment of the “landscape lost”. The studied, painterly, almost realistic description of the landscape in the poem “Magda” brings to mind analogies to the paintings of Chełmoński. Leśmian appears to be a master of landscape poetics.

The top of the cottage smokes crimson!
The world has slipped into an infinity unknown,
For several have burned to the ground again and again...
The last, which in the clouds was stuck in an oasis,

97 J. Adamus, *Znaki, Słowa i Obrazy. Rzecz o krztywie czasu*, [kat. wyst.] „Dziejba leśna - Leśmianowi”, Zamość 2009, s. 8.

Goldenly absent was the oasis in the distance.

The earth burns towards it in strands in the gardens, [...]

(*Magda*, from *Shadow Drink* collection)

In the work “Drowned Man” which begins the “The Meadow” collection, one can feel a kind of the author’s affectation in contact with nature, visible in the allegorical wandering of a man who wants to look beyond “the edges of being”:

[...] He roamed the world from cloud to cloud,
And suddenly, in an impatient mourning he wanted
To visit with his spirit the greenery itself. [...]

(*Drowned Man*, from *Meadow* collection)

In his philosophical description of the world, the poet reveals the temptation to which Man succumbs when he wishes to return to nature, to merge with it and to lose himself.

[...] He ran along the coasts of other and other worlds,
Dehumanizing his soul and his breath among the flowers, [...]

(*Drowned Man*, from *Meadow* collection)

As a wanderer through worlds and the afterlife, Leśmian looks at nature through the eyes of a man who has discovered things that do not exist. Rooted in the real world, he feels movement beneath the earth’s surface - a constant struggle between opposites. A similar desire to pass into another dimension of the temporal immensity of nature and the sensual need to know the invisible spaces of the worlds was undertaken in Caspar David Friedrich’s painting. Nature, regardless of the time, place and field of his work, has always been interesting, inspiring, delightful or unsettling. It has been a leading theme in artistic, literary and musical works and has sometimes been rejected, yet never has an artist been indifferent to it. The stanzas of his poems hide his diverse attitude towards nature. He guides the viewer through his gardens with an extraordinary passion for cognition and with an inquisitive understanding of the penetrated worlds and unknown entities. At other times, as in the poem “The Green Hour”, he shows the destructive role of Man, whose desire is to enter the area of pristine nature, to rule over it while destroying and devastating it.

[...] And it came!... The anthills' busy hills feel,
That it is I who tread on them, tearing the cobwebs,
Sparkling, like the sheen itself - out of nowhere and without background... [...]

(II *Green Hour*, from *Crossroad Orchard* collection)

Greenery takes on many meanings. In the passage: *Love me, love me, you dens of greenery*, nature has the capacity to love and expects the affection to be reciprocated. The poet endows it with a quality inherent in human beings. In the tenth part of the poem there is a painterly description of a shadow - a symbolism of the earthly trace of human existence among fleeting and transient things.

[...] Now I know what it means at the exit of the alleys
A shadow, fallen from the leaves of the afterlife,
Backwards to the sun, and forwards to the earth and my feet! [...]

(IX *Green Hour*, from *Crossroad Orchard* collection)

The nature depicted in the poems is ambiguous. The poetic landscapes and painterly gardens of imagination are varied. They are presented in a realistic, detailed, delicate and colourful way. At other times they are mysterious, unreal, disturbed by visions of the poet's fantasy and his "beyond". Alongside the greens in Leśmian's poetry there are hues of reds, purples, blues, scarlet, which with their saturation, density, intensity serve to express the scale of the dynamics of natural phenomena, including changeability, mobility, fluidity or expressive impact. The colours merge and intermingle in the depths of the night or in paradisiacal, unreal spaces. The poet used a metaphor similar to many painters. He gave colours additional properties as in the quoted fragments of poems: "In the evening the scarlet in the heavens/ kept looking for a way to turn blue/ And it turned blue." or "Scarlet and violet/ In a complicated dream they drift on the clouds" or "Violet flows along the edge of the clouds. It thinks it is flowing". In this way he expressed inexpressible and elusive states. Colours harmonize with the description of the real world, creating a secret scenography of human life. As in painting, light is important in Leśmian's poetry, with which he builds moods, expectations and longings, emphasizes the changeability of the real landscape and unearthly, supernatural spaces.

For years, Leśmian's poems have been an inspiration for me stimulating my imagination and directing my creative energy to the same extent as nature.

[...] I wait for one of the lights, focused on a buttercup flower,
reaches me as the clouds break in the sky [...]

(xxx *Following...*, from *Meadow* collection)

At other times brightness and luminosity permeate the last rays of sunlight from far away in the observed pine forest complex:

Behold, the sun penetrates the distant forest with its light,
giving the pines from the sky the secret sign of the evening
Behold, the pines burned, as if in the depths of the forest
Suddenly something scarlet happened for ever! [...]

(xxx *Behold the Sun...*, from *Meadow* collection)

In the evening, when the light of day changes and wanes:

[...] Let us look through the leaves at the clouds in the sky
And at the rays on the branches [...].
And the order of the sun among the disorder of the shadows [...]

(*Three Roses*, from *Meadow* collection)

The power and plasticity of expression can be felt in the poetic output of Bolesław Leśmian. There are many common values with the visual arts. The poet uses words to construct an expressive image as if he were composing on canvas, he draws the space of a scene or action, introduces colour, illuminates it with light and supplements it with music - the sounds of nature. These values make poems inspire the senses of many painters, musicians and filmmakers. This is poetry that stimulates me, delights me, at the same time frightens me and makes me reflect on the universe and the presence of Man in it. It is timeless and reaches far beyond the categories of human thinking. *Leśmian's nature seems to be an impossible nature - when the spectre of definition looms before it, it becomes flickering and each successive poem destabilizes and invalidates its image, illusorily grasped in previous works*⁹⁸. It is universal in

98 D. Lekowska, *Przyroda niemożliwa? Ślady ekopoetyckie w Leśmianowskiej zieloności*, [w:] „Czytanie Literatury. Łódzkie Studia Literaturoznawcze”, Łódź 2018, nr 7/2018, s.111.

understanding and reception. Professor Jagoda Adamus, a painter, historian and art theoretician, analysing the volume of poems entitled “Dziejba leśna” concludes: *God has not given us access to himself, but has left us with a need for the absolute. He did not open the windows to his beyond, but gave signs and images to make visible what cannot be seen. He did not give certain knowledge, but gave a hunger to know it. He did not give access to eternity, but held back a moment “to give dreams a little time to enter the immensity”*⁹⁹.

The strength of Bolesław Leśmian’s poetic work lies in the fact that it is searching. It glorifies nature and seeks order in the real world. At the same time, it expresses faith in Man as a medium of the most important values. It is original and unrepeatable. It has not succumbed to the volatility of fashions, and its contemporaneity lies in its unchanging way of seeing and describing the natural world. [...] *none of the poets in world literature has offered such an image of the splendour of the nature that surrounds us, observed in the beauty and simplicity of detail, raised to the heights of symbolism, as in Leśmian’s “song upon songs” of Nature and Man*¹⁰⁰.

3. The Poetics of Landscape

3.1. Landscape in my artistic work

My creative attitude, interests and inspirations have been shaped by many events in my life. At first, it was the place of my birth - Zamość, with its 400-year-old history and cultural heritage. Later, a period of education and independent learning about the world, nature, culture and art. I spent my childhood and youth in a world of grey realities, which encouraged me all the more to look for beauty, colour and richness of shapes in nature. Thanks to its proximity, I experienced many emotions. Nature was an escape to a better and more colourful world. The sensations I experienced in direct contact with nature are priceless. The first images were formed in my imagination. Fantastic visions crystallized, which at the same time were constant and changeable depending on the fleetingness of the mood, time of day and year. It was a joy to watch the endless distance, where the eye, resting on the horizon line, combined the plane of

99 J. Adamus, op. cit., s. 9.

100 J. Trznadel, *Nad Leśmianem, wiersze i analizy*, Kraków 1999, s. 90.

the earth and the sky and the sky seemed infinite. Another experience was direct observation of the sky, which changed according to location and atmospheric factors. The observations of those years continue to be an important experience in artistic creation.

With time, I turned to poetry, including the poems of Bolesław Leśmian. An important poem was the one entitled "Meadow", in which I found the path leading to the discovery of the mystery of the existence of a world of imagination, consisting of my own thoughts, emotions, delights and fears. Leśmian's poems became important and have influenced my artistic work for many years. They even inspired me to organize cyclic international art exhibitions entitled "Zamojskie Leśmianowe Biennale Sztuki" in Zamość since 2006. The organization of these events, as well as my creative participation in them, have enabled me to take a broader look at the poet's literary legacy and have revealed the scale of the multitude and possibilities of interpretation. For me, they were an opportunity to confront the paintings of other artists. These exhibitions are an important complement to my work.

The aim of my dissertation was to create a cycle of works depicting my vision of the real landscape as seen through the prism of Leśmian's poetry. The conceptual assumption of the cycle of works was to show an image not of nature itself, but of my mental and emotional relation to it, enclosed in the painting layer. Landscape as a subject is constantly present in my artistic work. In my search for inner peace and creative inspiration, direct contact with nature was very important and helpful. While working on the cycle of paintings, I took the position of a researcher contemplating the visible landscape and its influence on the creation of an "internal landscape". While diving deep into myself, I touched the immaterial, difficult to grasp, spiritual sphere. In my search and artistic inspirations I reached for the source - nature, which was my "élan vital", a creative drive providing spiritual and sensual experiences. I began work on the cycle by studying nature, using my experience, sketches, in-depth studies of fragments of nature and photography. Enchantment and work, both emotional zones triggered a desire to visualise thoughts and emotions. There was no one between me and the painting. On the whiteness of a piece of paper, cardboard or canvas, there was space - free space for exploration, trials, doubts, for joy and the effect of fulfilment. The link between the real world and imagination was me and my experiences, dreams, fears and uncertainties. I would meander, make marks, leave traces, add and remove colour, follow my thoughts or return to the starting point. It sometimes happened that the final

note was too complicated and impossible to express in one picture so I painted another one which was a continuation or completion of the previous one. The result is a cycle which more fully depicts a journey into oneself. My landscapes are a record of my memory of a visible image. A specific, sensual-emotional afterimage. Using it as a starting point, I created painting compositions processed in my imagination, filtered through my senses and synthetically transformed. Their final shape, colours and aesthetics were influenced by the mood of the moment and emotions. The imagination was additionally enriched by poetic descriptions included in the stanzas of Leśmian's poems. The space "embraced" by thought alone is fragile and impermanent, while the space captured on paper or canvas becomes an image of a permanent vision.

At the beginning of the creative process and the formation of the image, the concrete was important to me - the place, the remembered landscape, the mood of the poem I read. At a later stage, I added my own experiences, which I sorted out with my own code of thought. The resulting image is the finale of the process of seeing, experiencing, thinking and painting. Everything took place between the sensual image of the external world and its internal interpretation. I move on the border between realism and abstraction.

The work on the cycle of paintings "Poetics of Landscape" proceeded in many stages and was spread over time. Each of the stages was a different kind of creative experience with the use of different painting techniques, providing different emotions. The cycle, which consists of 16 paintings, was preceded by a thorough observation, sketches and photographs of nature. The landscape of the Roztocze and Ziemia Zamojska is the natural environment in which I live, it has influenced my existence, mentality and creative fascinations. The landscape is an indispensable part of my reality, and even reality itself. It reflects "natura naturans" - the nature that creates and sources. I draw inspiration from the Roztocze landscape. I am intrigued and attracted by the open space of colourful fields and flowery meadows, the meanders of river floodplains, the suppleness of grasses and the soaring outline of rushes. The vast expanses of the changing sky are fascinating, stormy or windy, foggy or sunny. Atmospheric phenomena, in which nature paints exquisite pictures with sharply modelled chiaroscuro, intensely saturated colours, permeating reds, violets, cobalts and an infinite variety of other shades, continue to arouse admiration. Nature generously bestows and enriches the senses. For me, direct contact with it was a kind of provocation to further search for my individual vision, interpretation and means of expression.

In order to realise my doctoral dissertation I made many sketches, drawings, colours and photographs. While recording fragments of nature, I noticed that besides the importance of place, it is also important to record impressions. The changeability with the whole palette of colours, shapes and impressions evokes the need to try to stop its transience and uniqueness. I used the gathered experience, information and sketches in the stage of in-depth analysis and conceptual studio work leading to the final stage - my landscapes. I tried to record my presence in this endless and dynamic system of interrelations.

Health problems prevented me from making the cycle of paintings in oil technique. Therefore, in the first stage of work on the cycle, I used pastel technique, taking advantage of its delicacy, fragility and the possibility of obtaining velvety matter. I also wanted to refer to the transience and ephemerality of the phenomena of the natural world.

Finding the ultimate form of expression to depict my own landscape was preceded by a search during the realisation of a series of works entitled “you can’t see anything, but - you can see”, which I made in 2019 using digital techniques. They were inspired by dawn - an astronomical and atmospheric phenomenon in which the solstice of night and day occurs. It is the moment when shapes emerge from deep black or graphite grey, the image of the world is drawn which can be described Leśmian’s words: “nothing can be seen, but - can be seen”. Working on the cycle has been an interesting experience, it stimulated my imagination and encouraged me to continue the search for my own means of expression in a medium other than the traditional one. Balancing between the real and the imaginary world, I made further attempts to create my own vision of the image. It was a fascinating attempt to express the poetics, delicacy, certain intimacy of a landscape and to interpret the elusive, fleeting and changeable - thoughts and emotions - frozen in a frame. Using a memorised image, I oscillated between the matter of reality and the sphere of the spirit.

During the advanced stage of creative work on the cycle of paintings “Poetics of Landscape” and a different way of looking at nature, my interests oscillated towards searching for a different form of presenting the landscape motif than through traditional means of expression. In the contemporary world, in which all fields of fine arts mix or intermingle, painting is also expanding its areas with new technological possibilities. After numerous attempts and searches for individual landscape imagery, I made the conscious choice of using digital technology to present my painting concept. Digital

painting has opened up a new path of creation for me. It allowed me to look at nature in a different way and gave me new possibilities of interpretation and representation. It has become an absorbing field of research, exploration, creative solutions and, at the same time, it has allowed me to express myself in a way similar to the traditional one.

In 2021 a closed, thematic cycle consisting of 16 images made in digital technology was created. It presents a subjective look at nature and the spaces of my spiritual world. Such a landscape is an open space or a selected frame of conscious or intuitive vision. I stop at the motifs that make the strongest impression and evoke the most emotion. At this point, the landscape motif becomes the subject of a search for its own content. It remains in the memory and before it becomes the final painting vision, it returns in reflection and imagination. Supplemented by emotional experiences, it relates in continuity to the previous one. It is a landscape devoid of the physical presence of Man, but emanating his spirituality.

During the realization of this cycle of paintings I have gone through a long journey of searching, forming and losing my own thoughts in order to choose a motif in a precise way. I transform this motif in order to give the composition a final form enclosed by colour and mark. Each painting is a separate, intimate, individual vision. I used drawing and painting sketches as well as photography, trying not to reflect nature but my perception and understanding of it. The basis of creation based on the use of photography was the registration of a specific and existing place. In my digital paintings, I replaced documentation with simulation, which allowed me to poetically present a multiple vision of the natural world. Using the digital medium, I transformed images of real objects into painterly compositions of colours and shapes. Working with a digital image broadened the scope of my artistic activity in an unlimited way, at the same time giving me far-reaching possibilities of correcting my decisions during the whole creative process. The most important thing was to resolve the final concept and my own vision in such a way that technology did not control me. It was a natural reaction to the new tool and new possibilities of expression, all the more so as I had hitherto expressed myself in traditional areas of art. The Adobe Photoshop 2020 software installed on my computer recorded and interpreted every movement of my hand in a similar way to how it happens on paper or canvas. These were digital brush or crayon strokes made on a digital substrate arranged with pixels. Technological progress has provided a new tool, creating other cognitive possibilities, new experiences, different ways of expression, as well as influencing the creative process. The digital tool

used in the realization of my dissertation and the digital record of the resulting image have influenced the interpretative analysis of the landscape in the context of today's view of nature. I tried to maintain harmony between the dynamics of the composition and its poetics by delicate distribution and differentiation of the drawing of the elements of the landscape construction and the colours used. After a thorough analysis and approval that the chosen frame is in accordance with the assumption, I proceeded to digital elaboration. What was important was the precise drawing and the colour range used, the touch of the tool. What emerged was an image of a visible landscape filtered through the senses, imagination and emotions, processed with a digital code, enlarged or minimised. The presented images are the effect of my creative work but also of my attitude - my mental and visual attitude to nature.

In the creative process, in which nature and poetry have always been the starting point, I have synthesised and organised my thoughts in order to make a final decision on the choice of motif and colour. There is an interaction between colour - shape - rhythm - structure - and my emotions. I could process the digital image endlessly and enter the deeper and deeper space of the labyrinth of my own thoughts and artistic visions.

The paintings entitled "There are no signs!" are a concise, economical expression of my inner contemplation and affirmation of the beauty of nature perceived in its majesty and ordinariness, with the flare of colours and the richness of shapes. Space and time have lost their stability. Lines, dashes, fragments of grasses and rushes, illuminated or fading into the colour of the background, are a painterly vision of the memory of the mood of the landscape seen. Through empirical searching, perception and painting I convey, by means of my own code-sign, the knowledge of my view of nature and the truth that is within me. In my recent painting experiences I have noticed that the sign is an important, causal element in the composition of a painting. Its size, shape, place on the plane and colour determine the character of the expression. I have led the landscape to a composition of signs, a certain symbolism of the vitality of life. In the visual layer, light, its flash, reflection or delicate flicker are also important.

All the paintings have been given titles which intensify the message and give rise to associations consistent with my interpretations. I used carefully selected fragments of Bolesław Leśmian's poems for the titles.

The prepared image files were digitally printed in a printing house in 120 x 90 cm format.

The final effect of creative work, which is a cycle of paintings entitled “Poetics of Landscape” is the result of everything that happened in the course of the creative process.

3.2. Conclusion

The cycle of presented paintings entitled “Poetics of Landscape” was created in 2021 and is the effect of observation and study of nature, as nature deserves special affirmation. My work has also been influenced by the achievements of other artists, my knowledge of art history and the unreal world of poetry of Bolesław Leśmian. References to paintings of previous centuries are inevitable. What has changed is the way of perception, the conditions of creation and the possibility of using new tools which allow the motif of landscape to be expressed in a different way. Analysing the history of the origin and development of landscape in painting, both in the past and nowadays, I have noticed that the artist is inspired to look at nature in a new way by civilisational and social transformations. Their dynamics in the contemporary world causes, but at the same time encourages to face the new matter. Taking advantage of these achievements and the time in which I live and work, I have reached for a new tool, digital painting for the realisation of the cycle of paintings, which in my opinion can influence the direction of changes and the evolution of the message. I have come a long way and have encountered many difficulties and problems. During this struggle, I have experienced many emotions which have enabled me to visualise expressively what can only be known on the emotional level. I was astonished by how I could transform and modify a sketched or photographed fragment of nature in a free and unlimited way, change its original expression, colouring, function and meaning. By surrendering to the power of the medium, I was immersing myself in an intimate world of fantasy set between reality and Leśmian’s “beyond”. I was stunned by how unexpectedly, almost mystically, and at the same time suggestively the medium imposes its unreal vision of reality. Thoughts and imagination surrendered to this force, concentrating on understanding it and painting a picture that best corresponded to what the “eyes of my soul” saw. Nature was the stimulus, the emotion and the landscape created by imagination and longing remained in the frame.

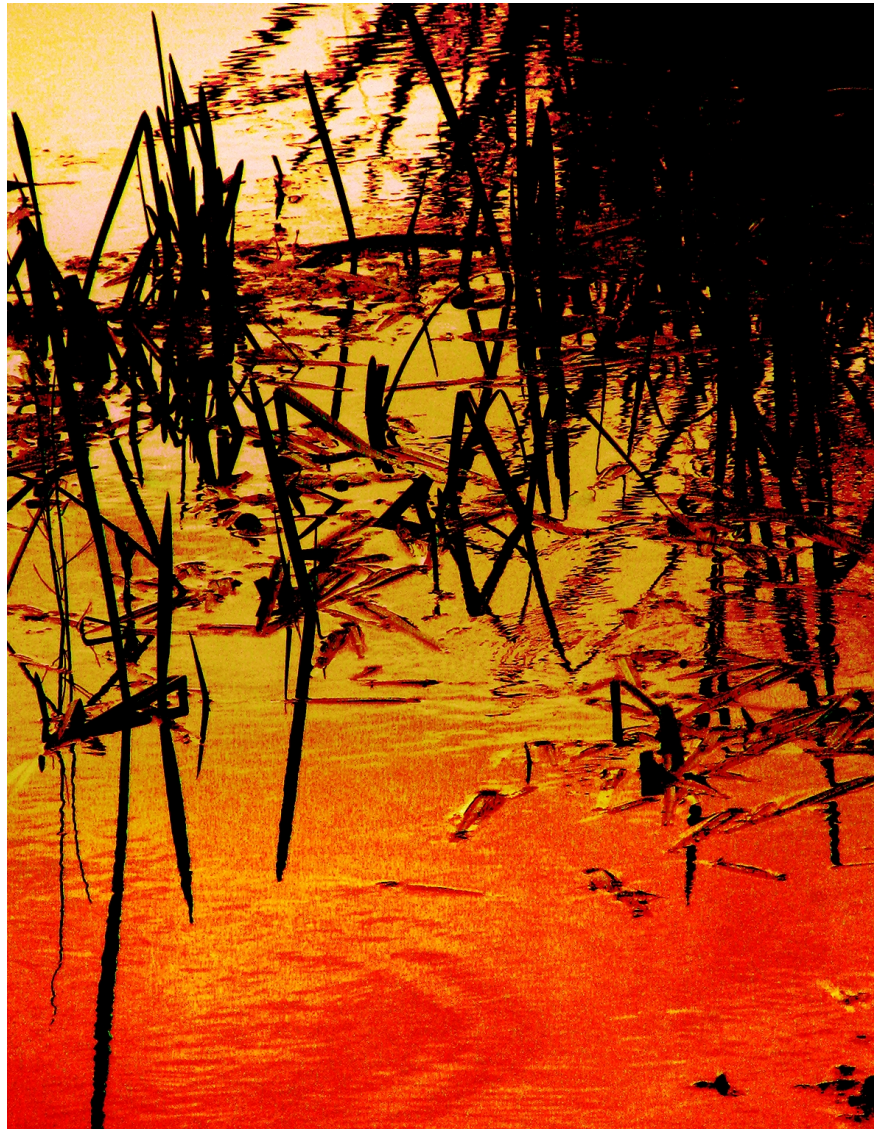
Another experience was the joy of creation - as a purely aesthetic determinant providing a special degree of emotion.

While working on my doctoral dissertation - the realisation of a cycle of paintings entitled "The Poetics of Landscape" I enriched my experience in creating my own universe of painting, as well as in understanding myself.

I believe that landscape as a subject in painting is still relevant, important and intriguing. Next generations of people, next generations of artists look at nature through different eyes. Some objects are practically unchangeable, such as mountain peaks or oceans, others are subject to changes noticeable even from the perspective of a single human lifetime. And these changes, caused by human activity, destroy nature and threaten the existence of many species, including ourselves. Taking up the subject of nature in artistic creation today is not only a way of satisfying elementary aesthetic needs, but also a small but important element of concern for its saving.

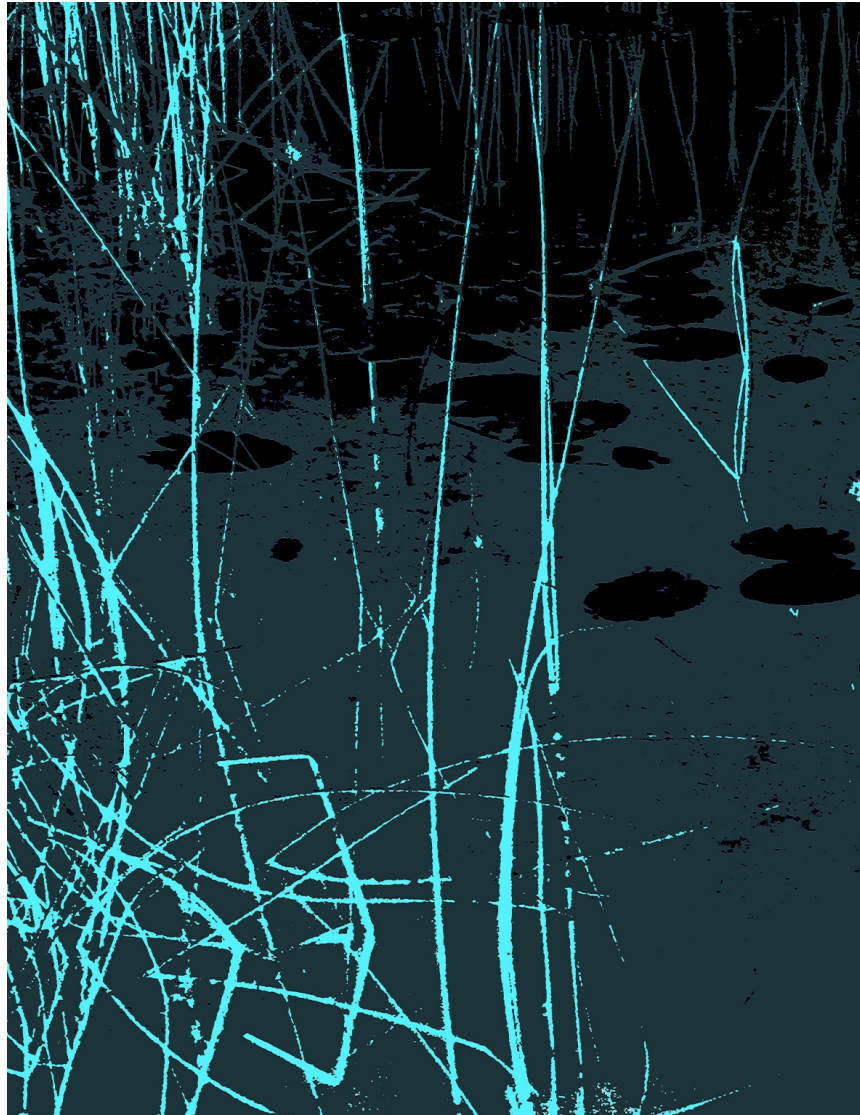
Nature, landscape and poetry will remain in the sphere of my interests and creative fascinations and the power of their influence will continue to influence the development of my consciousness.

3.3. Documentation of artistic work - “Poetics of Landscape” cycle



1. *Me here - at the bottom, under the surface of the dew
And you there, where the heavens end for me*

digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)



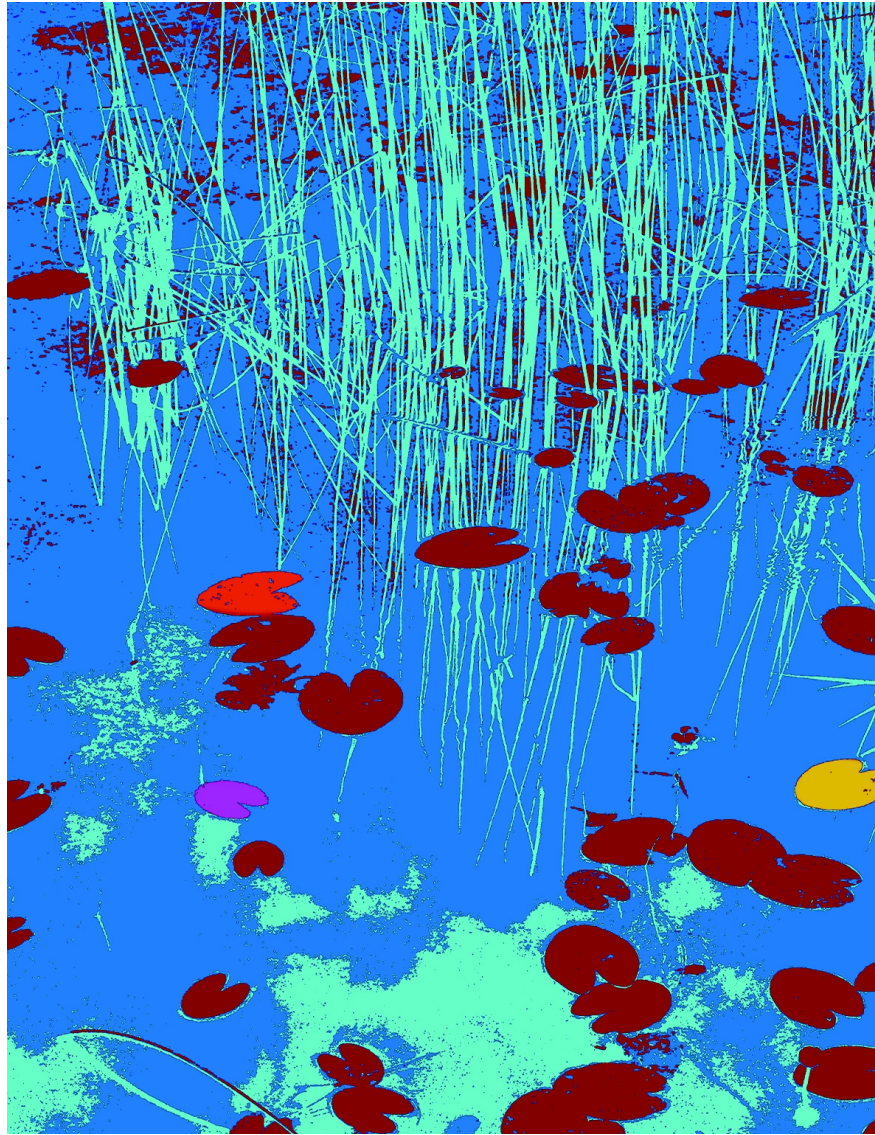
2. The green in the sun turns vaguely blue

digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)



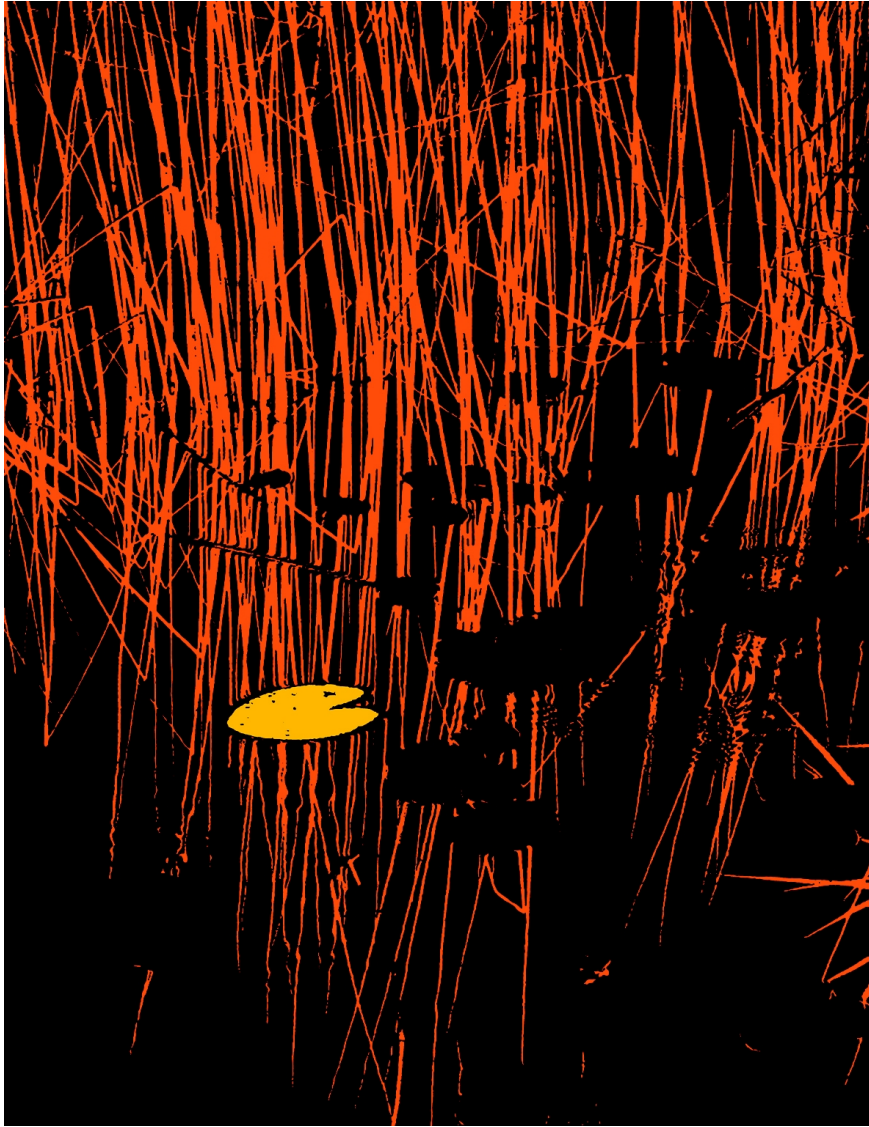
3. *I am here - in these worlds*
Where you too have wandered

digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)



4. *One distance in the blue,
You had to live
To be tied to that far away..?*

digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)



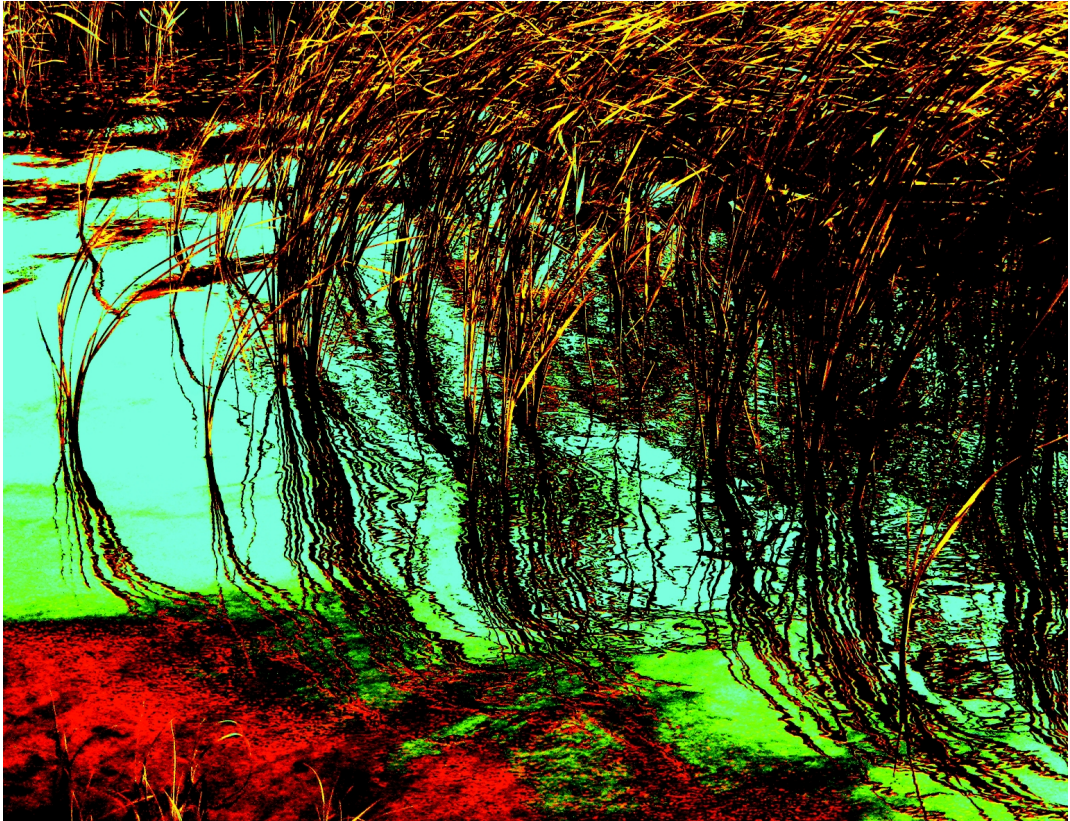
*5. The stream blindly towards the sun burns,
In a leaf that hits the crooked current of the wave,
Whirling, it flows...*

digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)



6. *You were too far away from me among the shadow flowers,
Meadow - green Meadow, humming with existence*

digital painting, mixed technique/paper on board, 90 x 120 cm, (2021)



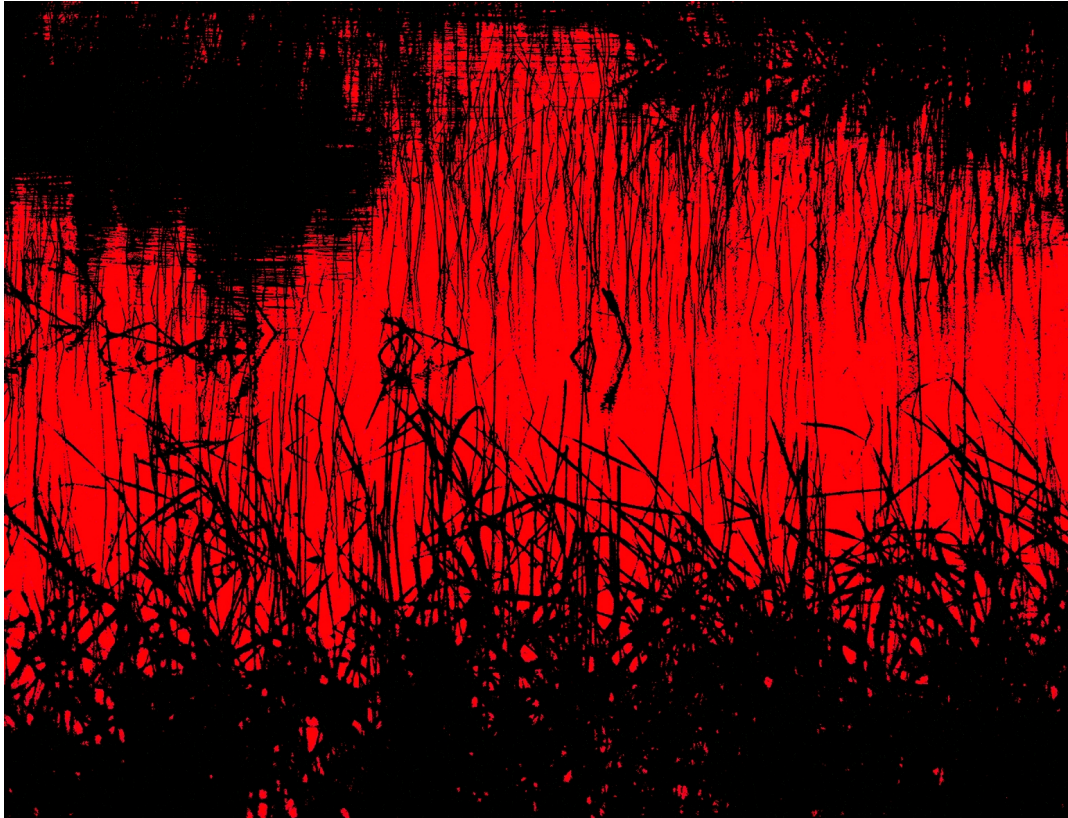
7. On the lake dances the faint light of the moon

digital painting, mixed technique/paper on board, 90 x 120 cm, 2021)



8. *There is no sun, no wind, no shadow for them,
They do not pray, they do not cry, they do not shine and they do not believe -
And nothing - they just lie there!*

digital painting, mixed technique/paper on board, 90 x 120 cm, (2021)



9. *The evening wears away at the bushes in various ways,
Dust, lighting burns out over the road
And there is everything, though there is no one!*

digital painting, mixed technique/paper on board, 90 x 120 cm, (2021)



10. *And now I am allowed to be stunned on the flowers
And having everything, have nothing!*

digital painting, mixed technique/paper on board, 90 x 120 cm, (2021)



11. *Such silence that it cannot be resisted*
No rustling that eagerly tumbles and dies in it

digital painting, mixed technique/paper on board, 90 x 120 cm, (2021)



12. *The stars are lost in the bright melt of the blue,
And a thicket of dew settles on the glittering eyelashes*

digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)



13. *There are no signs! They have long since disintegrated into nothing!*

digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)



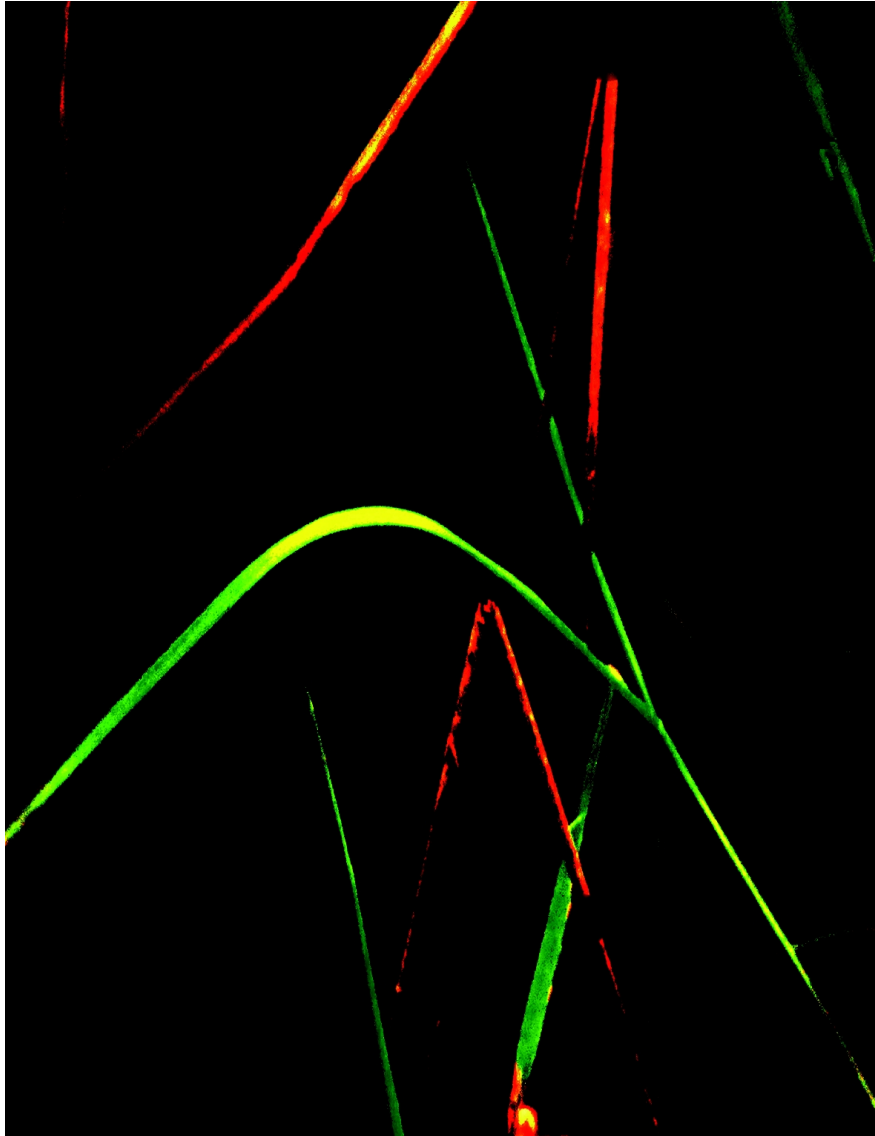
14. *Here smells the grass and this sand under the water -
This - the waters, half-darkened by streaks, mirror
They evaporate with silence, brightness and coolness*

digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)



15. *There are no signs!*

digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)



16. *There are no signs! They have long since disintegrated into nothing!
There are no reassurances*

digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)

3.4. List of works - "Poetics of Landscape" cycle of paintings

1. *Me here - at the bottom, under the surface of the dew*
And you there, where the heavens end for me
digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)

2. *The green in the sun turns vaguely blue*
digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)

3. *I am here - in these worlds*
Where you too have wandered
digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)

4. *One distance in the blue,*
You had to live
To be tied to that far away...?
digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)

5. *The stream blindly towards the sun burns,*
In a leaf that hits the crooked current of the wave,
Whirling, it flows...
digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)

6. *You were too far away from me among the shadow flowers,*
Meadow - green Meadow, humming with existence
digital painting, mixed technique/paper on board, 90 x 120 cm, (2021)

7. *On the lake dances the faint light of the moon*
digital painting, mixed technique/paper on board, 90 x 120 cm, (2021)

8. *There is no sun, no wind, no shadow for them,*
They do not pray, they do not cry, they do not shine and they do not believe -
And nothing - they just lie there!
digital painting, mixed technique/paper on board, 90 x 120 cm, (2021)

9. *The evening wears away at the bushes in various ways,
Dust, lighting burns out over the road
And there is everything, though there is no one!*
digital painting, mixed technique/paper on board, 90 x 120 cm, (2021)
10. *And now I am allowed to be stunned on the flowers
And having everything, have nothing!*
digital painting, mixed technique/paper on board, 90 x 120 cm, (2021)
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No rustling that eagerly tumbles and dies in it*
digital painting, mixed technique/paper on board, 90 x 120 cm, (2021)
12. *The stars are lost in the bright melt of the blue,
And a thicket of dew settles on the glittering eyelashes*
digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)
13. *There are no signs! They have long since disintegrated into nothing!*
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16. *There are no signs! They have long since disintegrated into nothing!
There are no reassurances*
digital painting, mixed technique/paper on board, 120 x 90 cm, (2021)

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