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Ciało jako medium w twórczości Eгона Schielego i Oskara Kokoschki. Sztuka austriacka w dobie przemian kulturowych

Streszczenie w języku angielskim

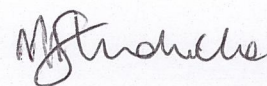
Body as medium in Egon Schiele's and Oskar Kokoschka's work. Austrian art in the era of cultural transformation

The main aim of this dissertation is to describe the category of corporeality present in the artistic work of Egon Schiele and Oskar Kokoschka as a basic means of interpreting the cultural changes taking place at the turn of the 19th and 20th centuries and in particular those observed in the territory of the then Austrian state. My intention is to introduce the body present in the art of the main characters of this dissertation as a specific medium, evoking meanings that refer to the basic qualities of the human condition involved in the process of cultural evolution.

The research described in the dissertation includes the analysis and interpretation of the creative activities of Egon Schiele and Oskar Kokoschka, carried out over time from the moment of the heyday of their artistic activity, i.e. from around 1907 until 1918, which is the date of the end of World War I. It was then that Schiele died, while Kokoschka's work saw a visible change in the artistic style of imagery he chose in his work.

The research hypotheses that will be verified as part of the dissertation can be summarized as follows:

- a) Certain social dysfunctions observed in the history of the Habsburg state were clearly reflected in the body image, and the above-average attention to this motif that characterizes the above-mentioned artists is particularly characteristic of Austrian art, for which this predisposition is somewhat a permanent feature.
- b) The specificity of the means of expression used by Austrian expressionists reflects the process of updating the cultural paradigm in the Habsburg state, conditioned by the coupling of



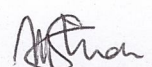
both external and centrifugal factors, based on norms and patterns encoded, among others, in the typified body image.

c) The image of the body visible in the works of Egon Schiele and Oskar Kokoschka is not only an expression of an artistic concept, but a medium for expressing views, feelings or emotions, and in this respect it also becomes a symptom of the new sensitivity that is forming at that time. This, in turn, results in the advisability of using means of expression based on human physicality, expressing the need to stimulate reflection on problems of existence or the social condition. Certain axiological motivations for these creative activities revealed in this way allow us to talk about the metaphysical dimension of this art.

d) The image of the body constructed by these artists is characterized by a deliberate abandonment of certain developed formulas associated with the strict academic convention that prevailed over Austrian work of that period. The resulting intensification of the experience of corporeality present in this work forces us to adopt new methods and perspectives for reading such artistic attempts. In this respect, the specific model of body development used, among others, by the heroes of this dissertation, becomes a prologue to the issue of contemporary times in Austrian culture.

e) The style of the work of the Austrian expressionists results from the rooting of the movement in the cultural, historical and moral conditions of Austria and the trends immediately preceding this movement in Austrian art. The specific image of the body in the discussed work is the result of a number of ongoing changes - cultural factors occurring in a given period and the area in which this activity is carried out. The most important factors of influence include historical, social, cultural and religious conditions, emerging new trends in European art as well as philosophical and mystical currents, the development of science (medicine, psychology, psychiatry) and modern technologies. The body, as an anthropological category, is an immanent component of these transformations.

The works of the above-mentioned artists constitute a visual testimony of the cultural transformation currently taking place in Austrian society, which is extremely important from the point of view of implementing specific cultural values. The results obtained during the dissertation will constitute an element enriching the state of Polish knowledge about the culture-forming intensity of the body in the context of the formation of Austrian national identity. The acquired material regarding the awareness of the role and importance of various bodily practices in building the cultural image of Austria will allow for obtaining an interdisciplinary and multi-aspect perspective, drawing a horizon for the interpretation of the creative motivations of Egon



Schiele and Oskar Kokoschka in contemporary culturally relevant categories, such as activism or social activism.

