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SUMMARY

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THE PAINTERLY LANGUAGE OF WŁODZIMIERZ ŁAJMING

The article analyses the sense that the concept of *painterly language* acquired in the work of Włodzimierz Łajming. This idea of discovering one's own language in painting was the focus of advice given to him by Juliusz Studnicki during his studies. The sense of this concept is considered in the article on three levels: on the level of the concept of art, which Łajming formulated by commenting on his paintings; on the level of the structure of his works; and on the level of a dialogue between the artist's painterly idiom and texts on art and language he accumulated in his home, the space where he created his paintings.

In 1976, during a presentation of his views on painting, Łajming emphasized the role of emotional experiences aroused by the shapes and colors of the external world, which find resonance in emotions that flow from the experiences of memory and from unrecognized spheres of the subconscious. Painterly sensitivities translate the effects of the interplay of both sources of inspiration into synthetic, undefined, and generalizing forms.

An analysis of the development of Łajming's work shows a consistent pursuit of still life motifs in a furnished interior as a form in such a condensed and general way that they are reduced to a symbol of man's habitation and means of siting himself in the world, or at the foot of a mountain, whose silhouette the artist took as a symbol of everything that exceeds humanity, that remains inaccessible and mysterious.

The means of symbolizing basic and universal existential truths in the language of Łajming's paintings clearly corresponds with traces of his intensive reading of the theory of semiology and structuralism found on the pages of numerous books in this field, which constituted a significant part of his home library and accompanied the artist's work.