

TAJEMNICA
I FORMA



ADAM BRINCKEN

MALARSTWO ABSTRAKCYJNE W PRZESTRZENIACH SAKRALNYCH

MYSTERY AND FORM

ADAM BRINCKEN — ABSTRACT PAINTING IN SACRAL SPACES

THIRD LOOK: CHURCH OF THE IMMACULATE CONCEPTION OF THE BLESSED VIRGIN MARY IN KOBIERNICE. CLASSIC ICONOGRAPHY AND ADAM BRINCKEN'S ABSTRACT PAINTING

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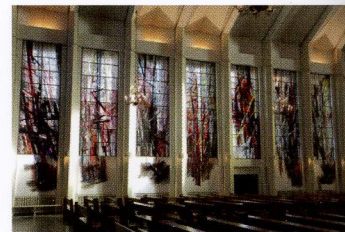
"The longer I look, the more I see".
worshiper at a Station of the Cross designed by Adam Brincken

Erected between 1980–1992, the Church of the Immaculate Conception of the Blessed Virgin Mary in the St. Urban parish in Kobiernice near Kęty is a hall concept with high windows located behind the altar, in the side walls, as well as in the west wall, above the main entrance. The iconographic program consists of a three-part Virgin Mary cycle in the chancel and the Stations of the Cross in the nave designed by Adam Brincken and Maciej Zychowicz, realized between 2005–2009, which are the subject of this article, as well as the image of the Christ above the choir.

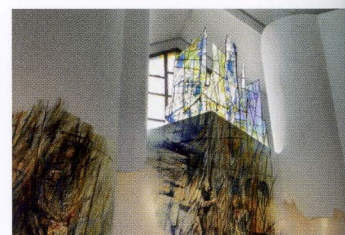
The Virgin Mary cycle's main depiction is the Annunciation located behind the altar. The Adoration of the Child is located to the left and the Pietà to the right. The selection of scenes makes reference to the church's patronage and depicts the life of Mary as an individual irrevocably bonded with Christ. Their form is minimalistic on account of sculpture form, where Maciej Zychowicz merely outlined the figures, yet polychrome and inclusion of light from the windows behind the chancel into the scene imbues them with a monumental character.

The Stations of the Cross were depicted in the form of expressive, abstract stained glass of classical proportions. Each of the windows comprises sixteen quarters arranged in two vertical rows. The painted decoration, with its markedly vertical character, is continued along the reliefs below the windows depicting the Stations of the Cross according to traditional iconographic patterns.

This simple, actually modest iconographic program contains only scenes familiar to worshipers, which can be encountered in every Catholic church. The iconography of every one of them: the Annunciation, Nativity and all Stations of the Cross were determined hundreds of years ago in the tradition of Western art. Each of these representations entails particular schemes employed by artists for recipients expecting such very solutions. However, in designing the decoration for the church in Kobiernice, Adam Brincken established an abstract form for this iconographic program, only supplemented by relief elements. Can elements of traditional representation be translated to abstract form? What are the means to achieve this, maintaining the character of the actual scene in the work? In a sacral space, such as a church, the role of the artist is subordinate to the function to be performed by the work. He can choose the form that will express his vision of a given subject, but must always remember his work will be seen every day during services and even used. The work must therefore be readable and acceptable to its recipients. Is it possible to fulfill these conditions in creating an abstract Way of the Cross or an all but tachist Annunciation? This is impossible to determine without casting a closer look at the works. Let us therefore take a first, second and third look.



Adam Brincken / Maciej Zychowicz
Droga Krzyżowa /fragment |2005-09



Adam Brincken / Maciej Zychowicz
Zwiastowanie /fragment |2005-09

