

ABSTRACTS
of the international academic conference

**Creative Legacy of M. K. Čiurlionis
and its Dissemination:
Images and Meanings,
Texts and Contexts**

**dedicated to the 145th anniversary
of M. K. Čiurlionis's birth**

Vilnius, 18–19 September 2020



INSTITUTE OF LITHUANIAN LITERATURE AND FOLKLORE

2020

This publication was supported by the
Research Council of Lithuania



Research
Council of
Lithuania

Conference sponsors:
Research Council of Lithuania
Vilnius Municipality



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Main organiser of cultural events:
Čiurlionis House in Vilnius

Conference partners:
National Gallery of Art
Lithuanian National Philharmonic Society
Vilnius Academy of Art

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ISBN 978-609-425-294-5

Programme of the international academic conference

VENUE: CONFERENCE HALL OF THE NATIONAL GALLERY OF ART
(Konstitucijos pr. 22, Vilnius)

18 SEPTEMBER

8.30–11.00 Registration of the participants in the lobby

9.00–9.30 **Conference opening.** Welcome addresses of
Dr MINDAUGAS KVIETKAUSKAS, Minister of Culture of
the Republic of Lithuania, Prof. Dr AUŠRA MARTIŠIŪTĖ-
LINARTIENĖ, Director of the Institute of Lithuanian Literature
and Folklore, and Assoc. Prof. Dr LOLITA JABLONSKIENĖ,
Head of the National Gallery of Art

9.30–11.00 **SESSION 1**, moderated by Prof. ROKAS ZUBOVAS

Prof. Dr DARIUS KUČINSKAS,
Kaunas University of Technology, Lithuania.
Čiurlionis's text. (LT)

Prof. habil. Dr RADOSŁAW OKULICZ-KOZARYN,
University of Poznan, Poland.
Why did M. K. Čiurlionis place the word *Decadence* in quotes? (LT)

Prof. habil. Dr VYTAUTAS LANDSBERGIS, Lithuania.
Čiurlionis's field. (LT)

11.00–11.30 **Coffee break**

11.30–13.30 **SESSION 2**, moderated by Prof. Dr AUŠRA MARTIŠIŪTĖ-
LINARTIENĖ and Prof. ROKAS ZUBOVAS

Prof. Dr AUŠRA MARTIŠIŪTĖ-LINARTIENĖ,
Institute of Lithuanian Literature and Folklore, Lithuania.
'Forms of individuality under a cosmic bell jar': links
between the creative work of Vydūnas and Čiurlionis. (LT)

Dr NIDA GAIDAUŠKIENĖ,
Institute of Lithuanian Literature and Folklore, Lithuania.
Reflections of M. K. Čiurlionis's life and creative motifs in the prose
by Sofija Čiurlionienė. (LT)

Dr PILLĖ VELJATAGA, Lithuanian Culture Research Institute, Lithuania.
Čiurlionis in the field of the Stalinist art policy:
the official rhetoric and the strategies of the artists' community in
evaluating M. K. Čiurlionis's art. (LT)

Prof. ROKAS ZUBOVAS, Čiurlionis House in Vilnius, Lithuania.
M. K. Čiurlionis national cultural route. (LT)

13.30–15.00 Lunch break

15.00–17.00 SESSION 3, moderated by Prof. Dr DARIUS KUČINSKAS

Dr DANIELE BUCCIO, an independent scholar, Italy.
A study of the literary sources of M. K. Čiurlionis's vocal works. (EN)

Dr YUMIKO NUNOKAWA, Waseda University, Japan.
The Influence of the Creative Legacy of M. K. Čiurlionis's
Music in Jonas Mekas's Film *Reminiscences of a Journey
to Lithuania* (1972) (EN)

KIRILL SMOLKIN, Moscow State Tchaikovsky Conservatory, Russia.
Musical and pictorial harmony of M. K. Čiurlionis:
an attempt at a complex approach. (EN)

Dr JŪRATĖ LANDSBERGYTĖ,
Lithuanian Culture Research Institute, Lithuania.
The organ-like soundscape of M. K. Čiurlionis's music. (LT)

19.00–20.30 A concert at the Lithuanian National

Philharmonic Society* (Aušros vartų g. 5, Vilnius).
Amadeus Chamber Orchestra of the Polish Radio
(conductor Agnieszka Duczmal), Joanna Goranko (piano).
Works by W. A. Mozart, Frédéric Chopin, Karol Szymanowski,
Modest Musorgsky. Entrance is free with invitations.

19 SEPTEMBER

8.30–11.00 Registration of the participants in the lobby

9.00–11.00 **SESSION 4**, moderated by Dr ALGĒ ANDRIULYTĒ.

Dr KRISTIĀNA ĀBELE, Art Academy
of Latvian Institute of Art History, Latvia.

Latvian culture in the light and shadow of Čiurlionis:
the history of a longstanding relationship. (EN)

Dr GINTA GERHARDE-UPENIECE,
Latvian National Museum of Art, Latvia.

The dimension of M.K. Čiurlionis in the context
of Baltic symbolism. (EN)

Prof. habil. Dr ANTANAS ANDRIJAUSKAS,
Lithuanian Culture Research Institute, Lithuania.

Čiurlionis's concepts of artistic space and artistic time. (LT)

Dr AGNĒ KULBYTĒ, Vilnius Academy of Arts, Lithuania.

'To shine to those standing in the road': M. K. Čiurlionis's painting
at the intersection of neo-Romantic interpretations. (LT)

11.00–11.30 Coffee break

11.30–13.30 **SESSION 5**, moderated by Prof. Dr RASUTĒ
ANDRIUŠYTĒ-ŽUKIENĒ

Assoc. Prof. Dr RAMUTĒ RACHLEVIČIŪTĒ,
Vilnius Academy of Arts, Lithuania.

Hommage to M. K. Čiurlionis: the case of Algimantas Švėgžda. (LT)

Dr SALOMĒJA JASTRUMSKYTĒ,
Lithuanian Culture Research Institute, Lithuania.

Cosmic metaphors: reading Alphonse Lingis through Čiurlionis. (LT)

ŁUKASZ ŻUCHOWSKI, a PhD student, University of Warsaw, Poland.
Xawery Dunikowski and M. K. Čiurlionis: a common thread of
metaphysical speculation and its possible roots in nineteenth-
and twentieth-century scientific discourse. (EN)

TOMASZ DZIEWICKI, a PhD student, University of Warsaw, Poland.
Rustling of the Forest: Čiurlionis, Munch, Weiss, and others. (EN)

13.30–15.00 Lunch break

15.00–16.30 SESSION 6, moderated by Dr ŽILVINAS SVIRAGIS

Dr SUN MIN, Nanjing University, China.

No-self in M.K. Čiurlionis's landscape paintings. (EN)

Dr. JULIUS VAITKEVIČIUS, Nanjing University, China.

How the idea of *qi* energy changes perception: the message of Čiurlionis's painting before and after *qi*. (EN)

Dr ZHANG BIN, Nanjing University, China.

A view of Čiurlionis's art from the perspective of the Chinese *wen-ren* aesthetics and cultural identity. (EN)

17.00–18.00 A tour of the exhibition *Wild Souls. Symbolism in the Baltic Countries* at the National Gallery of Art.*

This event is with invitations only.

19.00–21.00 A soirée at Čiurlionis House* (Savičiaus g. 11, Vilnius).

This event with invitations only.

* Subject to the COVID-19 epidemiological situation.

M. K. Čiurlionis's Concepts of Artistic Space and Artistic Time

ANTANAS ANDRIJAUSKAS

Lithuanian Culture Research Institute, Lithuania

Based on Čiurlionis's fine arts heritage, the paper provides a multidimensional analysis of the concepts of artistic space and artistic time that unfolded in his mature painting. It deals with their impact on the resolution of the complex relationship between painting and music. Particular attention is given to a discussion of the evolution that both space and time underwent in the later period of Čiurlionis's 'sonatic painting' (1907–1909) that marked qualitative shifts in terms of perspective, composition, development of spatial and temporal motives, metaphorical, associative and symbolic thought, and the means of artistic expression. These crucial shifts in the relationship between the content and form helped the Lithuanian painter to implement the long-sought after idea of the harmonious interaction between painting and music.

From then on, the subjective artistic space and artistic time created by Čiurlionis began to be based on different principles in comparison with the real objectively existing space and time. Depending on subjective flights of the artist's imagination, artistic space and artistic time lose the features of real existence that were ascribed to them by classical aesthetics: artistic time became more interrupted, intensive, and slower; in the case of artistic space, even blank spaces in his painting acquired a stronger emotional impact on the observer than the filled one. In the musical language, silence would oppose the loud Wagnerian world of sounds.

Like in Eastern Asian landscape painting, the action unfolding within the concept of 'irreversible time' that prevails in Čiurlionis's somatic painting, along with associated systems of artistic images, symbols, and metaphors are given not only from the 'bird's-eye view' perspective; they are consistently developed in the 'left-to-right' direction. Therefore these cycles of paintings *cannot be perceived within a moment; they should be*

contemplated successively, with the gaze moving horizontally and following the accelerated or slowed-down, dynamic or serene principles of temporal and not spatial art. As a result, the viewer that desires to appreciate all parts of a cycle of paintings based on the sonata principle must intently follow the artist's guidelines, to 'read' consistently and grasp the whole development of imagery systems, symbols, metaphors, and ideas from the beginning to the end.

‘To Shine to those Standing in the Road’: M. K. Čiurlionis’s Painting at the Intersections of Neo-Romantic Interpretations

AGNĖ KULBYTĖ

Department of Painting, Vilnius Academy of Arts, Lithuania

The object of the paper is M. K. Čiurlionis’s idealistic and romantic artistic programme and the problem of its philosophical substantiation. Although numerous analyses deal with the interaction of artistic and philosophical ideas of Čiurlionis’s epoch and with specific issues of Romantic aesthetics, conceptualisation of the Romantic ideas in Čiurlionis’s painting is rather scarce. Two mutually complementary objectives are identified in the paper: (1) discussing philosophical premises of Romantic ideas in Čiurlionis’s painting and highlight the interpretational trends and (2) reflecting on how contemporary understanding of Romanticism is enriched by Čiurlionis’s work, his in-depth ‘motto of light’ that is related to the manifestations of national style in painting.

The polemic on the sequels of Romanticism evolves from the conception of neo-Romanticism of the late nineteenth-early twentieth century, which often fluctuates between late Romanticism and modernist ideas. This tension can be also recognised in later approaches to Romanticism at the end of the twentieth century: in Čiurlionis’s work, much prominence is attached to extreme mysticism or naturalistic impulses and schematic visions. The conceptual dimension of interpretations is revealed by idiosyncratic expression of deep philosophical and aesthetic categories of Romantic art in Čiurlionis’s painting and their semantic reconstruction (the subjectivity and transcendental nature of imagination, the a priori aspect of plastic configurations, creation of elegiac narrative).

The modernist conception permeated with ideas of such idealistic Romanticism influences thinking about contemporary neo-Romanticism. It becomes a peculiar support for ontological reflections on painting as such, when, with evolving technologies and art interactions, the status of painting sharpens. Čiurlionis’s ideas revive when painting of Central and Eastern Europe is considered not as much from the point of view of the period as that of space and mental framework. Awareness of the artistic vocation exerts an influence on certain ethics of reasoning.

The Dimension of M. K. Čiurlionis in the Context of Baltic Symbolism

GINTA GERHARDE-UPENIECE

Latvian National Museum of Art, Latvia

At the time when the Baltic symbolism project enters the closing phase with the forthcoming top exhibitions in Vilnius and Riga, the question is still being asked about the origins of the project and its progress at the Musée d'Orsay in Paris (2018). The aim of the presentation is to highlight the indirect impact of Čiurlionis on Latvian art and to explore the role of the artist in the context of the Baltic symbolism project.

In the history of Latvian art, the name of M. K. Čiurlionis is always mentioned as the source of influence on Rūdolfs Pērle's art. This finding has been mentioned in many art history studies (Kļaviņš, *Latvijas mākslas vēsture. IV*, 2014, p. 337–341; Lambergā, *Rūdolfs Pērle*, 2014, p. 58–63) and was confirmed by the exhibition of works by both art classics at the Latvian National Museum of Art / Riga Bourse Museum of Art in 2014.

The role of research during the conception of the Baltic symbolism project should be emphasised. Putting the exhibition together was undoubtedly stimulated by the curator Rodolphe Rapetti's monograph *Le Symbolisme* (Rapetti 2007: 172–175), which viewed the contribution of Čiurlionis as the original beginning of abstract art in European symbolism, an expression of cosmic dimensions and world harmony in a visual depiction and in music.

Alongside the representation of the artist's works in countless shows abroad, of particular note is the fact that a retrospective exhibition of Čiurlionis's works was held at the Musée d'Orsay in 2000, representing Lithuania and expanding the borders of European art schools. The event was one of the catalysts for holding the Baltic joint project at this prestigious location in 2018.

In Rodolphe Rapetti's concept for the exhibition 'Wild Souls. Symbolism in the Baltic States', Čiurlionis has his own special place in the common message of the artists of the Baltic states (Rapetti, *Âmes sauvages*.

Le symbolisme dans les pays baltes, 2018). Numerically, Čiurlionis's works have the largest representation and his compositions undoubtedly create an irreplaceable facet in the interpretation of symbolism. The works of the Lithuanian genius transport us into a mood that transcends the world of the human scale.

It is pleasing to hear the news and at the same time hope that the works of M. K. Čiurlionis will travel from Lithuania to Riga as part of the exhibition of symbolism in the Baltic countries and will be again seen by the people of Latvian culture.

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- Dace Lamberga, *Rūdolfis Pērle*, Rīga: Neputns, 2014, p. 58–63.
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Latvian Culture in the Light and Shadow of Čiurlionis: History of a Long-standing Relationship

KRISTIĀNA ĀBELE

Institute of Art History, Art Academy of Latvia, Riga, Latvia

Since the beginning of the twentieth century, it has been hard to find a foreign artist of any historical period whose work has enjoyed more versatile and longstanding reception in Latvia than the oeuvre of Mikalojus Konstantinas Čiurlionis. In 1971, this involvement went so far that Čiurlionis's academic bibliography was reviewed with praise in the Latvian literary journal *Karogs*. Later on, the artist's compatriots learned of important episodes of the Latvian studies on Čiurlionis from publications by Silvestras Gaižiūnas. Lithuanian views on this phenomenon are tinged with appreciation of the attention paid to Čiurlionis by their Baltic neighbours, an attitude sometimes overlooking disputable aspects. Therefore this paper aims to contribute to the history of critical reception from the Latvian perspective, reiterating the phases and trends in the continuous engagement of Latvian intellectuals with the heritage of Čiurlionis against the background of our country's controversial history. Although his universe attracted creative spirits of various branches, special attention will be paid to the opinions of artists, art critics, and art historians.

The period discussed begins with contemporary reports and reviews in 1908, when a 'Letter from Lithuania' by two representatives of the Latvian diaspora, Galdiņš and Zāle, to the newspaper *Dzimtenes Vēstnesis* gave a detailed overview of the Exhibition of Lithuanian Art in Vilnius. The other end of the time span can be seen in the international exhibitions of the twenty-first century, letting works by early-twentieth-century Latvian authors appear together with the art of Čiurlionis. These provisional milestones are connected by a network of links associated with numerous phenomena, such as Symbolism and national emancipation in the last decades of the Russian Empire, approaches to interdisciplinarity, cultural canons of the new Baltic states and concepts of

transnational values, romanticised retrospective quests for aesthetic and spiritual ideals between the world wars and during the Cold War era, similarities and differences in Soviet Latvian and exile Latvian writing about Čiurlionis etc.

The wish to elucidate and summarise the history of Latvian reception of Čiurlionis has an autoethnographic background. In the 1970s and 1980s, I grew up with him as a ‘household god’ having a special section in our family library, eagerly collected by my mother, a school teacher of visual arts. A series of childhood pilgrimages from Riga to M. K. Čiurlionis National Museum of Art in Kaunas played a role in my becoming a researcher of the turn-of-the-twentieth-century art.

Why did M. K. Čiurlionis Place the Word *Decadence* in Quotes?

RADOSLAW OKULICZ-KOZARYN

Adam Mickiewicz University in Poznan, Poland

In a letter to his brother Povilas written on 6 February 1906, Mikalojus Konstantinas Čiurlionis tries to divert him from focusing on self, because delving into one's 'I' does not bring cognitive gratification; it only brings disappointment and depression. Based on his brother's confessions, the experience of his own introspection, and texts from various fields of knowledge, Čiurlionis explores this issue quite extensively. In his approach, he uses the concepts of self-analysis and decadence and places the latter word in quotes. Referring to Stanisław Przybyszewski as an exemplary decadent, he quotes the key term of his aesthetics, 'naked soul', and also distinguishes the word 'I'. In each instance, he uses quotes for a different purpose: to cite ('naked soul'), to highlight the status of a word ('I'), and to dissociate himself from a phenomenon ('decadence'). The latter case allows presenting the artist's respective views in a broader context.

In the artistic milieu with which Čiurlionis felt the strongest affinity, i.e., the environment of Zenon Przemyski-Miriam's art magazine *Chimera*, attaching labels of any kind and especially referring to art as decadent was considered as suspicious. In response to a statement printed in the daily paper *Kurier Warszawski* (The Warsaw Courier), that 'decadence is just launching its campaign here under the banner of *Chimera*', Przemyski set out a note titled 'Decadence' in the first issue of his magazine, in which he mocked the word and denied the existence of such a trend. A similar tendency was emerging prominently in other countries: for example, Arthur Symons, an influential English critic and the author of the book *The Decadent Movement in Literature* (1893), published it again under the title *The Symbolist Movement in Literature*, in 1899. For over a decade after the publication of Paul Bourget's *Essais de psychologie contemporaine* (1883), the attempts to assign a positive meaning to the word

'decadence' failed, as opposed to several other cultural trends or art directions. Symbolism, which in the 1880s evolved from the foundations of the art of decadence, absorbed it and began to dominate it. Both in literary criticism and literary scholarship, the ties between the two trends were seen as superficial, as though decadence was still detrimental to the 'reputation'. Since decadence has been re-evaluated as an object of historical, cultural, and literary research in recent years (for instance, Vincent B. Sherry *Decadence and the Reinvention of Modernism*, 2015; Matthew Potolsky, *The Decadent Republic of Letters*, 2015), the fact that Čiurlionis's reservation over decadence interacts with an affirmation of symbolist art deserves special attention. As a matter of fact, his creative work, just like *Chimera*, abounds in the motifs of decadence and moods of decline.

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'Forms of Individuality under a Cosmic Bell Jar': Links Between the Creative Work of Vydūnas and Čiurlionis

AUŠRA MARTIŠIŪTĖ-LINARTIENĖ

Institute of Lithuanian Literature and Folklore, Lithuania

Links between the creative work of Vydūnas (Vilhelmas Storostas, 1868–1953), a playwright, theosophist, and a cultural figure of Lithuania Minor, and Mikalojus Konstantinas Čiurlionis have been addressed by Stasys Šalkauskis, Stasys Yla, Vytautas Kavolis, and Vaclovas Bagdonavičius since the early twentieth century.

In his study *The Trajectories of Consciousness*, Vytautas Kavolis defines the creative work of Vydūnas and Čiurlionis through the metaphor of forms of individuality under a cosmic bell jar, which also serves as the title of this paper. Both artists are attributed to the structure of consciousness that evolved between 1905 and 1922. It is characterised by a more intimate interest in 'one's own (personal and ethnic) individuality and, at the same time, contemplative or stormy fusion with cosmos beyond the boundaries of any orthodoxy. The new consciousness emerges from the tension arising between the search for personally and nationally individual creative forms and the perception of a more problematic relation with the depths of the universe' (Kavolis 1994: 142–150).

In Kavolis's words, the scholars reflect on the cosmic dimension in the creative work of Vydūnas and Čiurlionis. The paper is focused on the forms of individuality: the nature of the visionaries' works and the images of their dramas and paintings. Comparative analysis involved (1) Vydūnas's dramas and texts on Čiurlionis's work and (2) Čiurlionis's paintings, letters, and Sofija Kymantaitė-Čiurlionienė's texts pertaining to Vydūnas's work.

The study of Vydūnas's dramas and Čiurlionis's paintings and the texts written by each of them revealed the similarity between their world perception and the artistic structure of their works: 'they are abstract in their compositional structural dimension due to spatial solutions and

musical elements, but in their 'vocabulary' – details and visual elements – they are concrete and rooted in empirical reality' (Andriušytė-Žukienė 2004: 190). Common images (the sun, a mountain, stairs, an altar, flashes of lightning, the colour blue), journeys, and fairy-tale motifs comprise the artistic vocabulary of the forms of individuality created 'under the cosmic bell jar' in Lithuanian art of the first half of the twentieth century.

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A Study of the Literary Sources of M. K. Čiurlionis's Vocal Works

DANIELE BUCCIO

Independent Scholar, Italy

The consideration of the literary texts employed by M. K. Čiurlionis in his vocal compositions and the acknowledgement of their aesthetic implications may contribute to the clarification of the features of the intrinsic and extrinsic contexts of his work and may provide some definite insights into the intentionality of the author's creative activity. Čiurlionis's attitude towards the repertoire of traditional songs and texts, his realisation of new compositions for choir on lyrics by Sofija Kymantaitė and of vocal works on the texts sung in the Polish language (among them, the reworked version in Lithuanian of the Polish text for the cantata *De Profundis*) have been the subject of extensive scholarly discussions. Through a comprehensive examination of the literary references contained in the musical manuscripts, the present study aims to renew the interest in the critical literature on the subject, to enrich the data related to the attribution and to the dating of some texts, to contribute to the reconstruction of their state and to the retracing of their origins and of their possible traditions, and, finally, to accurately assess the versions Čiurlionis could actually have had available and through which he constituted his own musical creations. The study of the literary sources entails a refinement of the understanding of the way in which the meanings and the procedures of the texts met Čiurlionis's musical thought and his own conception of their blending, for instance, supporting the observation of stylistic specificities of his vocal writing and of the musical forms, and might substantiate the motives related to this particular aspect of Čiurlionis's relationship with the dimension of the verbal language in his work. The awareness regarding the author's literary and poetic predilections will be finally placed in relation to the horizons disclosed by his figurative work and to a more general appreciation of his legacy.

Xawery Dunikowski and M. K. Čiurlionis: A Common Thread of Metaphysical Speculation and its Possible Roots in 19th-20th-Century Scientific Discourse

ŁUKASZ ŻUCHOWSKI

Department of Art History, University of Warsaw, Poland

In my presentation, I will attempt a comparative study of Xawery Dunikowski's and M. K. Čiurlionis's metaphysical speculation in relation to the scientific discourse of nineteenth-twentieth-century culture. The methodological context for such a study is the growing field of 'art and science' that aims to reveal connections between developments in physics, mathematics, and biology on the one hand, and the iconography and theory of modern art on the other.

In the context of Dunikowski and Čiurlionis, the presentation will demonstrate how their knowledge of esoteric and spiritualist lore led to the inclusion of themes such as metempsychosis and reincarnation, but also to their fascination with cosmic order and the place of humanity in it. The validity of possible connections to occultism of Édouard Schuré, Eliphas Lévi, Helena Blavatsky's theosophy, spiritualist trends in popular science and pseudoscience observed in the works by Camille Flammarion and Maurice Maeterlinck will be discussed.

As both Dunikowski and Čiurlionis attended the Warsaw School of Fine Arts (Pol., *Warszawska Szkoła Sztuk Pięknych*), the presentation will discuss possible connections between their artistic practice and the influence of figures such as Kazimierz Stabrowski and Konrad Krzyżanowski that could have informed or deepened the artists' fascination with supernatural and speculative, idealistic philosophy.

Finally, the presentation will attempt to compare the iconography of Čiurlionis's and Dunikowski's paintings. Even though some of them are almost forty or fifty years younger, the paintings recently uncovered in Xawery Dunikowski Museum of Sculpture at the Królikarnia Palace show a striking resemblance in both theme and handling of some of the key tropes of early-twentieth-century art (*Music, Man in Space*). In that way, they invite a comparison with modernist artists like Čiurlionis, revealing the constant interplay between modernist and avant-garde art.

Rustling of the Forest: Čiurlionis, Munch, Weiss, and Others

TOMASZ DZIEWICKI

Art History Institute, University of Warsaw, Poland

The aim of this contribution is to point out that, from the early stage, Čiurlionis's oeuvre was influenced by the modernist tendencies in landscape painting of the end of the nineteenth century. Čiurlionis created the *Rustling of the Forest*, one of his earliest oil paintings, in Warsaw in 1904; it was based on a sketch executed on a postcard (October of 1903). The theme of the forest is related to the artist's biography and his closeness to native Lithuanian nature and the Baltic coast. His personal experience of paysage also inspired his early musical works, the symphonic poems *In the Forest* and *The Sea*.

In the above-mentioned painting, Čiurlionis depicted a nocturnal view of a forest on the seashore. The trunks of the trees are gently moved by a symbolic human hand. Here the artist incorporated a musical and pantheistic concept of nature that so widely circulated in pre-expressionist painting of the end of the nineteenth century. Wojciech Weiss, a Cracow-based modernist painter, made use of an almost identical iconographic motive in his painting *Evening Ray* (1898, National Museum in Poznan). Weiss got acquainted with Edvard Munch's art through Stanisław Przybyszewski's thought and literature. Expressionist oeuvre of the Norwegian painter and woodcutter was known to Čiurlionis, who studied in Leipzig and later stayed in Warsaw (exhibition of Munch's engravings, Aleksander Krywult Art Salon, Warsaw, December 1903).

Mystical symbolism of forest depictions was quite widespread among the modern artists of the Baltic region. Stylistic examination of Čiurlionis's *Rustling of the Forest* and retracing of modernist thought on art lead to placing Čiurlionis as a member of the artistic community of the Northern landscape. During the presentation, I will point out the affinities of the young painter with such artists as Prince Eugen, Wassily Kandinsky, and Akseli Gallen-Kallela and show the possible sources of the modernist experiment contained in the *Rustling of the Forest*.

Čiurlionis's Text

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Čiurlionis's entire creative work is expressed through artistic text: sound, colour, and word. Each field of art possesses immanent means of expression, the ways of creation of meaning, and functions. In the case of Čiurlionis, however, we observe explicitly expressed multi-plane and multidimensional quality of the artistic text that distinguishes the artist among his contemporaries. It has been noticed that Čiurlionis's visual art contains numerous qualities inherent in musical creation. It is suggested that even all of Čiurlionis's art is based on the principles of musical composition (Fedotov 1989) and, correspondingly, Čiurlionis's late musical works are composed along the lines of the canon of the expression of spatial art (fine art, architecture) (Zubovas 2013). Čiurlionis's literary work also follows the structure of the musical form, the sonatic *allegro* (Landsbergis 1980).

Another prominent feature of Čiurlionis's work becomes obvious when viewed through the prism of the text theory: it is the desire to shape and read any work of art as a text. This gives rise to the issue of 'correct' understanding of each element of a work and the aspects of combining these elements, the direction of reading, or momentary grasp of the whole. Since the very first evaluations of Čiurlionis's creative work, attempts have been made to find answers as to the meaning of one detail of a work or another. Although elucidation and interpretation of his paintings have a longer tradition, analysis of the musical symbols (Landsbergis 1986; Tarasti 1993) or of the commentaries on the surviving literary legacy, which appeared later, is of no lesser importance. Thus, with the help of the canons of signs, symbols, and formation of their meanings, in which theories of text, communication, creativity, and the creative processes interlace (Janeliauskas 2010), attempts are made to come as close to the essence of Čiurlionis's work as possible.

During the presentation, the author will comment on and demonstrate the latest insights in revealing the multidimensional and inter-ar-

tistic nature of Čiurlionis's creative work by drawing parallels between particular works and their details, presenting structural comparisons and explanations of the symbols of art language.

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Musical and Pictorial Harmony of Mikalojus Konstantinas Čiurlionis: An Attempt at a Complex Approach

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Research into the versatile creative activities of Mikalojus Konstantinas Čiurlionis inevitably immerses us into different fields of art and science. There was a mutual influence of musical and pictorial principles in the works of this Lithuanian composer and painter.

This paper presents the attempt to draw parallels between Čiurlionis's harmonic style in his music and the characteristic features of his paintings. For this sake, the author analysed the harmonic language of the composer's symphonic poems *In the Forest* and *The Sea* and discovered similar patterns within various paintings by Čiurlionis. The harmonic technique of chord development correlates with the predominance of the one-colour palette in Čiurlionis' paintings (see, for example: Čiurlionis, *Creation of the World*, part I, 1905). This monochromatic style may be called 'colour development'.

The concentration of harmonic structures favoured by Čiurlionis (especially the augmented triads) can be considered as dissonant monostructural chord sets or as additional constructive elements that displace basic functional relations. For Čiurlionis, the sound as such becomes significant. This is harmony-colour, in the context of which the whole is more important than the details. Speaking of Čiurlionis's paintings, we can compare the bright spots of colour and light, the 'colour chords', which accumulate intense energy in the paintings, to the dissonant colouristic functions of the harmonic chords in his music. For example, the barely discernible outlines of human faces in Čiurlionis's painting *Faces* (1904/5) drown in a deep mass of colour. The principal technical and artistic means is provided by colour itself. Like a thunderous chord cutting through the orchestral texture in the music, a bright

spot of the purple colour tends to break out in the middle of the painting. This provides a type of colour dissonance which 'sounds' as paradoxically stable and independent.

In his art, Čiurlionis anticipated a lot of innovations of the twentieth century. Working with colour, he showed himself as being ahead of such avant-gardists as Nicolas de Staël and Mark Rothko. An important feature of Čiurlionis's talent is his universalism. Contextual analysis and suggestive approach open new ways in the perception of his work.

The Organ-Like Soundscape of M. K. Čiurlionis's Music

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The novelty of this study is concentrated on the expression of the drone of the organ that fulfils the idea of the transcendental landscape of art philosophy in music in its specific nature. This is very closely related to the work of Mikalojus Konstantinas Čiurlionis, which inspires the phenomenon of a vision in music (and music in visuality) as such and its interdisciplinary formations. In the original study into this phenomenon, the organ, which is capable of adequately merging the meanings of audio dynamics and visuality into one whole, plays an important part. The organ imparts total or sacral inspiration to music, for it to rise to the transcendental level. In Čiurlionis's work, it is the fundamental aspiration, a process, and the gesture of 'spanning the universe'. Here, the organ becomes a mediator of the resounding vision of the archetypal whole of the world. This is proved by the qualities of Čiurlionis's music for piano, the dynamism of depths and heights, the note of sacrality, the arrangement of the layers of organ texture, and filling the space with transcendental dimensions, which enables organ interpretations of some of his piano works with possibly even deeper penetration into their depths (Čiurlionis, *Visi kūriniai vargonams* [Complete Works for the Organ], 2005, 191). The organ imparts the audiovisual link and the structurally conveyed drone that rises to the spatial landscape on the other side. This idea of the renewal of creative work through the whole of the drone finds an accurate reflection in Čiurlionis's piano works and is realised through the processes of texture, their interactions, and transformations that lead to the transcendental landscape and the vision of music for 'Pasaulio sutvėrimas' (Creation of the World). Čiurlionis's art contains the organ-like beginning that fills space with transcendental dimensions. The dynamism of the depth and the height echoes the specifics of the organ especially well and leads

to the so-called 'transcendental landscape', the vision of music. These properties of creative thinking can be particularly discerned in the works that are related to the principles of the organ: preludes and fugues with the sound of chorals or hymns and in musical landscapes themselves. The cycle 'The Small Landscapes' (1909, VL 317), and the preludes based on the tunes of church hymns and directly related to organ-playing in a church ('Our Father', VL 260, 'Angel of the Lord', VL 184) could be examples of this. For the specifics of the organ, performance of fugues is a comprehensive phenomenon inspired by the traditions of polyphony. In this sense, we can speak of the phenomenal organ-like quality of Čiurlionis's piano works, which heralds new trends and directions in the music of drone that open up the Baltic phenomenon of the soundscape of the twentieth and the twenty-first centuries.

Reflections of Mikalojus Konstantinas Čiurlionis's Life and Creative Motifs in the Prose by Sofija Čiurlionienė

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The paper is focused on the analysis of the motifs pertaining to the memory of Mikalojus Konstantinas Čiurlionis in the prose work 'Joana Vaidilaitė' by Sofija Kymantaitė-Čiurlionienė. Attention is placed on the manuscripts written during the First World War. None of the variants of this work has ever been published or examined by other scholars. Here the author, who has already published studies on this text from the point of view of the evolution of female self-awareness, concentrates on a specific problem: reflections of Čiurlionis's life and his creative moments in the above-mentioned work.

Following the death of her husband, Čiurlionienė encouraged the Lithuanian Art Society to produce works that would promote and overview Čiurlionis's legacy, but the project did not materialise. When the First World War broke out, she started writing a fictional text in prose and intended to illustrate it with Čiurlionis's graphic works. Thus the main focus in the paper falls on the following aspects of 'Joana Vaidilaitė': (1) the links between the characters' biographical details and the experiences of Čiurlionis and the author of 'Joana Vaidilaitė'; (2) the motifs of a common cultural dialogue with Čiurlionis found in 'Joana Vaidilaitė'; (3) the *topoi* of the sea (specific locations on the seashore), and (4) the details of Čiurlionis's end of life in the finale of the work.

The conclusions of this study emphasise that in addition to other creative endeavours that to some extent were shaped by the social roles assumed by Kymantaitė-Čiurlionienė, this work fulfilled a therapeutic function: it arose from the young widow's inner necessity to set her most painful life experiences on paper by transforming them and assigning them to different characters. The text reveals that even having gone through the reality of her husband's illness, Čiurlionienė approached

madness in a romantic way (the theme of madness started appearing in her works in 1908–1908).

She had been writing this work for a long time. The title changed several times in the process of about thirty years, and its genre orientation varied from ‘a fairy-tale for adults’ and ‘an etude in psychology’ to the drafts of a long short story or even a novel. When in the second half of the inter-war period Čiurlionienė decided to write the novel ‘Bundanti žemė’ (Awakening Earth), only some motifs from the manuscripts discussed were used. The central story, that of the soul sickness, was dismissed, and the character of Joana Vaidilaitė was marginalised. This happened due to a number of circumstances: the symbolic value of Čiurlionis’s phenomenon was rising in Lithuania, while Čiurlionienė’s status as a civil servant made her an official figure, thus controversial autobiographical allusions became undesirable. The reasons for not publishing this work were also linked to other political and cultural conventions of that period.

SOURCE:

Čiurlionienė-Kymantaitė, Sofija. ‘Joana / Jonutė Vaidilaitė’, five manuscript variants, Sofija Čiurlionienė-Kymantaitė’s memorial museum-room in Kaunas.

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M. K. Čiurlionis in the Field of the Stalinist Art Policy: The Official Rhetoric and the Strategies of the Artists' Community in Evaluating M. K. Čiurlionis's Art

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The paper addresses one of the directions in the Sovietisation of art: the re-evaluation of the legacy of Lithuanian art by the institutions of ideological control along the lines of the doctrine of class dependence of art. The author develops the theme of Čiurlionis's artworks in the field of the Stalinist art policy (Veljataga 2019) resorting to yet unstudied sources (Lietuvos TSR Tarybinių...; M. K. Čiurlionis...). The results of research allow casting new light on the ways that the artists' community defended the value of Čiurlionis's art, which was rejected by the representatives of the official position that attributed his work to reactionary art.

First, emphasis was placed on the artist's biographical facts that, according to the Marxist social theory, could be linked to the world outlook of national bourgeoisie and intelligentsia that were recognised as a progressive force in opposing tsarism.

Secondly, bearing in mind the dichotomy of realism/formalism rooted in Soviet aesthetics, e.g., the opposition of the 'correct mirroring of reality' to the type of art that has 'interrupted ties with reality', the defenders of Čiurlionis deemed the attribution of the artist to the former erroneous. They explained that he was not a 'formalist' indifferent to the semantic load of an artwork and that the poetics of neo-Romanticism in Čiurlionis artworks should be related to the pagan mytho-poetic worldview.

The author concludes that these strategies allowed questioning the accusations of the representatives of the official rhetoric and including Čiurlionis's creative work, to the largest possible extent, in the segment of the artistic legacy that was considered progressive by the doctrine of Soviet aesthetics, and thus serving the cause of its protection.

SOURCES:

Minutes of the academic conference of the Soviet Artists' Union of the Lithuanian SSR and Vilnius Institute of Art, 9–10 April 1949. Lietuvos literatūros ir meno archyvas, f. 146, ap. 1, b. 57, l. 75.

M.K. Čiurlionis, 1875 – 1911. Vytautas Kairiūkštis's lecture given at Kaunas Institute of Applied and Decorative Art, July 1949. Lietuvos literatūros ir meno archyvas, f. 397 ap. 2, b. 292, l. 39.

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Homage to M. K. Čiurlionis: The Case of Algimantas Švėgžda

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Like many other students of his time, at the beginning of his studies Algimantas Švėgžda (1941–1996) accepted the painting system of Antanas Gudaitis. As the foundation of the Lithuanian emotional colouristic school, it was an inevitable guarantee of quality, yet it was also temporary. Instead, he was devoting sustained effort to dissociate from it and find his own path. Švėgžda exchanged sudden expressive strokes of a large brush for a smooth, gentle like in watercolour, and meditative touch to the canvas or cardboard and tested neo-impressionist, surrealist, pop-art, and other styles.

The quest for a personal painting technique coincided with the search for new themes. In Švėgžda's experimental early work, a special place belongs to his *Salutation to M. K. Čiurlionis* (1975), which was shown at the republic's exhibition of art dedicated to the birth centenary of our outstanding artist and composer. This work carries double importance in Švėgžda's creative legacy, while in Lithuanian painting it is an authentic self portrait and a representative of the artistic genre of *Hommage á*, which is rare in our art. This painting by Švėgžda is analysed in the context of *hommage* works in modern Western painting (Henri Fantin-Latour *Hommage à Delacroix*, 1864; *Unatelieraux Batignolles, Hommage à Berlioz*, 1876; *Autour du piano*, 1885; also, Maurice Denis *Hommage à Cézanne*, 1900 and others). From *Salutation to M. K. Čiurlionis*, a daring and mischievous work the artistic value of which had been discussed for about twenty years, in his 'German' creative stage Švėgžda moves toward reserved, 'deepened' homage to Čiurlionis's person and his work by depicting motifs linked to the artist's native places (the cottage, the apple trees, the environs) and by deeply grasping the visionary nature of Čiurlionis's images.

After the kidney transplantation and during pre-surgery dialyses, Algimantas Švėgžda did graphite pencil drawings on notepad sheets,

which contain authentic personally-perceived stylistics of Čiurlionis. Čiurlionis's motifs flicker even in the zincographic bookplate dedicated to Professor Viktor Falkenhahn, a linguist of great merit to Lithuania. Švėgžda often thought of Čiurlionis and wrote about him in his letters and diaries. When he arrived in Lithuania in 1994, a couple of years before his death, he desired to go to Druskininkai and painted the three-part pastel landscape *The Raigardas Valley* and the ten-part cycle 'Čiurlionis's Apple Trees'.

The genre of *hommage* appears in the work of Vincas Kisarauskas (dedicated to Lithuanian and foreign artists), Augustinas Savickas (dedicated to Stasys Krasauskas), and others. Here it is the amalgamation that is important: the personal artistic style and the style of the artist to whom homage is paid must coalesce and evolve into something new. Algimantas Švėgžda was the only Lithuanian artist of the second half of the twentieth century who conveyed the essence of Čiurlionis's creation deeply and authentically.

The Influence of the Creative Legacy of M. K. Čiurlionis's Music in Jonas Mekas's Film *Reminiscences of a Journey to Lithuania* (1972)

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Jonas Mekas's (1922–2019) film *Reminiscences of a Journey to Lithuania* (1972) is well known all over the world, but how many people have ever thought of its soundtrack? To a Lithuanian, it would be obvious that the piano pieces used for the soundtrack are the preludes by the Lithuanian composer and painter Mikalojus Konstantinas Čiurlionis performed by Vytautas Landsbergis, an outstanding Lithuanian musicologist and pianist.

When I saw the film in Japan, I only knew the names of three Lithuanians: Mekas, Landsbergis, and Čiurlionis. I could have never imagined until then that it was a unique opportunity to come across all three names together in one film. Despite the film's popularity, its soundtrack has never been researched in detail. Therefore, in this article we investigate how Mekas encountered Čiurlionis's piano music and decided to adopt it in his film. Also, we consider if there is a particular reason for choosing Landsbergis's performance. The main part of this article is devoted to the identification of the piano pieces used in particular scenes of the film. In addition, we focus on Mekas's activities as a filmmaker and an artist in the FLUXUS movement in New York at the time when he was making the film.

Finally, with the kind permission of Jonas's son, Sebastian Mekas, the poem 'Lithuania Is Čiurlionis' written by Jonas Mekas in English is introduced. This poem was specially written for and dedicated to the Japanese translation of Landsbergis's book *M. K. Čiurlionis: Time and Content* (Lituanus, 1992) when it was published in 2009. Since this poem has been published in Japanese language only, we would like to introduce it in its original language here. We consider that it straightforwardly expresses Mekas's feelings on Lithuania and Čiurlionis.

Through this research, we hope to inform each enthusiast of Mekas's films about the context in which the soundtrack of *Reminiscences of a Journey to Lithuania* was elaborately put together by the film-maker.

Cosmic Metaphors: Reading Alphonso Lingis Through Čiurlionis

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In around 1995, I took interest in Alphonso Lingis's phenomenology and discovered Čiurlionis at about the same time. When I read Lingis's essay 'Catastrophic Times' (Lingis 1998: 174–189), I realised they could meet in the panorama of thought. The imagination of Alphonso Lingis draws cosmic spectacles of gigantic scales to the philosophical gaze. His thought is followed by space, which in its magnified sensory aspect resembles Čiurlionis's cosmic visionary space. There, the point of view impossible for a human is conveyed from the view of the condor, the largest bird on the planet, above the deepest canyon on the Earth, which cuts into one of the harshest geographical locations, about 100 kilometres to the north of Arequipa in the Peruvian Andes. Revealed by Lingis's experience, the geomorphological image of the landscape triggers approaches of cosmogonic myths in the foundations of human essence and primeval cosmic desire and becoming. Thinking in marginal images of the Universe is close to both Lingis, a thinker and traveller, and Čiurlionis, a painter and musician; their introversion is cracking under the insight and the volcanic shock of experience.

The similarity of the phenomenological point of view in the creative work of both Lingis and Čiurlionis is amazing. Also, even Lingis's isolated utterances unfold like direct explications of Čiurlionis's visions; they could be rhythmically connected like a coherent flowing text and a fuzzy spherical world filled with identical phenomenological sensation. Both Lingis and Čiurlionis merge space and duration into an undivided sensory experience in their imagination.

The phenomenology of the journey could also span the thinking of Lingis and Čiurlionis: in my research, I see Čiurlionis's plastic creation as a consistent way of thinking. Therefore the motif of journey in Čiurlionis's paintings resonates not only as a parallel between the two thinkers-

visionaries, but as an immanent pulsation of the experiential field that does not have any other manifestations except the road, travelling, and a movement in space, duration, and marvel.

The embrace of cosmic catastrophic time that prevails in Lingis's thinking emerges, in a peculiar way, in Čiurlionis's visions where births and ends are pulsating, where painterly sonatas mute in the direction of the transcendence of reality. In his amazing essay 'Catastrophic Times', Lingis closes the phenomenological development of co-existence and the relentless apocalyptic aspect of existence with the model of the end of the Universe designed by astrophysicists Fred Adams and Greg Laughlin. Apocalyptic cosmic visions, the most passionate depth of humanity's consciousness, envelop the catastrophic aspect of Čiurlionis's painting through the field of Lingis's phenomenology.

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How the Idea of *Qi* Energy Changes Perception: The Message of Čiurlionis's Canvases Before and After *Qi*

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The study attempts to answer the following question: in what ways the idea of 'qi' energy adopted from Chinese philosophical thought can change one's mental and aesthetic perception, consequently bringing new levels of understanding, which may help in 'decoding' the message that the great Lithuanian artist M. K. Čiurlionis was striving to deliver to the appreciators of his art? 'A more attentive look at some essential features of cross-cultural influences and philosophical thought [...] helps to break the closed boundaries of art and music research fields, [...] and enables us to understand better universal aesthetic and artistic principles that guided the creativity of the Lithuanian artist' (Andrijauskas 2020).

According to Wang Wei, 'in painting a scene, when one succeeds in conveying the "qi" of each form, the result is an expression of the "qi" that pervades the universe, and to do this, the painter has to transcend the limitations of the eye and delve into the secrets of nature' (Mai-Mai Sze 1959). In Jing Hao's words, 'it is "qi" that gives authenticity to the likeness of form and shape of a painting.' In his journey as an artist, Čiurlionis indeed strived to 'transcend the limitations of the eye' and 'delve into the secrets of nature': behind the authenticity of his images, one can sense a strong presence of invisible energy that Chinese literati liked to call 'qi'.

'Qi' is a fundamental concept of Chinese philosophical thought and a universal principle that transcends the limits of one geographical culture. In Chinese landscape art, 'qi' is accepted as one of the highest aesthetic standards (Sullivan 1980). In philosophical and aesthetical terms, the concept has rarely been applied to 'non-Chinese' arts, and even less as a method to research the Lithuanian artist Čiurlionis. Thus, this is a comparatively new field of research, with just few first works in the field (Sun 2020; Vaitkevičius 2019)

The study concludes that the acceptance of 'qi' energy as part of one's mental and aesthetical framework may change our cognitive and aesthetical perception. The idea of 'qi' helps to perceive new patterns in Čiurlionis's paintings, makes his canvases alive and full of dynamic movement, and reveals hidden dimensions and stories. In other words, it may help us to escape the established perception of Čiurlionis's creativity by reconnecting with our inner core and to become more acute to various layers of meaning in the canvas.

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No-Self in M.K. Čiurlionis's Landscape Paintings

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Chinese landscape paintings emphasize the state of 'no-self' *wu wo* 无我, where a painter looks at nature from the perspective of transcending both self and space-time, by manifesting the unity of 'self' and 'things' *wu wo he yi* 物我合一.

In Čiurlionis's landscape paintings, and especially in his mature *Sonata* series, we can see that 'a man is not emphasized, he is "immersed" in the greatness of natural and cosmic processes' (Andrijauskas 2019: 24) Along similar lines of 'the unity of self and nature', 'man's immersion in cosmic processes' this study explores the commonalities in Čiurlionis's landscape paintings and the Oriental aesthetic concept of 'no-self'. The analysis consists of three following aspects.

First, Čiurlionis's landscape paintings contain the perspective of 'no-self', which means 'seeing things through things' *yi wu guan wu* 以物观物 as if besides self-oriented senses, 'self' would have a pair of imaginary 'non-self' eyes and thus 'self' and 'thing' could be observed from the third perspective. This 'third' perspective enables Čiurlionis to expose a grand vision of the universe, and his brush gives birth not just to a landscape of particular time and place, but to the everlasting structure of all that is.

Second, Čiurlionis's landscapes resonate with Chinese landscape paintings in the principle of something looking both similar and not similar *si yu bu si* 似与不似: similar, because the nature he draws has traces of ordinary reality; not similar, because Čiurlionis's nature is not a photographic representation of ordinary things, but a re-shaping and a re-creation of a new reality.

Third, Chinese paintings are based on the principle 'the presence of Dao is where there is no self'. In a very similar pattern, Čiurlionis's paintings reveal 'the presence of the Universal Spirit through the absence of self'. And thus, in order to be appreciated, his paintings, just like Chinese

paintings, require not only ‘being looked at’, but ‘inwardly grasped’ by active psychological participation.

In conclusion, Čiurlionis’s late art contains striking aesthetic features and principles similar to that of classical Chinese landscape painting. A detailed, specific, nuanced, and comparative academic analysis of those universally resonating principles in Čiurlionis’s art and in Chinese landscape painting can contribute to the deepening of our understanding of art and establish new bridges of understanding between diverse cultures.

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A View of Čiurlionis's Art From the Chinese *Wen-Ren* Aesthetic and Cultural Identity

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The feelings of *déjà vu* and affinity that a Chinese art appreciator experiences through M. K. Čiurlionis's paintings stem from a high degree of consistency between the aesthetic style of Čiurlionis's works and the Chinese *wen-ren* (literati) aesthetic paradigm, as well as from Čiurlionis's cultural identity, which had so much in common with traditional Chinese *wen-ren*. Čiurlionis drew inspiration for his creative art from Lithuanian culture and nature combined with his deep interest in oriental religions and art. By studying Čiurlionis's life and art, Chinese art critics find certain logical connections between the art of Čiurlionis and Chinese *wen-ren* paintings in many aesthetic aspects, such as colour, light, the presence of *qiyun*, and his strive for musical and cosmic harmony.

Antanas Andrijauskas compared a Chinese *wen-ren* artistic creator of true spiritual art to a philosopher: both a true artist and a genuine philosopher possess the direct power of intuitive knowledge and the ability to penetrate through the veil of external phenomena to their true nature. In traditional Chinese culture, 'the artist was understood not only as a subtle painter, a calligrapher, a poet, and a musician, but also, primarily, as a thinker, a scholar, a universal personality of high intellect' (Andrijauskas, 2016: 560). Interestingly enough, the same description can be applied to the Lithuanian artist Čiurlionis. With his broad interests and multiple achievements, he was a Lithuanian cultural activist that could not be defined only as a professional musician, a painter, and a writer; he was all of that and much more. Thus, studying Čiurlionis's art from the perspective of *wen-ren* can be a very meaningful endeavour taking one to new insights and discoveries.

The study interprets the paintings of Čiurlionis from the perspective of *wen-ren* aesthetics. By methodically comparing and analysing Čiurlionis's work *Rustling of the Forest* (1904) and Li Tang's work *Sound of*

Valley Pines (1124), we see that both works share similar features: a strive for deeper hidden meaning rather than just depicting physical objects on canvas. For Čiurlionis and Li Tang, paintings were not just a reflection of the natural world, but the world of 'divine nature' or 'Dao state' itself. The study shows that among other Western and Oriental 'influences', the style of Čiurlionis's art has certain strong connections and pattern similarities to the style of Chinese *wen-ren* aesthetics. That, in turn, speaks of his great talent that transcends time and cultural boundaries.

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