

ANTANAS ANDRIJAUSKAS

Conceptual Peculiarities of the Understanding of Artist in the Traditional Chinese Philosophy of Art

Summary

The article is mainly focused on the research of the peculiarities of Chinese conceptions of artist viewed from the perspective of comparative analysis. It begins with a discussion about the genesis of the concept of “artist”, its relationship with people’s capacity to perfectly express themselves in any area of artistic activity. There follows an analysis of this concept’s historical metamorphosis. Particular attention is given to the concept of “three great arts” (calligraphy, painting, poetry), developed by the *wenrenhua* (intellectuals) school, and its role during the highest

point of Chinese cultural development in the Song era. The latter part of the article deals with the Chinese interpretation of artist as thinker’s analogue, and particular type of eccentric artist that became prominent in Chinese aesthetic and art tradition. Finally, specific attention is drawn to the research of artist’s relationship with nature, thus showing that his deep observation of mysterious codes of nature, wildlife and other manifestations of the natural world allowed him to express in an especially subtle way its beauty and harmony in the artworks.

Keywords: Chinese aesthetics, Chinese philosophy of art, artist, status of artist, art, artwork, calligraphy, painting, poetry.

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