

Čiurlionis' Pictorial Quests in the Environment of Modern Art Leaders

Summary

The article is devoted primarily to the study of the connections with various currents of modern art that emerged in the second stage of Čiurlionis' pictorial evolution and to the comparative analysis of the paintings of Hilma af Klint, Wassily Kandinsky, Kazimir Malevich, František Kupka, Paul Klee, Piet Mondrian and Luigi Russolo, the leaders evolving in the direction of the abstract art. The research is especially focused on the influence of non-classical philosophy of art, theosophy and the highly popular Orientalist ideas on the work of Čiurlionis and the above-mentioned artists. In detail are discussed their characteristic quests for closer connections between painting and music, which was directly related to the distancing from the realistic reflection of the world and the increasing abstraction of artistic language. In the course of the research, it should be concluded that

Čiurlionis, in his search for new means of artistic expression, was indeed one of the first artists in the Western tradition who, while experimenting on the way to the creation of his concept of "musical painting", revealed the possibilities of abstractionism, poetic surrealism and metaphysical painting. However, the universalism inherent to Čiurlionis, despite the obvious contact with the above-mentioned movements, did not objectively correspond to the actual tendency of modern art to split into different currents. Finally, shortly after the discussed period of intensive modern art quests, Čiurlionis' work was strongly influenced by the tendency of converging with the Lithuanian folk art traditions, *contrary* to the international style of modernism, which posed other tasks of his work directly related to the ideology of national revival.

Keywords: Čiurlionis, Modernism, Abstract art, theosophy, Orientalism, interaction between painting and music, Klint, Kandinsky, Malevich, Kupka, Klee, Mondrian, Russolo.