

NIDA GAIDUSKIENĖ

Interfaces and Peculiarities of Two Artistic Worlds: Case of M. K. Čiurlionis and K. Krzyżanowski

Summary

The article discusses the circumstances of the collaboration between M. K. Čiurlionis and K. Krzyżanowski, two well-known artists, and specifies the period of their intensive communication. Finding no proof for the hypothesis that Čiurlionis could have possibly attend the private painting studio of the Polish modern artist, the research focuses on the period of 1904–1906 at the Warsaw School of Fine Arts, where Čiurlionis studied, and Krzyżanowski worked as a professor of painting alongside other pedagogues. Already distinguished at Polish exhibitions and participating in the life of the emerging modernism in Warsaw, Krzyżanowski passionately lived for art's sake, and was able to inspire this idea to his students, and to Čiurlionis as well. Applying comparative approach, the article discusses

and evaluates the artistic heritage of Čiurlionis and Krzyżanowski of that period, specifying the authorship of the sketches. After getting used to love the practice of the plein-air painting, the professor taught Čiurlionis fast sketchy work, improvised brush strokes, productivity without striving for perfection, the principle of *non finito*, and perhaps – thinking about the whole, while working on some parts. The article discusses not only the possible impact of Krzyżanowski's acquaintance with Čiurlionis on his aesthetic choices, and philosophical attitude, but also identifies the particularities, peculiarities of their artistic worlds. It discusses the question of the teacher's authority, and the psychological reasons that encouraged a slightly younger colleague to implement his artistic program faster.

Keywords: School of Fine Arts in Warsaw, M. K. Čiurlionis, K. Krzyżanowski, painting, portrait, landscape.