

## 8 INTRODUCTION

ASMENYBĖ:  
MENAS, ISTORIJA,  
DABARTIS

This issue of *Kultūrologija* is devoted to Personality. To a kind of Personality, which resists the inertia of history and battles of ideologies with its particular artistic attitude and works. It is precisely personality which we distinguish, when looking at cultural and art history, and it is in personality we search for spiritual strength and new inspiration.

The authors of this issue's articles, who are art researchers, consciously focus on the most brilliant personalities of different historical periods, who left a deep impression on the sphere of art in Lithuania. Beginning with the start of the national revival and finishing with the present day, while touching upon the trails of exile and political pressure, artists in music, art, literature and theatre managed to preserve their artistic identity, national uniqueness, and artistic ambitions, and along with this add to the nurturing and expansion of Lithuanian art, and spread the name of Lithuania around the world.

This issue is divided into three sections. The first section entitled "Crossroads of History and Parallels of Fates. The paradigm of personality" takes a look at historical and legendary personalities, looking at some aspects that up till now have not been researched, and evaluate the fate of these personalities anew. It's also in the first section we meet St. Bruno, Julian Klaczko, Eustachy Tyszkiewicz, Mikalojus Konstantinas Čiurlionis, and Algirdas Julius Greimas. In the second section entitled "Towards an Artistic Identity: Cultural Movements and Ideological Battles", which is devoted to 19th and 20th century artistic movements and historical turning points. The third section entitled "Individual Expression – Reflections of an Epoch" is devoted to separate virtuosos of theatre and dramaturgy, including Juozas Miltinis, Jonas Vaitkus, Pranas Piaulokas, Eimuntas Nekrošius, Oskaras Koršunovas and Kostas Ostrauskas. Their contributions to the development of contemporary theatre, and emphasizing the place of the actor in today's directing discourse are evaluated.

We hope that this issue will be interesting and useful for research for various branches of art, students and teachers of art studies, and everyone who is interested in the development of Lithuanian art and culture, and its inexhaustible character and variety which is all the more validated by the publication of this issue.

Editor  
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