INTRODUCTION

The fourth part of the multi-volume *Dictionary of Lithuanian Artists* contains systemized information on the activity and work of Lithuanian artists in homeland and exile from 1945 to 1990. The already known facts and new information based on archival and historiographical sources are presented. This volume of the dictionary supplements the database for the research on culture and art in the Soviet period. The chronological limits of the volume are defined by the historical period of Soviet Lithuania and the third volume of *The Dictionary of Lithuanian Artists* covering the art scene of Lithuania until 1944.

The period from 1945 to 1990 is characterized by complicated processes of the formation of art, which are closely related to the political and ideological mechanisms of cultural administration. From the viewpoint of cultural politics it was not a monolithic period: official art politics implemented by the Soviet authorities was contradictory, and the environment surrounding the artists at that time had many layers. In the post-war period, in Lithuania reoccupied by the Soviets artistic work had to serve propaganda purposes. Culture was strictly controlled by the Communist party, the structures of state power and the Soviet KGB, which implemented ideological campaigns inspired by Moscow, the functions of censorship were performed by the Glavlit, and artists were supervised by party organizations of creative unions. A short-term liberalization of official cultural politics was observed in the post-Stalinist period in the late 1950s and early 1960s. In the years of Khrushchev's rule this somewhat more open atmosphere of cultural and creative life manifested itself by the criticism of the personality cult, attempts to break free from the narrow canon of Socialist Realism and expand the limits of creative freedom. While fighting against the apolitical or politically ambiguous contents, the Communist parties of the USSR and the Lithuanian SSR to a certain extent tolerated or even supported artists' attempts to modernize the version of Socialist Realism and to look for new means to express ideological contents. In the early 1960s fine art was affected by a campaign of attack on formalism, and the KGB started to take active interest in the cultural scene, persecute artists and limit the spread of their work. Artists began to unite into unofficial

groups as a form of private dissidentism. The neutralization of Western influences through the restriction of the cultural influx from the West became an important field of Soviet cultural politics. The political and sociocultural atmosphere of the 1970s is defined by the metaphor of stagnation, which expresses the process that became manifest all over the Soviet Union. This period was marked with the moods of contradictory ideologies. The activity and creative work of artists reflected the experiences of post-totalitarian society. All that deepened the gap between official culture and the cultural elite, strengthened the separation between the official (public) and the private (personal), actualized double moral standards and accelerated the phenomenon of alienation. It has become customary to associate the final years of the Soviet regime with a period of transition, in which culture and art played the role of a catalyst of radical changes. Already before the regaining of independence in Lithuania significant changes took place on the institutional level: radical structural changes in the State Art Institute of the Lithuanian SSR in 1988, and the split of the Lithuanian Artists' Union from the Artists' Union of the USSR in 1989. Circa 1990 the issues of the National Art Gallery and, more generally, the consolidation of national culture and the integration of the culture of the diaspora gained importance.

The compilers of the dictionary included not only the artists who made a major influence on Soviet culture, but also those who were considered marginal by the Soviet authorities. Artists who fled to the West after World War II and were born there, and who participated in the art scene of the Lithuanian diaspora in the period under discussion were included in this volume as well. The compilers regard Lithuanian art of the second half of the 20th century as a phenomenon that is not limited by the territory of Lithuania. The artistic heritage of artists who created in Soviet Lithuania and Lithuanians in exile is seen as an inseparable whole.

Historical material for the entries was taken from three specific archives that are the most important for the research into the period under discussion – the Archives of the Lithuanian Artists' Union, the Lithuanian Archives of Literature and Art, and the Information Centre of the National Art Gallery. While compiling the dictionary, the authors also made use of Lithuanian public, institutional and private archives, manuscript departments of libraries, museum and private collections (three major private collections are the Modern Art Centre, Lewben Art Foundation and Valiunas Ellex).

The compilers referred to the fundamental research on the Soviet art scene and heritage performed in the same period, e.g., the collective monograph *XX a. lietuvių dailės istorija* (vol. 3: 1940–1960, Vilnius, 1990), the monograph *Gyvybinga grafikos tradicija* by Ingrida Korsakaitė (Vilnius, 1970) and others. The compilers also made use of the research on the Soviet art scene conducted by art historians in the second half of the 1980s and the first years of Independence, and the collections of articles based on that research: *Žmogus ir aplinka XX a. Lietuvos dailėje* (Vilnius, 1992), *Šiuolaikinės lietuvių dailės horizontai* (Vilnius, 1992), etc. In the 1990s, the problematics of non-conformism aiming to "desovietize" the artistic heritage and create a new historical discourse became established in the research on Soviet art. The compilers took into consideration the articles addressing the problems of non-conformism by the art critics Alfonsas Andriuškevičius, Gražina Kliaugienė and Viktoras Liutkus, and the exhibition catalogue *Tylusis modernizmas Lietuvoje 1962–1982* compiled by Elona Lubytė (Vilnius, 1997).

An important source of information in preparing the entries was the latest research on Lithuanian art in the Soviet period: research results and monographs published by Linara Dovydaitytė, Erika Grigoravičienė, Karolina Jakaitė, Giedrė Jankevičiūtė, Skaidra Trilupaitytė and other art researchers and historians, catalogues of seminal exhibitions that formed the art historical discourse: *Lietuvos dailė 1989–1999: dešimt metų* (Vilnius, 1999), *Eksperimentas. XX–XXI a. Lietuvos dailės paroda* (Vilnius, 2008), *Illustrarium: Soviet Lithuanian Children's Book Illustration* (Vilnius, 2011).

Another important source was encyclopaedias, reference books, corpuses and bibliographical dictionaries: the dictionary of Lithuanian theatre art *Ten, kur viskas daug labiau* by Raimonda Bitinaitė-Širvinskienė (Vilnius, 2013), the bibliographical dictionary *Lietuvių vaikų knygų iliustruotojai* by Vida NaršČiuvienė (Vilnius, 2009), the exhibition book *Vilniaus paminklai. Kaitos istorija* by Eglė Mikalajūnė and Rasa Antanavičiūtė (Vilnius, 2012), and *Kauno dailininkai: pėdsakai laike* by Dalia Draugelienė (Kaunas, 2003).

The following publications were helpful in presenting the artistic heritage of Lithuanians in exile: *Čiurlionio galerija 1957–1982. Galerijoje saugomų dailės kūrinių katalogas* (Chicago, 1982), *Freiburgo dailės ir amatų mokykla. Dėstytojai ir mokiniai* (Vilnius,

2006), *Šiuolaikinė lietuvių dailė JAV: dabarties dialogai. Contemporary Lithuanian Art in USA: Present Dialogues* (Kaunas, 2009), *Lietuvių enciklopedija* (vol. 1–37, Boston, 1953–1985); the data of research conducted by Ingrida Korsakaitė and Laima Laučkaitė was also used.

The compilers looked for information in publications that appeared in other European countries and the United States of America: publications of Lithuanian Americans (*Encyclopedia Lituanica*, vol. 1–6, Boston, 1970–1978, *Jungtinių Amerikos Valstijų lietuviai: Biografijų žinynas*, vol. 1, A–M, V., 1998; vol. 2, M–Z, V., 2006) and dictionaries of art research, in which biographies of Lithuanian artists were published (H. Vollmer, *Allgemeines Lexikon der bildenden Künstler des XX Jahrhunderts*, Bd. 1–6, Leipzig, 1953–1962, *Allgemeines Künstlerlexicon*, Bd. 1 et al., München, Leipzig, published since 1992).

THE PRINCIPLES OF COMPILING THE DICTIONARY

Selection of artists. The dictionary presents the creators who worked and participated in the art scene from 1945 to 1990 – the artists whose mature period coincided with the Soviet era. Artists who were active in Soviet Lithuania and exile in that period, whose artistic style was already formed in the interwar period and who started their career before World War II, are only mentioned in reference to the entries in Volume 3 of *The Dictionary of Lithuanian Artists* (e.g., Vincas Dilka, Antanas Gudaitis, Vytautas Jurkūnas, Viktoras Vizgirda). This volume features artists who made their debut and started working actively in the last decade of the Soviet period (e.g., Jonas Gasiūnas, Kęstutis Grigaliūnas, Mindaugas Navakas, Šarūnas Sauka). In the 1980s these artists created significant works and held critically acclaimed solo exhibitions; after 1990 they became important players in the art scene of independent Lithuania. Each borderline case is considered separately referring to the following main criterion: artists who had monographic articles and/or catalogues of solo exhibitions and albums published before 1990, or actively participated in group exhibitions and thus were often mentioned in general exhibition reviews, are included. Exceptions are applied to those artists who were forbidden to participate in official artistic life in the Soviet period, whose

work and activity was censored by the authorities and who as a result found themselves on the margins of official Soviet art (e.g., Mikalojus Šalkauskas).

The dictionary includes creators of fine and applied arts. This structure is historically justified, i.e. it is oriented to the traditional art forms that were practiced in the Soviet period (painting, printmaking, sculpture, ceramic, textile etc.). With several exceptions (e.g., Rimantas Vladislavas Dichavičius), photographers and architects were not included unless their work significantly surpassed the boundaries of their field. Art functionaries who were art graduates but did not pursue a career in art, and were influential in the Soviet period (e.g., Pranas Gudynas), and artists who played an important role in the field of art education (e.g., Algirdas Dūda) were included. Artists who practiced visual art as a side activity (e.g., Romualdas Lankauskas) were left out.

THE SPELLING OF PERSONAL AND PLACE NAMES

The spelling of personal names. The first and family name of artists is presented at the beginning of the entry in bold type. The head word – the artist's family name – is written in capital letters, e.g., **KARATAJUS**, and the first name – in lowercase, e.g., **Vladas**.

The order of forms of personal names. All forms of an artist's first and family name found in written sources are given in brackets in regular type after the main form of a personal name in bold, e.g., **ALEKNIENĖ Dalia** (ALEKNA Dahlia), **MACKONIS Jonas** (MACKEVIČIUS, MACKONIS-MACKEVIČIUS). If an artist had a pseudonym, it is given in regular type following the main form of a personal name, e.g., **JANKAUSKAS Rimvidas** (Rimvydas), KAMPAS, JANKAUSKAS-KAMPAS.

The entries on artists of local origin who were born in Lithuania and later lived in exile start with the form of their personal name that was predominant or was (or is) well known in the art world; both forms of personal names of artists in exile used in Lithuania and internationally are written in bold, e.g., **BANKS Joseph**, **BAUKUS Juozas, MAČIŪNAS Jurgis, MACIUNAS George, MARKS Janina**,

MONKUTĖ MARKS. The order of the names of artists in exile depends on which form of the personal name is more frequent in written sources and which the artists themselves used.

The personal names of artists of Russian origin are transliterated into Lithuanian and written in Cyrillic script in those cases when the artist came to Lithuania from the USSR and settled there, e.g. **BALTRŪNAS Jurijus**, **БАЛТРУНАС Юрий**, **BOGATYRIOVAS Vladimiras**, **БОГАТЫРЕВ Владимир, CVETKOVAS Sergejus**, **ЦВЕТКОВ Сергей, DAŠKOVA Natalija**, **ДАШКОВА Наталья**. The personal names of artists of Russian and Polish origin who were born and worked in Lithuania are Lithuanized, e.g., **FILISTOVIČIUS** (FILISTAVIČIUS) **Ričardas**.

In presenting women's family names, the fact by which name she is known in the art world is taken into consideration. If a female artist signed her works by her maiden name, this name is given first, and the married name is given in regular type after a comma in capital letters, e.g., **LABUTYTĖ Eva**, VANAGIENĖ. If a married female artist is known by her married name, this name is given first, and the maiden name is given at the end of the headline in regular type in capital letters, e.g., **ALEKNIENĖ Vanda**, VARANECKAITĖ, **BANIENĖ Nijolė Marija (BANYS)**, ADOMĖNAITĖ. Maiden names have references to the main headline, e.g., **ALEŠKEVIČIŪTĖ Saulė Stanislava** ↑*KISARAUSKIENĖ Saulė Stanislava*. A double name is indicated if the female artist signed her works by a double name – maiden and married, e.g., **LADIGAITĖ-VILDŽIŪNIENĖ Marija, LAUČKAITĖ-JAKIMAVIČIENĖ Dalia**.

The spelling of place names. It was decided to use authentic place names of the given period. In the case when a place name differs from the one currently in use, preference is given to the historical form, and the currently used name follows in brackets, e.g., Leningrad (today, St Petersburg), Sniečkus (today, Visaginas), Kapsukas (today, Marijampolė). This information is presented also because, unlike in previous volumes, an index of place names was not included in this volume due to its large size and the centralization of artistic life in the Soviet period, which was concentrated in four large cities of Lithuania – Vilnius, Kaunas, Klaipėda and Šiauliai.

Regarding place names, historical administrative division into counties and rural districts or districts (e.g., if an artist was born after 1950) is observed; it was decided not to indicate the current administrative division.

THE STRUCTURE OF THE ENTRIES

The entries are arranged in alphabetical order. The text of an entry consists of three main parts presented in paragraphs: the biography, the description of work and exhibitions. Finally, the places where the works are held and information on documentary films about the given artist are indicated. Entries are supplemented by a bibliography showing the amount of research into the artists' work and their popularity. In short entries, when data on the artist is scarce, all facts are given in a single paragraph in chronological order.

Biographical data. An entry starts with the artist's personal name, the date and place of their birth and death. Sometimes the place where the artist was buried is also indicated, if the artist is prominent and their burial place is a national pantheon, or if the place of the artist's death does not coincide with the place of burial, e.g., Vincas Kisarauskas died in New York and was buried in the Antakalnis cemetery in Vilnius. The artists' current place of residence is indicated in those cases when their biographical facts do not reveal their place of residence. The artists' profession is followed by their family ties if they are related to their artistic activity or had an influence on their career: family members – artists, members of the art scene, persons important for Lithuanian culture or prominent public figures are indicated. If they are included in *The Dictionary of Lithuanian Artists* (this or other volumes), references are given. Then follow the facts about the artist's education – specialized art schools and higher art schools are indicated. Schools of secondary education are only mentioned in exceptional cases. Sometimes the titles and the supervisors of graduation works are given, particularly in the cases when these works were created for public spaces, or if the artist is a student of a major artist continuing the principles of the cultural tradition established by his/her teacher. It was decided not to include information on schools or courses of Marxism-Leninism etc. attended by the artist. Obligatory service in the Soviet army is only indicated in

those cases when it interfered in the artist's career or influenced his work. Then follow the facts about the artist's jobs. When listing the positions, Soviet terminology is observed, e.g., "art editor", "artist-decorator", "artist-executor". The status of a freelance artist or artist exclusively engaged in creative work is also mentioned. Academic and teaching degrees are given along with the names of academic institutions (associated professor or professor; if the artist obtained the title of professor, the title of associated professor is not mentioned). Teaching degrees are given in full after the name of an academic institution and a semicolon; the year of conferring the teaching degree is indicated in brackets. Then follows the artist's membership in professional and public organizations; additional duties in these organizations are only mentioned if he/she was a party or organization secretary. At the date of joining the Lithuanian Artists' Union, the year of joining it as a candidate is given. Taking into consideration the historical context, the year of submitting an application to join the Lithuanian Artists' Union and the year of joining the Communist party is mentioned. Then follow the awards and honorary names. Only the most important awards and prizes of state significance are listed (the name of an honorary cultural figure of the Lithuanian SSR, the Republican Award for Culture and Art of the Lithuanian SSR, the Lithuanian National Award for Culture and Art). At the end of the biography other fields of the artist's activity or creative work are mentioned – art criticism, literary work (examples of the most relevant reviews and books are given in brackets), collecting, sport achievements etc.

Overview of creative work.
In presenting the artist's work, the main stages of its development are distinguished. The creative style or the main principles of work, genres and techniques are described, and examples of major works are given. It is indicated if concrete works won prizes in prestigious exhibitions or international competitions. The length of the overview depends on the artist's importance for Lithuanian culture and the available information about the artist. If the artist is little known and few facts on his/her activity are collected, all data, even less significant, are presented. Information about non-extant monumental painting or sculpture works created for public spaces and, if available, their present storage location is also given. In exceptional cases the building's architect is indicated, if their collaboration had a considerable impact on the visual expression of the work (e.g., stained glass, sculpture or fresco) in an architectural environment.

Exhibitions, storage
locations. In the third paragraph of an entry the artist's exhibitions are listed. The date of the first exhibition is indicated, and solo exhibitions along with important group exhibitions are given. In listing local group exhibitions, the division into republican and all-union exhibitions or survey exhibitions in Lithuania and the USSR is observed. The artist's participation in republican, all-union and international exhibitions, major triennials and biennials, in some cases – in sculpture, ceramic etc. symposiums is mentioned. Exhibitions abroad are indicated, particularly in those cases if the artist showed his/her works abroad systematically as a representative of the Lithuanian SSR or the USSR. In the case of a solo show, the city and the date, sometimes also the institution is mentioned. Posthumous retrospectives of creative work are listed. (International) awards conferred in exhibitions or competitions are indicated. Finally, museums and other institutions (libraries, archives etc.) where the artist's works are held are listed. Museums are listed in the order of the largest number of the artist's works held there, in the following sequence: museums, archives and libraries. Storage locations are listed starting from closer to more distant countries. If information is available, institutions in which the artist's works are held (e.g., Lithuanian Art Fund, Ministries of Culture of other countries) are indicated.

Bibliography. Each entry is
provided with a list of sources and references used by its authors. Archival sources are the first to be mentioned in bibliographical lists. The document's signature is indicated according to the order of notation characteristic of different archives and information centres. Then follow informational publications (dictionaries, encyclopaedias, reference books), monographic publications – books, albums, catalogues of solo exhibitions, articles about the artist, and works of general nature – books and albums, catalogues of group exhibitions, more significant common articles containing written or visual information on the artist. The catalogues of only the more important group exhibitions are listed. Pages of publications having indexes of personal names, and dictionaries and catalogues in which entries are presented in alphabetical order are not indicated. Groups of sources and references are separated by dots and hyphens. If an article is published in several languages, only the Lithuanian version of the text is indicated. Published conversations with an artist are mentioned in the block of monographic articles in the following order: the name of the person who wrote down the conversation, the title of the article,

the publication in which it appeared, and the date. Sometimes other filmed material about the artist, e.g., data storage devices held in state archives, is included in the bibliography.

Abbreviations. Abbreviations are presented in the general list of abbreviations (see *Abbreviations*). Certain words in the text and bibliographical list of entries, names of cities, legends (see *General abbreviations*), the titles of more frequently mentioned publications (see *Abbreviations of references*) and institutions (see *Abbreviations of institutions*), periodical and continued publications are abbreviated. The names of more prominent international art schools, museums, libraries, societies and other organizations are translated into Lithuanian consistently with *Dailės žodynas* (Vilnius, 1999). The names of less know international art institutions are given in the original language in italics, with the exception of institutions based in Slavic countries, whose names are translated into Lithuanian.

AUTHORS OF VOLUME 4

The fourth volume of *The Dictionary of Lithuanian Artists* was compiled by a group of art researchers of the Department of Art History and Visual Culture of the Lithuanian Culture Research Institute. Entries were written by Erika Grigoravičienė, Giedrė Jankevičiūtė, Laima Laučkaitė, Jolita Mulevičiūtė, Lijana Šatavičiūtė-Natalevičienė, Jolanta Širkaitė and the editor of this volume Milda Žvirblytė. Beside these authors, the dictionary was supplemented and edited by a member of the editorial board Lina Balaišytė.

Some entries on the artists of the Soviet period were written by employees of the Lithuanian Art Museum Irena Dobrovolskaitė, Lolita Jablonskienė, Rima Rutkauskienė, Danutė Skromanienė, Regina Urbonienė and others, art researchers Vladas Gasiūnas (1933–2008), Violeta Krištopaitytė, Neringa Markauskaitė, Skirmantė Smilingytė-Žeimienė, and artist Adomas Matuliauskas.

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Milda Žvirblytė