

Aleksandravičiūtė Dalia

ALHAZEN'S OPTICS THEORY AND LEONARDO DA VINCI'S OPTICS RESEARCH: INTERACTION BETWEEN ARAB SCIENCE AND ITALIAN AESTHETICS

This article examines historical evolution metamorphoses of perspective that made its itinerary from Arab Muslim civilizational world to Western Europe. As a phenomenon of optics science, perspective is treated from a comparative point of view in Arab Muslim culture and as a practical technique adaptation in the context of Italian renaissance ideas. For this research is chosen a particular Leonardo da Vinci's atmospheric perspective conception which origins refer to one of the oldest perspective problems – the *Moon illusion* enigma. A comparative analysis of concrete sources helps mark close interfaces between Alhazen's *Book of Optics* and da Vinci's perspective research. Accomplished comparative investigation enables a clearer apprehension of intersections between Arab Muslim world and Italian aesthetics tradition and a broader view on substantial theoretic discoveries, optics- and perspective-related ideas of the main Eastern and Western civilizational traditions' authors.

Keywords: perspective, optics, illusion, East-West, civilizational comparativism, comparativistic aesthetics, Arab Muslim civilization, Western civilization, Alhazen, *Book of Optics*, da Vinci, renaissance, medieval period, Antiquity

Andrijauskas Antanas

DISSEMINATION OF THEOSOPHICAL PHILOSOPHY OF ART IDEAS IN THE MODERNIZING WESTERN ART

The article is devoted to the analysis of the influence of the concepts of modern theosophical philosophy of art on symbolistic and modernist art. The ideas of the main creators of the theosophical philosophy of art (Blavatsky, Steiner, Schuré, Besant, and Leadbeater) reflected the growing influence of the modern esotericism typical of the early 20th century. This influence was directly related to a rejection of the materialistic reality typical of artistic consciousness and to an unconditional exaltation of mysterious spiritual first principles. As the most typical features of this period, we may indicate growing tendencies toward occultism and an intensified belief that beyond the layer of outward appearance in the world around us there exists a deeper, mysterious, spiritual reality that can be reached through mystical intuition, contemplation, meditation, or revelation. The interaction of occultism and the theosophical philosophy of art with artistic practice clearly emerged in the colorful

and contradictory Neoromantic, primarily Symbolist movement that was influenced by Romantic mysticism, Orientalism, and the problems of the interaction of the arts and in the Modernism that was forming in this movement.

Every artist Delville, af Klint, Kandinsky, Malevich, Kupka, Klee, Mondrian, Russolo, Stabrauskas, Čiurlionis influenced by theosophy, anthroposophy, and other occult ideas had a specific style that was related to his childhood environment, experiences, creative potential, and national artistic traditions which were all integrated by a characteristic attitude that flowed from various esoteric teachings. This was primarily special attention to various spiritual aspects of artistic creation and of the psychology of the creative process. Many of the artists and composers inspired by the ideas of esotericism shared the quest, typical of their epoch and the Neoromantic artistic tradition, for links between *pictorial* and *musical* expression as well as special attention to the phenomenon of synesthesia. One more characteristic feature that connected these artists was an attraction to mysterious subjects enciphered in various signs and symbols and to metaphorical meanings in order to stress the importance of spiritual, nonmaterial values, and related to this attraction was a tendency in creative expression toward the dematerialization of the objects they depicted and toward the abstraction of artistic forms.

Keywords: Theosophy, anthroposophy, symbolism, modernism, abstractionism, futurism, Delville, af Klint, Kandinskis, Malevičius, Kupka, Klee, Mondrian, Russolo, Stabrauskas, Čiurlionis

Barkero Aušra

IMAGES OF THE ONMYŌDŌ INSTITUTION AND ABE NO SEIMEI IN THE CONTEXT OF HISTORICAL SOURCES AND MEDIEVAL JAPANESE LITERATURE

This article becomes an introduction to the magical and complex medieval Japanese cultural tradition. It traces the transformation of *onmyōdō* as a part of Japanese science and magic and presents the so-called Yin-Yang Bureau (*Onmyōryō*) together with activities of *onmyōdō* practitioners called *onmyōji*. It also discusses the concept of spirit helpers *shikigami* 式神, which is important in both, context of the *onmyōdō* itself and in terms of the power and talent expression of Abe no Seimei. Finally, by analysis of medieval tales and images found in *Anthology of Tales from the Past* (今昔物語集 *Konjaku monogatari shū*) article recreates the portrait of the historic Abe no Seimei. It is concluded that *onmyōdō* is considered a unique Japanese construct, and that Yin-Yang Bureau began to be associated with magical practices during the Heian period. In addition, *onmyōji* were transformed from ordinary workers of Yin-Yang Bureau into medieval magicians who were empowered to perform various rituals. Abe no Seimei is a historical figure, a middle-class bureaucrat who at the end of the

Heian period was introduced as the most representative *onmyōji* figure of all time. In *Anthology of Tales from the Past* he is portrayed as an elderly magician with mysterious powers, capable of seeing demons and controlling spirit helpers *shikigami*.

Keywords: Heian period, *onmyōdō*, *onmyōji*, Abe no Seimei, medieval Japanese tales, literary representations, *shikigami*

Byčkov Viktor, Natalija Mankovskaja

PHILOSOPHY OF ART IN AESTHETIC PERSPECTIVE

World-renowned Russian Byzantine and Academician of Aesthetics and Philosophy of Art, Viktor Byčkov, and specialist in French and postmodern aesthetics, prof. Natalia Mankovskaya's dialogue, dedicated to the fortieth anniversary of the academic work, examines the current problems of current aesthetics and philosophy of art. The contribution of this academic research to the solution of the current problems of aesthetics and philosophy of art and the methodological shifts that have emerged in these areas of scientific cognition are discussed in detail.

Keywords: philosophy of art, aesthetics, Western aesthetics, methodological problems of aesthetics and philosophy of art, postmodern aesthetics

Gaidauskienė Nida

MIKALOJUS KONSTANTINAS ČIURLIONIS IN REVOLUTIONARY WARSAW AND THE LITHUANIAN COMMUNITY

The biographies of the famous Lithuanian painter and musician M. K. Čiurlionis dedicate relatively little attention to the socio-political background of Warsaw, to which he returned after his studies in Leipzig. After the official opening of the Warsaw School of Art, which Čiurlionis attended, the mood of resistance to the Russian Empire intensified in the city. After the "Bloody Sunday" in St. Petersburg on 9 (22) January 1905, a revolution broke out in Warsaw, involving Čiurlionis's fellow students and his closest friend, the well-known Polish musician, Eugeniusz Morawski. At the end of 1906, martial law was imposed in Warsaw, and almost at the same time Lithuanians in Vilnius were preparing for the first national exhibition and were staging the first melodrama named "Birutė". The Russian administration, suppressing Polish aspirations for their state sovereignty and seeking ways to incite conflicts with its former allies, was more lenient with the initiators of the

Lithuanian cultural movement. Thus, in this article the circumstances of Čiurlionis's rapprochement with the Lithuanians in Warsaw are linked to the socio-political context of the period. Even the conflicts that affected the atmosphere of the Warsaw School of Art were partly politicised: unreasonable interpretations made Čiurlionis feel different in his worldview. The Lithuanian Mutual Aid Society of Warsaw, where the musician became a choirmaster, and the more ambitious Lithuanian cultural projects emerging in Vilnius offered new opportunities for a self-realisation. This article discusses the cooperation among the individuals of the Lithuanian community in Warsaw and Čiurlionis.

Keywords: Mikalojus Konstantinas Čiurlionis, Warsaw School of Art, Lithuanian Mutual Aid Society of Warsaw

Gaižutytė-Filipavičienė Žilvinė

SIGNS AND SYMBOLS OF CULTURAL MEMORY

The article, using the theoretical concepts of philosophy of art and culture, explores the issues of meaning, materialization and representation of cultural memory and existential experience in artworks. Philosophers as Martin Heidegger, Meyer Schapiro, Jacques Derrida, Fredric Jameson analysed the essence of art, the interpretation of a work of art, the truth of a work of art, and postmodernism through a series of works by Vincent van Gogh, René Magritte, and Andy Warhol, that depicted shoes. The German philosopher Martin Heidegger wrote an essay *Der Ursprung des Kunstwerkes* (*The Nature of a Work of Art*, 1935) about the nature and essence of a work of art based on the concepts of being and truth. The article revealed how the shoes, with their inherent quality to represent the bright personality of his wearer, were consistently used in art history as an image of existence, identity, and individuality. Theoretical concepts of philosophy of art and culture and art history, which analyse the problem of the field of interpretation of a work of art and its open meanings, revealed the possibilities of meaningfulness, materialization and representation of cultural memory, existential experience and power relations.

Keywords: Martin Heidegger, Jacques Derrida, Fredric Jameson, interpretation of artwork, meanings, memory, identity, meaningfulness, truth

Gotautė Lina

FRANÇOIS JULLIEN'S PHILOSOPHY: THE ASPECTS OF THE CHINESE CONTEXT AND THE CONCEPT OF INTUITION (CRITICAL ANALYSIS)

The strategies of comparative studies have gained new connotations in the context of research of philosophy and culture of contemporary civilizations. The new millennium has brought new creative philosophical distinctions as well as innovative views and interpretations that have changed older doctrines. In order to find as deep and accurate as possible equivalents in other cultures and civilizations as well as philosophical systems, researchers need to rely on new tools of inter-civilizational studies in the global philosophical context. As new concepts naturally emerge, the older ones inevitably resist the innovative potential of those that bring a “revolutionary” view. It signals the need to adapt to the “narrowing-down” world as well as discover deep meanings in ancient sources of wisdom that await to be brought to light to help us identify old truths and give birth to new future-oriented ideas. This article discusses several of such strategical tools developed by a French comparatist, Hellenist, and sinologist François Jullien in the context of his philosophy and the aspects of his concept of intuition. The primary source of this study is the critique of one of his main opponents – Jean François Billeter, while the secondary sources are the opinions of renowned comparatists and sinologists – R. Weber, S. Leys, N. Martin, Antoine Spire, and others. Keywords: comparative studies, François Jullien, comparative aesthetics, Chinese philosophy, Chinese aesthetics, Plotin, Saint Augustin intuition

Jullien François

THE CULT OF BEAUTY IN AESTHETICS AND THE PHILOSOPHY OF ART: COMPARATIVE APPROACH

This paper discusses the cult of beauty in the history of aesthetics and the philosophy of art. Its main focus is the comparative analysis of views on beauty of the representatives of Western and Chinese aesthetical traditions. In this paper, beauty (the equivalent of democratic use, which it represents itself) is construed as one of the biggest created by Europe delusions, in which Europe still believes without even suspecting it. The author analyzes the exaggeration of the importance of the phenomenon of beauty in Ancient philosophy and the Western classical tradition of aesthetics and the philosophy of art, as well as highlights the specificity of the view on beauty in Chinese aesthetics.

Keywords: beauty, aesthetics, the philosophy of art, comparativism, Western tradition of aesthetics and the philosophy of art, Chinese tradition of aesthetics and the philosophy of art

Kemėšytė Gabrielė

FROM DECORATIVE CARTOUCHES TO A POETRY ANTHOLOGY: HISTORY OF OGURA HYAKUNIN ISSHU COMPILATION

The article discusses the history of a Kamakura period (1192–1333) Japanese *waka* poetry anthology *Ogura Hyakunin Isshu* compilation as well as difficulties of tracing it. History of the *Hyakunin Isshu* – from poetry cartouches (*shikishigata*), which decorated a villa on Saga plain in north-western Kyoto, to a poetry anthology – is traced by analysing a diary fragment of the assumed compiler Fujiwara no Teika (1162–1241), contents of the *Hyakunin Isshu* and a related anthology *Hyakunin Shūka*, history of the earliest extant *Hyakunin Isshu* commentaries, as well as genealogies and affiliations to poetic schools. It is concluded that although Teika can be credited with poem selection and poetry cartouches, which decorated his own villa on Saga plain near Mount Ogura and which became the basis of the *Hyakunin Isshu*, the anthology in its current form must have been finished by another person, most likely Teika's son and heir Fujiwara no Tameie (1198–1275).

Keywords: *Ogura hyakunin isschu*, *Hyakunin shūka*, Fujiwara no Teika, Fujiwara no Tameie, Mikohidari school, *waka* poetry, *shikishigata*

Laužonytė Inga

GAIA METAMORPHOSIS: INTERSPECIFIC COMMUNICATION IN THE AESTHETIC PERSPECTIVE OF ART

The reflection of interspecific cultural and natural networking of ecosystems in contemporary theory and art practice, which changes the sphere of imagination, determines the change of self-consciousness and the formation of a new worldview. Developing the insights of Emanuelle Coccia, Bruno Latour, Nicolas Mirzoeff and other theorists, and analyzing contemporary art practice, the article seeks to reveal the anti-anthropocentric, in other words, Gaiacentric approach and its diffusion in the field of contemporary art. The focus is also on the symbiotic and metamorphic relationship between art and science, which focuses on the search for interspecies biocommunication and biomen art practices.

Antianthropocentrism and the ideas of the symbiosis of life (which are encompassed by Gaia theory) encourage the development of new forms of relationship with the environment and interspecies communication between individuals, considering future perspectives. The development of interspecific networking, which raises moral requirements, helps to form and develop ecological ethics. This leads both to new

visual forms of artistic creation and to a review of the relationship between scientific analysis and artistic practice, transforming human attitudes and building relationships in the world.

Keywords: interspecies communication, bio-art, aesthetics, antianthropocene, Gaia theory

Maillard Chantal

THE MEANING OF THE WORD "ART" IN INDIA. WESTERN IMPLICATIONS

In this article the meaning of the notion "art" in Indian civilisation space is analysed by using concrete examples. The different Western implications of this notion are discussed through various aspects. By analysing concrete art phenomena, the attention is paid to the connections between Indian art functions and religious views, to the cognition of symbolic meanings of art works and their context.

Keywords: Indian aesthetics, comparative aesthetics, art, tradition, traditional Indian art, religion, symbolic nature of art work, context

Maliavin Vladimir

KALACHAKRA' PALISADE. AN ESSAY ON THE ASIAN URBAN SPACE

This is an essay on the urban space in Asia relating mostly to Taipei. There are several types or rather historical layers of space in this city: the vestiges of old prefectural town, the Japanese colonial style, the monuments of imperial China, the city proper and vernacular architecture with small parks and children's playgrounds in the center. The basic organizing (or rather disorganizing) principle of this space in the transformations of forms, the blending of reality with its projection leading to the omnipresence of dreamscape, the merging of the city and amorphous wilderness. So, the main motif of this space is the convergence of bustling everyday life and heavenly void.

Keywords: urban space, aesthetics, existential space, dreamscape, everyday life, wilderness

Mickūnas Algis

ART OPENS UP THE PERCEPTION OF THE WORLD: RITUALS, SAYINGS, IMAGES

All philosophies, sciences, theologies assume that the conditions of all awareness and even explanations are space-time-movement composition. In this essay, the argument is presented to show how “arts” of all kinds are capable of “creating” and explicating specific compositions of such awareness. In turn, such awareness undergoes transformations resulting in “incrementation” in awareness and thus a broader understanding of the world. It must be clear that the term “world” is co-extensive with a given space-time-movement composition. In the final analyses, it is not philosophies, sciences, or theologies that create and disclose a specific world composition, but arts are the leading edge of “world awareness”.

Keywords: art, awareness, mythical word, esthetics of leaps, rhythmic cosmos, cyclic time, phenomenology of sound, primordial poesis

Mostauskis Stasys

ON MIMICRY AESTHETICS

In this article, the term ‘mimicry aesthetics’ is used to answer the question of what are the most common characteristics of the visual arts today, which have changed the traditionally perceived context of art. The term attempts to encompass artistic endeavours that have no common denominator, apart from a certain expansiveness in order to instil hitherto unimplemented contexts and tools. The answer (a) describes the features that distinguish today’s visual arts from modernist practices; and (b) highlights the new relationship with the current context of proliferating visuality. The response of mimicry aesthetics to the exclusivity of contemporary visual arts is paradoxical because it questions that exclusivity, or at least demands a rethinking of its foundational assumptions. The latter is characterised by the avoidance of, or perhaps the inability to identify with, a well-defined, autonomous identity, with its inherent firm knowledge of how it differs from other non-artistic human activities. Such art upholds the ideal of a tactile and shifting identity, which implies a sometimes enthusiastic, sometimes feverish search for new ideological assumptions and, above all, new means of conquering non-artistic contexts. It is this borrowing, appropriating, intrusive movement that is proposed to be called mimicry, because it is an artistic endeavour that has abandoned the specific, inherent means, and is almost indistinguishable externally from the visual production of other activities/professions. The term of mimicry aesthetics denotes a new situation of artistic effort

after the loss of the fundamental support – the aesthetic superiority of the non-artistic or semi-artistic visual production. What should be the grounds for distinctiveness if the production in question is clearly more robust, faster to regenerate and much easier to access? The mimicry of artistic endeavour in such a context is a response to the power of the visual that has conquered it, an attempt to appropriate elements of that power, essentially acknowledging the inadequacy of traditional artistic languages and the necessity to overcome that inadequacy by opening up to previously ignored technologies of visual impact. Contemporary mimicry aesthetics is characterised by an almost omnivorous logic based on the principle: not everything is art, but everything can become a means to serve art. If we accept this statement, one fundamental question remains: why does such art still remain art, that is, how does it manage to preserve that minimum of autonomous identity that prevents it from finally dissolving into the vastness of the non-art territories that are constantly being “attached” to art? In such a context, the rules that characterise the mimicry effort are not a priori givens, not a precondition to be relied on for creation or interpretation, but a task to be tackled again and again by reinventing the rules that work in the here and now.

Keywords: mimicry aesthetics, contemporary arts, expansion into non-art contexts, proliferating visuality, artistic aura

Poškaitė Loreta

CHINESE LITERATURE OF THE LEISURE IN THE COMPARATIVE PERSPECTIVE OF EVERYDAY AESTHETICS

The scholars of everyday aesthetics in the West and East Asia are almost uniform in their assertion, that its formation into the subdiscipline of contemporary aesthetics in the end of XXth century was influenced mostly by changes of Western modern art and (as a consequence) the crisis of art-centered classical aesthetics. This is why some Western and Chinese researchers tend to view the former rather as cross-cultural and comparative discipline, since its insights should be based not only on the Western, but also on Chinese aesthetic values and ideas, especially those embodied in Confucianism. The article aims to demonstrate, that no less important, maybe even more fruitful resource for the ideas of contemporary everyday aesthetics is Chinese literature of the leisure (*xianqing wenxue* 闲情文学), especially that represented by “the small prose” (*xiaopin wen* 小品文), which was ignored for the long time in the official history of Chinese literature, as well as its investigations as contradicting orthodox Confucian discourse and its values. The article explores the representation of main problems, concepts and views of everyday aesthetics in Chinese literature of the leisure, with the attempt to view them from the comparative perspective, namely, by comparing its

particular aspects and topics (such as the relationship between art and life, between human and nature, the complexity and non-definitiveness of aesthetic experience) with the insights of contemporary Western researchers of everyday aesthetics in order to reveal their similarities and differences.

Keywords: leisure, small prose (*xiaopin wen*), everyday life, art, life, aesthetics

Roskill Mark W.

WHAT IS PHILOSOPHY OF ART?

This article is dedicated to highlight theoretic and methodological functions of art in current art history research. There are briefly discussed the essential notions of art history and the questions of its productive development which arouse interest among supporters of this discipline. A special attention is paid to the research on art cognition process, to the problems of an art work's nature, to the emphasis on the role of art context, to the cognition of the regularities of art styles' evolution, to Morelli's conception of art works' attribution and the principles of Berenson methodology.

Keywords: philosophy of art, art history, artistic cognition, nature of art work, art style, art context, attribution

Stokstad Marilyn

THE ART OF MESOAMERICA

This article analyses the historical metamorphoses of Mesoamerican art traditions and their most characteristic stylistic features. The author of this article searches for approaches to unravelling the Olmecs, the city-state of Teotihuacan, the singularity of the Aztecs and the Maya art forms. Special efforts are concentrated to demonstrate the variety of art forms from Classic and Postclassic Mayan periods.

Keywords: Mesoamerican art, Olmecian art, Teotihuacan art, Mayan art, Aztecian art

Svigaris Žilvinas

SYMBOLISM OF ROOF PILLARS: A DIMENSION BEHIND AESTHETICS

All areas of the human lifeworld overcome radical changes in our days. Despite the persistent attempts to preserve old traditions, cultures and remains of civilizations, new social, economic, academic, and other phenomena that ignore any borders are spreading massively and uncontrollably. The era of globalization and technology displaces the conservative world of old traditions. It is difficult for Lithuania to find its place in the new world in the political, economic, and cultural sense. It is even more challenging to find a place for the Lithuanian himself, who is experiencing not only a crisis of demography but also a crisis of identity. Most of the phenomena taking place in Lithuania, and paradoxically even the very search of Lithuanian identity, instead of developing the traditional heritage, tend to obey imposed superficial stereotypes of the consumerism subculture. Thus, via discussing the phenomena of the old Lithuanian mythical tradition in the article, we will consider the landmarks that would help to rethink Lithuanian identity in the conditions of globalization.

Keywords: Lithuanian identity, folklore, roof poles, chapel posts, The Caregiver

Tamaševičius Andrius

A DIALOGUE BETWEEN ARTISTS AND AESTHETICIANS: BIRDS CONVERSATION WITH ORNITHOLOGISTS?

Purpose of the article is to present Mikel Dufrenne's notions of aesthetic experience and aesthetic object. Upon these notions we will try to rehabilitate the traditional image of theoretical aesthetics and conceptual philosophy of art. We are going to do so in the context of negative cultural phenomena which widely appeared in the processes of avant – garde, modern and postmodern art and other movements in twentieth century. The influential artists of modern art in the United States began seriously question the meaningful contribution of academical theoretical aestheticians toward the meaningful dialogue between people who create art and the one who is just studying it. As a result, some antipodian movements like anti-art and anti-aesthetics were the exact opposite modes of traditional Western aesthetics. These concepts in the radical way represented the desire to eliminate theoretical aesthetics from the whole of artistic discourses. However, based on Dufrenne's philosophical motives, we can rightly treat aesthetics as a more fundamental plane of our experience beyond the discourse or defining theories that present it. This makes it possible to reconsider

the relevant aesthetic preferences and possibly find a way out of the predicament that has arisen.

Keywords: aesthetics, philosophy of art, Dufrenne, anti-aesthetics, anti-art, aesthetic object, aesthetic experience, avant-garde, modernism, postmodernism

Tanaka Hidemichi

THE SECOND WAVE OF BUNJINGA PAINTERS: URAGAMI GYOKUDŌ, AOKI MOKUBEI, TANOMURA CHIKUDEN

This article is dedicated to connections between famous Japanese bunjinga (nanga) painting school and Chinese intellectual ink painting. Particularly, the author concentrates on specific features of Japanese cultural evolution that determined japonisation of Chinese painting traditions and prompted the birth of unique features in bunjinga artworks. Special attention is given to the artists that represent the second wave of bunjinga development, such as Uragami Gyokudō, Aoki Mokubei ir Tanomura Chikuden, with careful consideration of their aesthetic and artistic ideals and highlighting the fundamental principals of their creative concepts.

Keywords: Japanese painting, Chinese intellectual ink painting, bunjinga, Uragami Gyokudō, Aoki Mokubei, Tanomura Chikuden

Uždavinys Algis

THE ECLIPSE OF REASON AND THE CULT OF POSTMODERNISM

The article deals with the problem of sinister manifestations of both modern and postmodern art in the context of political demagogy and its ideological paradigms. The author reveals the direct and indirect relationship between the postmodern rejection of traditional metaphysics and degradation of contemporary Western art and culture.

Keywords: aesthetics, philosophy of art, art, modernism, postmodernism, traditionalism