

International Scholarly Conference

Art in a Modern City for a Modern State

Venue: The Music Hall of the
National M. K. Čiurlionis Museum of Art
55 V. Putvinskio Str., Kaunas

Date: 15–16 September 2022

ABSTRACTS OF CONFERENCE PAPERS

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The conference is dedicated to the centenary of the Kaunas School of Arts.
Co-organised by Kaunas Faculty and Institute of Art Research of Vilnius
Academy of Arts, Academy of Arts of Kaunas University of Applied Sciences and
M. K. Čiurlionis National Museum of Art

Conference partners: Society of Lithuanian Art Historians,
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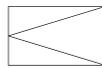
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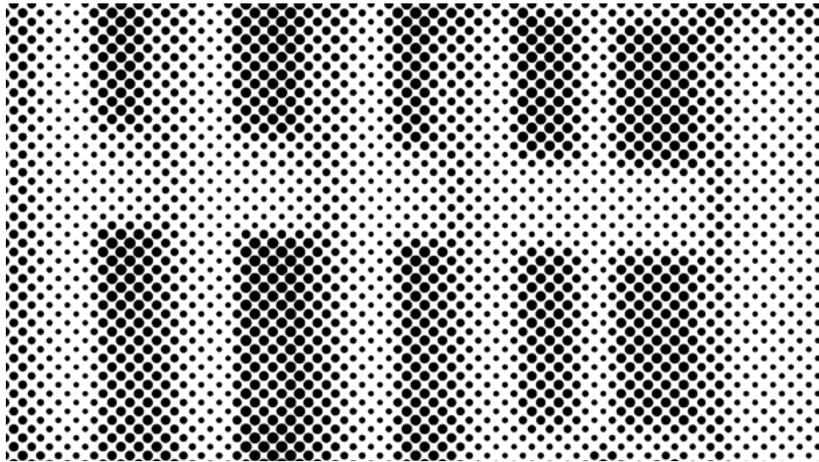


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Art in a Modern City for a Modern State



The Kaunas School of Arts celebrates its centennial in 2022. To mark the occasion, an academic conference and accompanying exhibitions will also intermingle with the events for Kaunas – European Capital of Culture 2022. We would like to take this opportunity to focus on the significance of higher education in the arts for modern artistic culture, and its effect on the later development and transformations of that culture.

The processes of artistic education that had been cultivated from the very foundation of the Kaunas School of Arts, and the artistic tradition in Lithuania generated therein, underwent a multitude of transitions.

The conference invites participants to ponder anew the origin and nature of the traditions that took shape at the Kaunas School of Arts; discuss the interactions with the ideas of the modernist movement; remember the history of the Kaunas School of Arts, along with its roots and its course of development; highlight parallels with other schools of art in the first half of the 20th century, especially those established at a similar time.

We invite presenters to discuss key episodes in the history of the Kaunas School of Arts, and to raise questions about processes, personalities and events worthy of attention and wider recognition; in addition, to clarify the links between the activities of personalities affiliated and associated with the School, including teachers, artists, architects and art historians, and to identify relationships in the context of local, national and global art.

PROGRAMME

- 15 September 2022** Sessions will be held in Lithuanian and English (simultaneous translation into English available)
(Thursday)
- 9.00 Registration
- Session I History and Tradition of the Kaunas School of Arts**
Chair: dr. Algė Andriulytė
- 9.30 Welcome and introduction
- 9.40 Keynote
Prof. habil. dr. Antanas Andrijauskas
The Phenomenon of the Kaunas School of Arts: its Uniqueness and Role in the Modernization of Lithuanian Art and the Development of National Identity
- 10.20 Coffee Break
- 10.30 **Prof. dr. Stanislavas Mostauskis**
The Origins of the Kaunas School of Arts in the Environs of the First Lithuanian Art Exhibitions
- 10.50 **Assoc. prof. dr. Ramutė Rachlevičiūtė**
Features of the Pedagogical Activities of the Professors of the Kaunas School of Arts and their Place in the Lithuanian Art History
- 11.10 **Assoc. prof. dr. Aušrinė Cemnolonskė**
The Students of the Kaunas School of Arts – Creators of Visual Narrative of the Lithuanian History
- 11.30 Discussion
- 12.00 Lunch
- Session II Visions of Art Academy and Concepts of Modern Culture in Interwar Europe**
Chair: dr. Ieva Pleikienė
- 13.00 **Dr. Stella Peļše**
Do We Need an Art Academy? Clashes of Opinions in Latvia during the 1920s
- 13.20 **Margus Meinart**
Art School Pallas in Tartu: Is Tartu the Same for Estonia as Kaunas is for Lithuania? Possible Parallels by the Example of the Art Schools of Tartu and Kaunas
- 13.40 **Dr. Theodor Liho**
Representing the People and the Country: the Functions of Schools of Art in Modern Nation-state
- 14.00 **Yaroslav Kravchenko**
The School of Ukrainian Monumental Arts of Mykhailo Boychuk (1917–1937) (Report will be held in Ukrainian)
- 14.30 Discussion
- 15.00 Coffee Break
- Session III The Alternative Histories of the Kaunas School of Arts: Counter-Narratives and Concealed Episodes**
Chair: dr. Karolina Jakaitė
- 15.20 **Lina Mumgaudytė**
Dangerous Practices and Images: Photographs of Life Drawing Classes at the Kaunas School of Arts, 1922–1932
- 15.40 **Assoc. prof. dr. Aušra Vasiliauskienė**
The Image of a Woman in the Graphics of the Kaunas School of Arts
- 16.00 **Rūta Marija Purvinaitė**
The Studies of Sculptor Natalija Luščinaitė-Krinickienė at the Kaunas School of Arts
- 16.20 **Assoc. prof. dr. Inese Sirica**
Art Academy of Latvia Graphic Alumnae Who Established Principles of the Latvian National Textile Art 1931–1943
- 16.40 **Šelda Puķīte**
Silver Girls: Retouched History of Photography as a Platform for Actualizing Women History and Reviewing the Identity of Photography
- 17.00 Discussion



16 September 2022 (Friday)	All sessions will be held in Lithuanian
9.30	Registration
Session IV	Applied Arts and Design: Inter-Generational Bonds, Exchanges, and Pursuits of Continuity Chair: prof. dr. Raimonda Simanaitienė
10.00	Dr. Lijana Natalevičienė Little Stories: Once Again on Education of Applied Arts in Interwar Lithuania
10.20	Prof. dr. Raimonda Simanaitienė Manifestations of National Style and Principles of Art Deco in Ceramic Oeuvre of the 1930s Alumnae of the Kaunas School of Arts
10.40	Dr. Aistė Dičkalnytė The Pedagogical Activities of Jonas Prapuolenis in the former Kaunas School of Arts in the 1940s and 1950s
11.00	Daina Zozaitė Comparison of Furniture Design of Interwar period in Lithuania and Latvia
11.20	Assoc. prof. dr. Odeta Žukauskienė The Substances of Textile in Contemporary Art and Culture of the City of Kaunas
11.40	Discussion
12.00	Coffee Break
Session V	The Diversity of Artistic Legacy of the Kaunas School of Arts Chair: dr. Dalia Klajumienė
13.00	Dr. Vilma Gradinskaitė Jewish Artists at the Kaunas School of Arts: Hopes and Realities
13.20	Vaida Sirvydaitė A Centennial Meeting in Historical Time Perspective
13.40	Lina Hall Reports and Opinions by Vytautas Bičiūnas in the Interwar Cultural Press: Motives of Sociocultural Criticism
14.00	Discussion
14.30	Coffee Break
Session VI	Between Kaunas and Vilnius: Historical Lessons, Experiences and Parallels Chair: prof. dr. Stanislavas Mostauskis
14.50	Ilona Mažeikienė Art Education in Interwar Vilnius: Situation, Goals and Tasks in the Light of Ordinances of the Regulating Institutions
15.10	Assoc. prof. dr. Rasa Butvilaitė Architecture Studies at the Vilnius Stephen Báthory University: Ambitions and Failed Hopes
15.30	Assoc. prof. dr. Lina Preišegalavičienė Known and Unknown Lessons of the History of the Building of the Kaunas School of Arts
15.50	Assoc. prof. dr. Vaida Almonaitytė-Navickienė The Profile of an Architect: Vytautas Bujauskas
	Concluding dedicatory paper
16.10	Discussion

Prof. habil. dr. Antanas Andrijauskas

Lithuanian Culture Research Institute

THE PHENOMENON OF THE KAUNAS SCHOOL OF ARTS: ITS UNIQUENESS
AND ROLE IN THE MODERNISATION OF THE LITHUANIAN ART AND THE
DEVELOPMENT OF NATIONAL IDENTITY

The keynote mainly focuses on the uniqueness of the Kaunas School of Arts and its role in the history of Lithuanian and Eastern European art. It briefly discusses the aims and objectives of training art specialists from a comparative and value perspective as formulated by the founder of this School, Justinas Vienožinskis. The presentation analyses the fundamental differences in the aesthetic attitudes and strategies of the Kaunas School of Arts compared to other Eastern European centres for training professional artists in Vilnius, Warsaw, Krakow, Riga, Vitebsk, and St Petersburg. The Kaunas School of Arts is regarded as the most important factor in the modernisation of the national fine arts that hugely impacted the entire Lithuanian art in the 20th century.

Prof. dr. Stanislavas Mostauskis

Vilnius Academy of Arts, Kaunas Faculty

THE ORIGINS OF THE KAUNAS SCHOOL OF ARTS IN THE
ENVIRONS OF THE FIRST LITHUANIAN ART EXHIBITIONS

The presentation discusses the first Lithuanian art exhibitions in the context of the discussions and evaluations that took place at that time. It distinguishes and generalises the conceptual foundations which, in their declared or immanent forms, laid the foundations for the inter-war Kaunas School of Arts and identifies its roots with the widely understood ideological assumptions based on which the contemporaries attributed such distinctiveness to the Lithuanian art of the time, or at least sought to find it. The report is based on the notion that the emerging national art movement was changing not so much the standard stylistic features but rather the viewpoint directed towards them, the interpretive effort attributed to it, which was worth reading the modern artistic language anew and assigning it new functions. The most general preliminary conclusion is that the cultural movement that inspired the first exhibitions of Lithuanian art, which actively searched for an ideology to support itself, gradually transformed into a part of the state-initiated processes of national modernisation, which is nowadays known as the tradition of the Kaunas School of Arts.

Assoc. prof. dr. Ramutė Rachlevičiūtė

Vilnius Academy of Arts

FEATURES OF THE PEDAGOGICAL ACTIVITIES OF THE
PROFESSORS OF THE KAUNAS SCHOOL OF ARTS AND
THEIR PLACE IN THE LITHUANIAN ART HISTORY

The report discusses the peculiarities of the educational activities of Justinas Vienožinskis, Jonas Šileika, Adomas Varnas, Kajetonas Sklėrys, Petras Kalpokas, Ignas Šlapelis, Vladas Didžiokas, Jonas Janulis, Adomas Galdikas, Mstislavs Dobužinskis, Vytautas Kazimieras Jonynas, Jonas Steponavičius, Juozas Zikaras, Juozas Mikėnas, Liudvikas Strolys, Jonas Mikėnas, Vaclovas Miknevičius, Vladimiras Dubeneckis, Stasys Ušinskas, etc., the professors at the Kaunas School of Arts in 1922–1939. Their personal traits were of great importance for the prestige of the Kaunas School of Arts as an art education institution. The artists' contribution to the history of Lithuanian art, the extent and way it was influenced by their teaching at the Kaunas School of Arts and their work in different departments are discussed. At the same time, attention is drawn to the influence of the artists' teachers and their impact on the formation of the canon of painting, graphic art, sculpture, and ceramics in the second half of the 20th century.

Assoc. prof. dr. Aušrinė Cemnolonskė

Vytautas Magnus University's Faculty of Arts

THE STUDENTS OF THE KAUNAS SCHOOL OF ARTS – CREATORS
OF VISUAL NARRATIVE OF THE LITHUANIAN HISTORY

The presentation aims to reveal how the students at Kaunas School of Arts entered the visual field of the newly constructed narrative of Lithuanian history during the period of the Republic of Lithuania (1918–1940). The problem is based on the insight that between the two world wars, the students at the Kaunas School of Arts created exceptional artworks of this genre, characterised by the originality of thematic and artistic expression. The research focuses on a comprehensive review of iconographic materials, archival documents, and the press of that time. It is expected for the problematic aspects raised in the report to expand the existing materials and knowledge about the artistic creations of the students at the Kaunas School of Arts.

Dr. Stella Peļše

Art Academy of Latvia Institute of Art History

DO WE NEED AN ART ACADEMY? CLASHES
OF OPINIONS IN LATVIA DURING THE 1920s

Although several art schools and artists' studios began to provide some education in the arts since the late 19th to early 20th century, no higher education was available in Latvia; only future architects were trained at Riga Polytechnic School. Therefore, Latvians mainly completed their art studies in either Russia or Western Europe. With the founding of the independent state (1918), the need for such a higher educational institution seemed obvious, and the Art Academy of Latvia was established in 1921. However, its commencement was accompanied by fiercely conflicting views, which are discussed in the presentation.

Margus Meinart

Pallas University of Applied Sciences

ART SCHOOL PALLAS IN TARTU: IS TARTU THE SAME FOR ESTONIA AS
KAUNAS IS FOR LITHUANIA? POSSIBLE PARALLELS BY THE EXAMPLE
OF THE ART SCHOOLS OF TARTU AND KAUNAS

As Kaunas School of Arts celebrates its centenary, so did the Tartu Art School Pallas in 2019. The presentation is about Pallas, an art school that has existed in Tartu, and its complicated fate. With this presentation, the opportunity to compare the stories of the Kaunas School of Arts and the Art School Pallas (now Pallas University of Applied Sciences) in Tartu emerges. There seem to be many parallel developments on the timeline of these schools. The presentation focuses on three aspects in connection with the Art School Pallas. It raises the question to what extent similarities exist between the two schools in a temporal, physical and spiritual sense and, of course, the issue of further studies.

Dr. Theodor Liho

National Academy of Art Sofia

REPRESENTING THE PEOPLE AND THE COUNTRY: THE FUNCTIONS OF SCHOOLS OF ART IN MODERN NATION-STATE

“We need ideas, not numbers.” Stephane Garelli

- Save a place for learning from mistakes you and your colleagues made.
- Be inspired by your tutors. Follow and go ahead!
- Keep your curiosity for exploring new ideas and exploit the knowledge.
- Place to shape up your PROfessional skills and criteria.
- Make lifelong connections. Make Your BEST team!

Or Thriving head in the clouds, feet/step on the ground.

Step in the shoes of your ancestors and feel the energy of reconnection.

Interpret crafts and intangible heritage of your community to the language of today and share with the world.

Invent and reinvent being the social avanguard of community.

Stay in the profession where miracles happen day after day, be prepared for that!

Be ART&smart&part of the changes!:-)

“There is a big difference between managing the existing and going into the future” Alex Osterwalder

Yaroslav Kravchenko

Lviv National Academy of Arts

THE SCHOOL OF UKRAINIAN MONUMENTAL ARTS OF MYKHAILO BOYCHUK (1917–1937)

The unique “School of Ukrainian Monumentalism” (a world-class cultural and artistic phenomenon, created in December, 1917 by selfless work of Mykhailo Boichuk at the Ukrainian Academy of Arts, the Institute of Plastic Arts, and the Art Institute in Kyiv), ceased to exist in tragical event in 1937. OGPU-NKVD executioners shot the founders, while its students repressed and sentenced to exile during the 1930s, forcing them to change their profession and beliefs.

On half-erased shreds of sketches, on random reproductions and photos from family archives, we seek for frescoes – works made in the oldest and most time-resistant painting technique which should have stood for centuries but fell victim to communist vandals of the first half of the 20th century.

Yet, there is still a legend story to be told and returned to us, the people of the twenty-first century.

Lina Mumgaudytė

Vilnius University

DANGEROUS PRACTICES AND IMAGES: PHOTOGRAPHS OF LIFE DRAWING CLASSES AT THE KAUNAS SCHOOL OF ARTS, 1922–1932

With the establishment of the Kaunas School of Arts (1922), the Lithuanian society was confronted with disruptive images and practices, i.e., live model classes, which became a kind of area of conflict to raise the level of professional Lithuanian art. The Kaunas School of Arts stood out from other art schools of the time because from the very beginning, there was no exclusion of men or women, unlike in the old European art centres like Paris, Vienna or Munich Art Academies. The photographs analysed in this study uniquely present a juxtaposition of disruptive practices and images of the time, in which the passive (posers) and active (the teachers and students – male and female, the authors of the photographs) participants in the art field cooperate.

Assoc. prof. dr. Aušra Vasiliauskienė

Vytautas Magnus University's Faculty of Arts

M. K. Čiurlionis National Museum of Art

THE IMAGE OF A WOMAN IN THE GRAPHICS
OF THE KAUNAS SCHOOL OF ARTS

The presentation summarises the analysis of graphic works of the teachers and students at the Kaunas School of Arts that reflect the portrayal of a woman. A review of the heritage of the time shows that in graphic works and art in general, women were mostly portrayed considering the traditional gender roles – a mother, beloved, and wife. The dominant type was a woman working in the countryside or engaged in daily activities. The sacred image of women was also popular, often embodied by modern Madonnas. The features of a modern woman, or a woman as the Muse, inspiration, and beloved, are more often disclosed in the portrait and nude genres.

Rūta Marija PurvinaitėTHE STUDIES OF SCULPTOR NATALIJA LUŠČINAITĖ-KRINICKIENĖ
AT THE KAUNAS SCHOOL OF ARTS

The life and creative path of the sculptor Natalija Luščinaitė-Krinickienė (1903–1998) are inextricably linked to the historical and cultural events, as well as personal experiences and trepidation caused by the time. Her creative biography is closely linked to the Kaunas School of Arts. She began her studies at the Preparatory Department of the School and after a year continued them at the General Education Department. In 1927, she was admitted to the Sculpture Studio of the Higher Department. After graduating from the Kaunas School of Arts, N. Luščinaitė-Krinickienė was actively involved in the dynamic creative processes of that period. The start of her creative path is connected with the development of professional sculpture between the wars and the beginning of the Lithuanian women artists' movement.

Assoc. prof. dr. Inese Sirica

Art Academy of Latvia

**ART ACADEMY OF LATVIA GRAPHIC ALUMNAE WHO ESTABLISHED
PRINCIPLES OF THE LATVIAN NATIONAL TEXTILE ART 1931–1943**

The proposed topic is the first attempt to analyse the graduates of the Graphics Department and their achievements in creating the graphic image of our national state in applied graphics and textile art in the context of Latvia and Europe. Until now, in the context of Latvian art history, this issue – graphic artists as creators and popularisers of national textile art – has not been intensively studied. The report analyses the activities of all graduates of the Graphics Department in Latvian textile art.

Šelda Puķīte**SILVER GIRLS: RETOUCED HISTORY OF PHOTOGRAPHY
AS A PLATFORM FOR ACTUALIZING WOMEN HISTORY AND
REVIEWING THE IDENTITY OF PHOTOGRAPHY**

In 2019 curators Šelda Puķīte and Indrek Grigor initiated curatorial research into early women photographers from the geographical area of Latvia and Estonia. The research led to the exhibition *Silver Girls. Retouched History of Photography* and a book (project homepage: silvergirls.eu). Till recently, no Latvian pre-war woman photographers were featured in any photo history books. The presentation of Šelda Puķīte introduces the curatorial research done about five early women photographers from Latvia, the exhibiting strategies used to reveal the complexity of their stories and discusses the impact and continuum of the research after the exhibition project was finished in 2020.

Dr. Lijana Natalevičienė

Lithuanian Culture Research Institute

**LITTLE STORIES: ONCE AGAIN ON EDUCATION
OF APPLIED ARTS IN INTERWAR LITHUANIA**

The subject of the presentation is training specialists in applied art, design and fine crafts in inter-war Lithuania in the 20th century, which supplements the great chrestomatic narrative presented in the volumes of the History of Lithuanian Art of the 20th Century (1982, 1983) with lesser-known facts about the state and private craft schools and courses, where weavers, knitters, bookbinders, sewists, and other amateurs could acquire or improve professional skills. The presentation focuses on smaller private schools and courses that have not yet entered mainstream art and culture. It aims to reveal the role of these forms of education in the education system and their relation to the grand narrative, the facts of the activities and the trace they have left in the history of education and culture in Lithuania.

Prof. dr. Raimonda Simanaitienė

Vytautas Magnus University's Faculty of Arts

**MANIFESTATIONS OF NATIONAL STYLE AND PRINCIPLES
OF ART DECO IN CERAMIC OEUVRE OF THE 1930s
ALUMNAE OF THE KAUNAS SCHOOL OF ARTS**

The presentation aims to analyse the creative works of the first generation of the Lithuanian professional ceramicists trained at the Ceramics Studio in Kaunas School of Arts and reveal the features of the *art deco* and national style. In this context, Lithuania lagged behind not only Western Europe but also the neighbouring countries (Poland, Latvia, Estonia). In the 1930s, there were hardly any applied art professionals in the country, so artists and various cultural authorities of the time acutely perceived the need for education in decorative arts. The presentation analyses different phases in the development of the Ceramics Studio, the study programmes, and the technological and artistic peculiarities that emerged in the artworks of the studio's teachers, technologists, students, and graduates.

Dr. Aistė Dičkalnytė

Academy of Arts of Kaunas University of Applied Sciences

THE PEDAGOGICAL ACTIVITIES OF JONAS PRAPUOLENIS IN THE
FORMER KAUNAS SCHOOL OF ARTS IN THE 1940s AND 1950s

The report introduces the course on Furniture Design, which was developed at the Kaunas School of Arts during the Second World War and the post-war years, through the personality and pedagogical activities of Jonas Prapuolenis (1900–1980), one of the most prominent representatives of applied art in the 20th century. Based on archival documents, reminiscences, furniture and design drawings, the presentation seeks to reveal how Jonas Prapuolenis, who matured as a furniture designer in the inter-war period under the impact of the national style and European fashions, managed to work in the harsh Stalinist regime of the Soviet Union and highlight the creative attitudes he instilled in his young students. The aesthetics of the furniture designed by the artist and his students in the early Soviet period is also discussed.

Daina Zozaitė

Antanas Žmuidzinavičius Creations and Collections Museum
Devil's Museum

COMPARISON OF FURNITURE DESIGN OF
INTERWAR PERIOD IN LITHUANIA AND LATVIA

The interwar period brought economic and social changes causing the switch of needs in the society. In Lithuania, as well as in Latvia there was a need for new furnishings in the newly built apartments and public interior. Modern equipment and stylish furniture were influenced by Western European ideas and fashion trends of that time. The mixture of modernism and national style corresponded to the ideological orientation of interwar Lithuania. Meanwhile in Latvia Art Deco stylistics played a recognizable role, especially in applied art and architecture. Moreover, in both countries the traditions of folk art took a significant part and were fused with a more modern search for form in an attempt to create a national style. Modernism was associated with progress, the acquisition of new living standards, the rejection of old means of expression. In turn, the national style promoted the dissemination of patriotic ideas, the development of national self-confidence and identity. The interiors of private houses and apartments show an understanding of diverse tastes, comfort and representation, a mixture of modern and national, in contrast to the public interiors of public institutions, which are dominated by national style. Furniture production developed in new companies, factories and craft schools. One of the most famous representatives of Lithuanian furniture design is Jonas Prapuolenis. In addition to Prapuolenis, furniture was also created by such artists as Jonas Vainaukas and Gerardas Bagdonavičius as well as others. In Latvia, furniture and interior were created by prominent artists such as Ansis Cīrulis, Jūlijs Madernieks who were following art trends, combining the use of the ethnographic heritage and symbols and creating unique furniture design solutions.

Assoc. prof. dr. Odeta Žukauskienė

Vilnius Academy of Arts, Kaunas Faculty

Lithuanian Culture Research Institute

THE SUBSTANCES OF TEXTILE IN CONTEMPORARY
ART AND CULTURE OF THE CITY OF KAUNAS

The presentation discusses the contemporary textile art style shaped by Professor Laima Oržekauskienė and the generations of textile artists she has nurtured at the Kaunas Faculty of Vilnius Academy of Arts. The Department continues the tradition of professional textile art, which was established in 1940 by the Carpet Studio opened by Viktoras Petravičius, which started a rapid transformation of textile art in Kaunas – from applied art that upholds the traditions of national art, to industrial textiles and contemporary textile art, open to the global world. Illustrated with examples of textile art, the presentation reveals that in contemporary textile art, textuality is a specific medium for reflecting on the changing fabric of being. The report looks at the most significant projects and exhibitions that testify to the vitality of Kaunas textile art.

Dr. Vilma Gradinskaitė

Lithuanian National Museum of Art

JEWISH ARTISTS AT THE KAUNAS SCHOOL
OF ARTS: HOPES AND REALITIES

Due to lack of documentation, it is impossible to tell the exact number of students at the former Kaunas School of Arts. Based on the documents available, there were about 740 students during the entire existence of the School. Most of them were Lithuanians, and nearly 60 were Jews. The School was most popular among Jewish youth in its first years of establishment. Some of them remained in Lithuania and did not survive the Holocaust; others left Lithuania to pursue world-class art studies abroad. The report analyses what young Jewish people from which Lithuanian towns and cities studied at the Kaunas School of Arts; what their hopes and aspirations were; what reality they faced, and how their fates and creative paths set up.

Vaida Sirvydaitė

M. K. Čiurlionis National Museum of Art

A CENTENNIAL MEETING IN HISTORICAL TIME PERSPECTIVE

2022 marks the 100th anniversary of the establishment of the Kaunas School of Arts. The National M. K. Čiurlionis Art Museum celebrated its 100th anniversary in 2021. The origins of the Museum date back to 1921, and the temporary M. K. Čiurlionis Gallery was established in the neighbourhood of the School of Arts in 1924. The buildings of both institutions were designed by the architect Vladimir Dubenetsky. The report aims to present the archival materials illustrating the history of the Kaunas School of Arts, i.e., photographs and documents, and reveal their links with the different personalities involved in the life of the School. The photographs expose a variety of themes: the architecture and interior of the Kaunas School of Arts, the collegial communication between students and teachers, reviews of students' artworks, leisure of the School community (festivals, trips, excursions), social activities (organisations, e.g., the corporation "Three Tulips"), etc.

Lina HallREPORTS AND OPINIONS BY VYTAUTAS BIČIŪNAS
IN THE INTERWAR CULTURAL PRESS: MOTIVES OF
SOCIOCULTURAL CRITICISM

The research singles out and discusses the critical socio-cultural texts of Vytautas Bičiūnas, the most active publicist among the academics of the Kaunas School of Arts, in the context of the general discourse of inter-war Lithuanian cultural press criticism. Although the analysis of the texts focuses on their themes, the most important in this study are the motifs of the critical texts, i.e., the ideological collisions that determined Bičiūnas's worldview, gave rise to the texts, and determined the manner of argumentation. The research uses descriptive-analytical methods, synthesis, and critical discourse analysis.

Ilona Mažeikienė

Lithuanian National Museum of Art
Vilnius Academy of Arts

ART EDUCATION IN INTERWAR VILNIUS: SITUATION,
GOALS AND TASKS IN THE LIGHT OF ORDINANCES
OF THE REGULATING INSTITUTIONS

The report aims to provide a detailed account of the situation of art education in Vilnius in 1919–1939; highlight the changes in the educational policy and processes following the incorporation of Vilnius and the Vilnius region into the Second Polish Republic, and present the aims and objectives of art education, as they were formulated by the Ministry for Religious Affairs and Public Education (*Ministerstwo Wyznań Religijnych i Oświecenia Publicznego*) and its Department in Vilnius.

Assoc. prof. dr. Rasa Butvilaitė

Vilnius Academy of Arts

ARCHITECTURE STUDIES AT THE VILNIUS STEPHEN BÁTHORY
UNIVERSITY: AMBITIONS AND FAILED HOPES

In 1919, Vilnius University was re-established in the Poland-annexed Vilnius, with the Faculty of Fine Arts, the only faculty of arts in the Second Polish Republic, integrated into the structure of a university. This Faculty was the first to resume its activities on 15 December 1920 with the newly established Department of Architecture. The commencement of the studies of architecture was the result of both the Dean's concept of comprehensive university education and the great necessity to meet the needs of Vilnius and its region, i.e., the reconstruction of the "kresy" (the informal name for the edges of the Polish state) after the war devastation. Unfortunately, the plan to close the Department, initiated by the Ministry of Education and implemented in 1929, prevented the development of a distinctive school of new architecture in Vilnius, which had already begun to emerge.

Assoc. prof. dr. Lina Preišegalavičienė

Vytautas Magnus University's Faculty of Arts

KNOWN AND UNKNOWN LESSONS OF THE HISTORY OF
THE BUILDING OF THE KAUNAS SCHOOL OF ARTS

The Regulation on Art School was approved by the Lithuanian government in the summer of 1922. The construction of the Art School premises began soon after. It is known that the former school building was designed by the architect Vladimir Dubenetsky. Research into Dubenetsky's life and work has revealed that the creation of this well-known building in Kaunas resonated inexorably with the laws of the then Republic of Lithuania and the architectural heritage of the previous (gubernian) period. Despite the shocking design and construction process in 1923, eight decades later (in 2003), the Art School Palace was included in the Register of Cultural Heritage and, since 2005, has become a state-protected object. The report presents the known and unknown history of the Kaunas School of Arts building, raising questions for discussion relevant to contemporary architects and heritage protection specialists.

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THE PROFILE OF AN ARCHITECT:
VYTAUTAS BUJAUSKAS*Concluding dedicatory paper*

The presentation aims to reveal the personal and creative traits of the architect Vytautas Bujauskas (26 March 1922 – 18 November 1998), who was an important personality in the Vilnius Academy of Arts and its Kaunas Faculty. His personal 100th anniversary is celebrated together with the Kaunas School of Art. A graduate of Kaunas University, he worked as the chief architect of the City of Kaunas, taught at Kaunas Polytechnic Institute and later at the Kaunas department of the then LSSR Institute of Art, where he managed the Department of Interior Design and Equipment (since 1978, Design of Production Environment) and later became the Dean of the Faculty of Industrial Fine Arts. The professor left a distinct mark and was a phenomenal strategist and organiser.

Authors will be invited to submit articles based on the conference papers to the peer-reviewed journal [Acta Academiae Artium Vilnensis](https://www.vda.lt/lt/dailytyros-institutas/acta-academiae-artium-vilnensis). (<https://www.vda.lt/lt/dailytyros-institutas/acta-academiae-artium-vilnensis>). Inquiries - kaunas.conference2022@vda.lt