Those, who think right, will always understand, that divinity is established in human consciousness and it cannot be destroyed.

John Calvin

Stained glass windows are undoubtedly one of the most evocative branches of art, which has been developed in sacral spaces for centuries. Stained glass windows have a rich history, abundant in various discoveries and experiments, but the most impressive achievements in this field are those in the ecclesiastical context as they reflect the traditions which already arose in the Middle Ages (and later vividly changed) and manifested themselves through the iconography and a special expression of glass material, contour, light, space and colour. The above mentioned features can be observed when looking at stained glass works of different countries and different historical periods. In Lithuania these traditions have been also developed but with significant interruptions. Nevertheless, in the medium of stained glass, different artists used to find more and more unique possibilities of expression and create more and more original examples of art. Even the stained glass history of the 20th century Lithuania marks a number of stained glass creators’ names, such as Stasys Ušinskas, Kazimieras Morkūnas, Algimantas Stoškus, Algirdas Dovydėnas, Konstantinas Šatūnas … This article aims to introduce artworks of a well-known Lithuanian artist of the middle-generation Eimutis Markūnas and to distinguish his works in the field of sacral stained glass windows.

Eimutis Markūnas – a well-known artist, who works in various fields of visual art and focuses on contemporary painting, conceptual forms of art. Nevertheless, a large part of his creative practice was dedicated to glass plastic, stained glass art, which the artist studied at Stepas Žukas College of Arts and Crafts, and later - at Vilnius Academy of Arts1. Over twenty years, the painter very intensively designed stained glass windows and each year implemented several monumental ensembles. They usually conveyed innovative ambitions, the desire to express a distinctive worldview, to mature an exceptional stylistic position. E. Markūnas’ stained glass windows were distinguished by its modern form, composition diversity in space, a harmonious interface with architecture2. Successfully interacting with the interior, they used to become active visual accents in the spaces of the building. The thematic and plastic solution of stained glass windows were dictated by both subject’s particularity and intriguing artistic expression’s desire.

During the years of independence, the artist had more opportunities to create in the ecclesiastical space, in which five large stained-glass objects were implemented. Therefore, amongst the panorama of Markūnas’ works, the sacral objects are reviewed...
coherently in this article, by highlighting the monumental stained glass complexes of Christ Evangelical Church in Germany, New Apostolic Churches in Šilutė and Klaipėda, St. Anthony of Padua Church in Ežerėlis and St. Virgin Mary’s Assumption Church in Zarasai. This category also partly includes and examines works, which were accomplished in both several public objects and private facilities. Among the most notable of these were created in Kaunas Funeral supplies’ store, Hydroproject building, T. Ivanauskas’ Zoological Museum, Jesuit Gymnasium, Marjampolė Bank. The aspect of sacredness in the latter objects can be seen through the biblical topics, scenes, associated with Christianity and religious Baltic tradition, which are developed and approved by the author even in secular stained glass works. The above-mentioned works successfully reflect the alternation of painters’ artistic touch as well as his spiritual experiences, and the approach to questions of faith.

Although the artist’s creative research in the sacral field was constant and active, his works were not significantly analysed on this aspect. The diverse E. Markūnas’ creation was assessed by art critics (Violeta Jasevičiūtė, Dalia Navikaitė, Erika Drungytė etc.) who explored different fields of expression and theoreticians (Algimantas Mačiulis, Rasa Andriusytė-Žukienė) who, having analysed the stained glass windows more thoroughly, revealed artistic positions of the artist in a more generalized, contextual rather than sacral trend of creation justifying sense.

However, the author’s path towards original sacred stained glass windows was rather complicated as it required not only knowledge, taking into consideration the expectations of customers and believers but also personal artistic maturity, a number of creative experiments in the fields of stained glass, painting as well as in art of object. Partially, artist’s works can be compared with the Western European modernists’ experience, when having a diverse artistic educational background and expressing in different branches of art, including stained glass windows, famous artists enriched art of glass with a style of modern art trends, diverse plastic, were characterized by vivid, nonstandard comprehension of stained glass windows, especially that of religious theme. It is interesting to mention that before entering the spaces of churches, E. Markūnas had created a number of secular works, reflecting sacral attitudes.

One of the earliest artist’s stained glass windows in this trend (Kompozicija bibline tema. Mirtis (Composition on the Biblical theme. Death)) was implemented in 1988, in the Soviet period, in Funeral supplies’ store in Kaunas Old Town. This monumental work consisted of four windows vertically arranged over the entire surface of a wall. When looking at the whole, some important aspects, having determined the uniqueness of this artwork, appeared. Firstly, it was an extremely suggestive colour palette based on the harmonious shades of purple, blue and gold colours, which undoubtedly give rise to an impression of spirituality for a viewer: the dominance of deep, noble tones here presupposed calmness and overall activity of colouring – energy. This determined the interaction of sensuous opposites (expressive emotionality and spiritual peacefulness). Secondly, the stained glass windows contained a successful composition of the motifs, characterized by a particular harmony between abstract and figurative elements. The base of stained glass window consisted of lively, vital, changing like a vortex shape, resembling a modern abstract structure. Among these colourful abstract forms of stained glass windows there were plaited with laid, refined, elongated human figures, carefully painted with metal oxides by the author. A group of figures, pictured in each window, had their own meaning: we have seen the betrayal (Cain murdered his brother Abel), a figure of a bounded man, with which the artist embodied the forced death. In the next scene we have seen a mother, who was becoming limp, dying and a small baby stunned by fear. Figures, conveyed in the background of abstract, cosmic blue and violet colours, seemed falling into the infinite space, disappearing in uncertainty. When looking at the author’s interpretations we could experience a variety of associations: not only the sky image, significant in Christianity but also with water depths of ancient Sistine and the after world Kingdom, waiting for the souls. Naturally, such allusions encouraged the observer to think about the human fate after death.
Another E. Markūnas’ stained glass window Runos (Runes) (1991), which for a long time decorated the lobby of Hydroproject building, was also characterized by sacral provisions. In this monumental work the author inventively unified static and dynamic rudiments. In the horizontal composition statics was supported by vertical, rhythmically arranged figures of the living people and the souls. They seemed scarily severe for their elongated, stylized, noble faces. Quite dark colouring of purple, green, yellow tones also repeated the mood of artwork’s tragedy and spirituality. Dynamics was given to the work by the geometric patterns, the abundance of runic imagery scattered in the background, as well as by the decorative, diversity of colours as if having “balanced” the mysticism and drama of shadow-figures. This artwork was born after Lithuania had recently regained its Independence, thus, it
Fig. 2. Biblical Motif, 1993. Thin coloured glass, lead, metal construction. 15m². An architect D. Cijūnėlis. Former Commercial Bank in Marijampole. b) detail.
was very important to the artist to come back to the Lithuanian and Baltic roots by the help of images. The author claims that when creating this stained glass window he was reading the texts of Marija Gimbutienė and other treatises of Adepts of Lithuanian mythology. In fact, this artwork reminded the observer the language of earth signs, Pagan world full of mysteries and rituals.

In 1991 the artist decorated the lobby of Kaunas T. Ivanauskas Zoological Museum with his stained glass windows *Jungtys* (Connections). This artwork included eight large windows with active, dynamic stained glass compositions, the expressive style of which was similar to the monumental painting of the 20th century in Latin America. It is interesting to notice that here, as if in kaleidoscope of life, the most diverse motifs were intertwined: strange equipment, human and animal bodies, various natural objects (stalactites, embryos, fossils, etc.). In these stained glass windows we could see one of the mankind's symbols of redemption – the figure of Cross Crucifix. However, it was not emphasized but flown into the overall visual structure of a window. It should be noted that in the future, even in the public buildings E. Markūnas did not avoid St. Bible heroes through which he attempted to reveal the range of human feelings, hopes and beliefs as well as the strength of relationship between sacred and secular, more suggestively.

Stained glass windows *Šešios kompozicijos pagal šv. Jono evangeliją* (Six Compositions According to St. John’s Gospel) (1993-1994) of Emmerich Christ Church in German city became a weighty, extremely massive work of sacral purpose, which was developed for two years. This artwork was commissioned by German pastor Martin Bauer. He had seen the artist's stained glass windows in ilute during his visit to Lithuania. The artists was offered six gospel statements – *I am the light of the world, I am vitis, I am the good shepherd* and others responding to the main thesis *I am*. Thus, it was only left to find a plastic solution for a thematic framework of the church's stained glass windows.

However, experimentation during the search for an artistic view solution of Emmerich Church and the birth of heritage building's windows design projects became a long and complicated process. Firstly, it was due to the fact that many creative steps had to be agreed with German institutions, regulating the introduction of new artworks into the historical architecture. Besides, it was also necessary to take into account wishes of Emmerich religious community and protestant understanding of Christianity.

When depicting the tree of life – the cross in the centre of every window of a church, the author expressed the essential idea of forever continuing faith and life. In order to provide Scripture truths in a more modern way, the author placed the images of ordinary people and the saints in the figurative groups conveyed on the both sides of the cross. According to an art critic Rasa Andriušytė-Žukienė, who had analysed the artwork, “a very important meaningful line of this work is that the author did not trace a sharp distinction between Christ and the history of people. At first it is rather surprising that next to all six crosses the author decided to fragmentally depict not only the saints but also the secular (in a yellowishly brown background) and the dead (in a blue background). Nevertheless it is a modern solution in which a simple and easily understandable parallel indicates that the Christ and people are one family, a united community. The artist satisfies the spiritual desire of a modern man to understand the Almighty not as the power and strength but more like a fellowship.”

Plastic solution of stained glass windows was characterized by moderation, even a kind of rationality. Next to the central motif – the evergreen tree of life (the cross), rather expressively painted “small isles” of figures, pictured in the background of neutral blue waving waters, gave a certain embellishment and ornamentation to the stained glass windows. When looking at them, although apparently distant from the experience of the old masters, we could still associatively recall a historic Gothic stained glass window and abbot Sugerius' favourite medallion compositional principle, which was also used in Medieval Church windows.

The colouring of Emmerich Church windows and the level of visual expressivity were not born at once...
either. The author used several options of colouring, in which he tested highly active (red tones) as well as more dull or dark combinations of stained glass. However, it was decided to choose the plastic solution and colouring which best matched in the interior of a strict, moderate and modernized classicist style. When discussing the range of colours in Emmerich Church windows, its distinctive sound should be taken into consideration as it was obtained due to refined, delicately nuanced colour relations and also due to the used glass, which was affected by the amount of light in the manner of transparent glowing. Church authorities and the community of Emmerich believers agreed and were satisfied with the accomplished project\textsuperscript{20}. It was also confirmed by Emmerich Christ Church Pastor M. Bauer’s who said “when looking after the stained glass windows of a church for two years, we have newly discovered the existential role of religious art”. In recent weeks, when observing the stained glass windows, I understood even more clearly, that next to the word and church music, the images of stained glass is the third form of announcing the Lord. The Gospel must arise in front of our eyes!\textsuperscript{21} “This idea can be supported by the claim that “spiritual experience overtakes us in different ways: one - through music, others – through architecture, still others – through relationship with nature or other people or through prayers and a holy word. Visual awareness can be also encouraged by the effect of colourful glass\textsuperscript{22}. In any case, the above lines reveal that visual art is not only a decoration, in the church it is an integral part of the liturgical experience.

Unlike famous Lithuanian stained glass artists of the older generation (Bronius Bružas, Gintautė Laimutė Baginskienė, Liudvikas Pocius, Vytautos Švarlys and others) who in recent decades created a lot in the sacral purpose architecture but during the Soviet time paid tribute to heroic, ideological themes, E. Markūnas linked his early 1985-1991 works with the archaic mythology, land culture, pagan symbols or ethnic ornaments, which were reflected in the already mentioned \textit{Runes}, the stained glass windows \textit{Tautinis motyvas} (“National Motive”), \textit{Archaic peizažas} (“Archaic Landscape”), \textit{Daigai} (“Seedlings”), \textit{Sėja} (“Sowing”), \textit{Amžina kaita} (“Everlasting Change”). These artworks contained a number of symbols and images as if mentally coming from the Lithuanian archetypical worldview. (It is therefore not surprising that a cross in windows of Emmerich church resembles the motif of the tree of life). A similar animist interpretation is seen in another small stained-glass – \textit{Angelas-Medis} (“Angel-Tree”), implemented in 1994, in the private premises in Kaunas. In this work we can see a green image, as
I.

SACRUM

DIMENSIJA: MENO TEORIJOS IR ARTEFAKTAI

If covered with fir branches – wings of angels. The stained glass, placed in the half round ark is characterized by a nearly symmetric (extremely popular in folk decor) composition, lively, greenish-yellow range of colours. When looking at this work we can also remember folk ornament patterns and a story about Eglė the Queen of Serpents, which became a kind of a legend in the Lithuanian mythology. Such syncretism of the Christian and national view will be also relevant to a number of artist’s works.

In 1996 E. Markūnas’ stained glass windows, reflecting a similar worldview, were implemented in New Apostolic Church in Šilutė and after a few years, in the analogous building in Klaipėda. Here, in the churches of the modernist architecture, ensembles of stained glass windows of almost the largest volumes were made. Artist claimed that the creation for people of different religious orientations is a challenge but respecting every individual choice, the desires of inner spiritual and practical experiences, it is definitely possible.

In the architecture and interiors of New Apostolic confession denominations modesty dominates. According to rules of this German Christian faith, all the crosses in temples are only symbolic, without the image of the Crucifix. The inside of the church is not gorgeous; it does not contain religious accessories but windows are usually made of coloured stained glass. Altars at the end of the church are without platforms and religious symbolism.

In Šilutė, E. Markūnas’s stained glass decorated the altar part of the church, windows of the prayer hall and choir premises, located on the first floor. The motifs of stained glass named Gyvenimo tėkmė (“Life Flow”) as if continued the topic of nature, its contact with human faith and existence, which is very important to the artist. In the compositions of Prayer hall’s windows the author emphasized the “oases” of clouds and green foliage, which embraced all the works of stained glass as refreshing splatter. Besides, their stylization could have been associated with a drawing of cubist Fernand Léger and the method of realization – with painting on glass by Albinas Elskus, a famous glass artist of Lithuanian emigration. Another common link in the stained glass – painted framed window background, which was blackish, painted with metal oxides and resembling a notebook sheet. There we see the algorithms of different patterns: when looking from the distance, these motifs seem as if a junction of calligraphic ornaments but when observing them more closely we notice the harmony of fragments of human body (arms, legs, torso, eyes), the specific objects of coastal scenery (half-timbered houses, birds, sea, ships). In accordance with the New Apostolic Church liturgy, we do not notice precisely and clearly expressed symbols of faith in the combinations of flora, objects and shapes, imaged in the stained glass, but we feel the author’s conveyed local poetics of littoral region and a cheerful and clear image of creation of the world.

One of the most important windows in Šilutė Church is a vertical spiky arch in the altar part. Although it is small and narrow in architectural sense, this arch still occupies the main position in the liturgy and must become the conceptual and visual accent. The author, being aware of this idea, chose a brighter colouring for the stained glass, highlighted its central axis (imaginary tree of life) by the red colour, composed bright green yellowish and blue elements around the axis, leaving some transparent, translucent, sun’s rays catching glass. A similar solution, extremely lively and full of optimistic note was also used in the choir stained glass of the first floor, which was inserted into the sail-shaped window. What is more, there it was also seen the world of organic shapes full of a natural element, repeating the motifs and plastic of the stained glass on the ground floor. They provided a special optimism and warmth for the church atmosphere. Due to irrationality, the naturalness, the organic, free amorphous forms of the stained glass became particularly close and acceptable for people.

Another E. Markūnas’ artwork in the sacral place was the ensemble of the stained glass in the New Apostolic Church in Klaipėda, which was implemented in the same 1996. Windows of the seaport town church are elongated, narrow, placed into walls of the prayer hall by the descending principle of the stairs. Due to its vertical format, as well as due to the artistic solution, these stained glass windows
partially reminded artist’s exhibition works in 1993, titled Langų istorijos (“History of Windows”) and presented in the exhibition of Lithuanian stained glass, in the Glass museum of Finland. Here in one glass plate the author used an interesting combination of a larger drawing and a small one, intended for a “closer” reading. Later this principle of combination was developed in 1996 in Kaunas, in the private premises. There he created the stained glass windows Istorijos (“Histories”) which later served in Klaipėda Church where elongated formats of windows were especially suitable to extend the author’s verified artistic ideas. E. Markūnas claimed that he created stained glass windows for Klaipėda without any preparations or a sketch for several months, day after day, from morning till evening. Everything what he felt and thought was painted directly on the glass. The artist revealed that in such a way he put his life of that time, every day and hour of creation in the stained glass windows of this church. Then looking at the distance, these paintings seem like winding ornaments but glancing at them more carefully, we can see very different motifs enriching the sacral space with a diversity of human stories. According to the artist, it is good to analyse these small paintings in close when a sitting visitor of the church looks into the windows of the building. Then, expanding his prayers with images, he can more carefully “read” the artist’s thoughts painted in windows.

In 1998, the stained glass windows of the artist decorated the Church of St. Anthony of Padua in Kaunas district, Ežerėlis. Here we can see a notable turning point occurring in the stylistic development of author’s works. Church’s stained glass is placed into the altar part and associated with three plots of Scripture: the image of the Holy Spirit, “the Birth of Christ” and “the Lord’s resurrection from the dead”. A common name for stained glass Pagal Bibliją ("According to the Bible") reflects the artist’s personal and stable relationship with this fundamental work.

Three arched windows are located in the altar part of the church. The connecting axis of all the three windows is a revealing painfully red shape of the cross in the centre and the repetitive motif of God the Father and God the Son’s faces above, in the bend of half rounded arch. In the central stained
glass this group is supplemented by the image of the dove, embodying the Holy Spirit and decorated by golden ochres. In the upper part of the arch, the head of God the Father and God the Son are combined by the symbol of divine suffering – a crown of thorns and Christ’s robe – tunic, marked by whitish tracery. In the centre, left and right windows of the altar contain developed pictorial scenes. In the middle of left window the artist painted three kings who came to welcome new-born Christ and Mother of Jesus with a child in her arms, standing in front of the kings. In the centre of right window there is the

Fig. 5. According to the Bible II, 1998. Thin coloured glass, lead. 5.2 m². St. Anthony Church in Ezerelis, Kaunas district.
image of risen Christ, ascending into Heaven. Away from him we see two soldiers guarding the tomb of God. In the stained glass they are pictured as thrown away, shielded with their weapons and fearfully waiting for the Lord’s punishment.

All three stained glass windows are distinguished for a plenty of pulsating, undefined space in the transparent glass. Therefore, stained glass windows in Ežerėlis Church seem like flooded with light, which is particularly important there. In the tradition of fine art, it was always associated with God, the divine perspective and the Holy Spirit: they usually appeared in the form of light or were accompanied by light. Only few elements in the atmosphere of this light-space express conditional allusions of the scenery or an object. Windows are no longer overloaded with images, they breathe easily, ephemerally. In such a way they as if reflect a shift in the artist’s style: refusal of the abundance of imagery and ornamental motifs, a desire to speak more laconically, conveying only the essential characters and images of the plot. Figurative drawings in this work are much more noticeable, they become the meaningful accents of church windows, manifest themselves in the centre of the paintings. Besides, in the abstract space they are distinguished by a realistic carefulness (the author here demonstrates perfect

Fig. 6. St. Ignatius of Loyola II, 1999. Thin coloured glass, lead. 180 x 180cm. Kaunas Jesuit Gymnasium.
skills in drawing) and dark, blackishly blue range of colours, which provides stained glass windows with a special feeling of spirituality.

In 1999, E. Markūnas was entrusted to decorate the learning space in Kaunas Jesuit Gymnasium. The latter object must have been undoubtedly associated with a storyline of Jesuit history and educational activity. When presenting this work, R. Andriušytė-Žukienė wrote: “Every day the community of Kaunas Jesuit Gymnasium see Eimutis Markūnas’ stained glass window with the portrait of St. Ignatius of Loyola. Its visual expression is postmodern, based on abstractness, fragmentation and concreteness. The centre of a large vertical composition is the portrait of theologian, philosopher Ignatius of Loyola, painted by grisaille and recognizable from the ancient engravings of the seventeenth century. (…) Fragments of antiquary font painted on the glass are the allusion to the Latin Christian texts. They are creatively combined with playfulness of decorative lines, dots and squares, which are well known for people of computer era. What is more, geometric abstractions are not merely decorative elements – yellow, parallelly arranged squares in blue background imply the days of Spiritual Exercises of Ignatius of Loyola. An open book with notes in the hands of the saint also tells about the Regula announced by the Jesuit order.

This stained glass window is also interesting due to a certain contrast arising between fonts, colour diversity of ornaments and a dark, blackishly white rectangular insertion, which, according to a classical realistic painting, depicts the portrait of the saint, “imprinted” into a colourful tissue as a symbolic collage. In this way, the portrait is in the centre of attention and a visual whole of stained glass window acquires some additional intrigue. On the other hand, the work reveals how extending plastic amplitude of glass expression can be helpful in using the properties of other branches of art (painting, graphics).

In another E. Markūnas’ stained glass window, located in Jesuit Gymnasium, a textual base predominates which is distinguished by the letters JHS – Greek abbreviation of Jesus name. In the brownish textual background we see again a principle of “different fragment”: in the centre of pictorially treated letters are inserted ancient Jesuit monastery and school buildings, carefully painted in dark range of colours.

The last E. Markūnas stained glass window in the sacral space is the Assumption of The Holy Virgin Mary in Zarasai (2009). This church is the object
of historic architecture, built in 1878 according to Neo-Baroque style. The stained glass window is placed above the retabula of the main altar and expresses the idea of Gloria. This work has revealed even more altered style of the artist: in this stained glass window we do not see the ornaments, characteristic in the previous works and glass splitting into small leaded or painted parts. In the centre of half rounded arch we see the image of the Holy Mary. The literary interpretation of this work is clear: Mary, holding her hands above the globe, is ascending into the heaven. From her hand, as in Lithuanian folk sculptures of Gracious Mary, blessing rays stretch upon us which are formed by encrusted golden glass elements in the background of blue light. The mantle of the Mother of Jesus is white, noble, sensitively painted, and modelled by the help of light-shadow. The sides of the arch are designed by two figures of angels, holding a green bow with a stylized lily flowers in their hands. According to the classic Christian iconography, lilies express Virgin Mary’s care, is a symbol of virginity and purity. In order to strengthen this visual suggestion, a specific, optically effective glass is used, which provides some extra shine and glow to the stained glass window.

The painting’s manner, facial expressions, extension of body shapes (providing the image with nobility, spiritual impression), deep and bright tones can remind the observer the artworks of art nouveaux period. Consequently, in the works of the artist we notice paraphrases of classic stylistics (elements), common to many Western European historical churches, in the stained glass windows of which the ancient and modern solutions are combined.

Plastic language has always been important in E. Markūnas’ works: design of interesting composition, the selection of reasonable symbolic colour palette, the artist’s experience, revealed in the stained glass window, the usage of effects of glass techniques (optics, transparency, texture). However, when summarizing the plastic development of E. Markūnas’ stained glass windows, it can be claimed that his artistic treatment has experienced an obvious transformation. The ornamental portrayal of different images, which predominated in the earlier works, later became more and more purified, laconic, expressing the spirituality, existential sensations by the moderate symbols in the harmony of deliberate open space and careful drawing.

The sacredness in the artist’s stained glass windows was revealed on several layers. At first, it was revealed through the classic Christian iconographic symbols or images. Secondly, when combining the essence of stained glass window with nature, animistic worldview, author’s inner experiences and rendering of life stories. Thirdly, the sacredness was often reflected in the plastic system of the stained glass itself, the whole of the work: the glass material, composition, the suggestiveness of colouring, drawing, and space.

Notes
1 When studying E. Markūnas had some great teachers. In Stepas Žukas College of Arts and Crafts, the authorities were: Filomena Ušinskaitė, the pioneer of glass art in Lithuania, as well as a painter Alfonsas Vilpišauskas. In Vilnius Institute of Art (now Vilnius Academy of Art) he has been taught by famous artists: stained glass artist Algimantas Stoškus, drawing professionals Antanas Kmieliūnas and Kazimieras Morkūnas, painter Leopoldas Surgailis. Each of them affected the young artist in a certain way.
3 The artist creates not only stained glass windows but is also an active artist in the fields of painting, installation and new media.
4 This would include the 20th century stained glass experiments of such artists as Henri Matisse, Fernand Léger, Marc Chagall, Hans Arp, Josep Albers and others. Simanaitienė Raimonda. XX a. Lietuvos stiklo plastikos meninio vaizdo raida. [Artistic Visual Development of Lithuanian Glass Plastic in 20th century] Ph. D dissertation. Kaunas, VDU, 2003, p. 82.
5 The dimensions of each stained glass window were 220x400cm. Unfortunately, in the course of time, the purpose of the shop changed, stained glass windows were not preserved and their fate is not known.
6 Stained glass background was associated with modern paintings. As it is known, abstract art in Lithuanian began to be popular only at the end of the 20th century. Before that its rise was complicated, related to official intolerance and issues of “silent modernism”.
7 The artist claimed that then his drawing’s stylization was influenced by a significant Italian artist of the 20th century Giacomo Manzu, who had created left portal’s “Death Gates” reliefs and other sacral sculptures in St. Peter’s Basilica in Rome.
8 Besides, as the artist himself states, an interesting
What is more, these motifs were fragmented, stylized, depicted the scenes of Adam and Eve’s temptation, angels.

The extent of stained glass windows in the building of modern architecture (architect A. Pietavičius) is 70 m².

It is extremely important in the art of stained glass. According to the artist Edita Radvilavičiūtė-Utarienė: "At the time of old and new stained glass, there is only one essential, not changing value for architecture – light, when diffusing through the colour of glass, takes such depth and richness of colour, that is not attainable in any other decorative ways, it can strengthen the essential ideas of architectural space and form". Radvilavičiūtė-Utarienė E. Vitražas ir meninis stiklas šiandien. Aktualijos ir perspektyvos. [Stained Glass and Artistic Glass Today. Issues and Perspectives.] In: Archiforma. 2006, No. 1, p. 106.

The extent of stained glass windows, named "Shadows" in a newly built Klaipėda Church (architect R. Valiukonis) is extremely large (78 m²). It is one of the largest complexes of stained glass, created by the artist.

In 1993, in the exhibition of Lithuanian stained glass artists in this famous specialized glass museum, such well-known authors as Algirdas Dovydenas, Egle Valiūtė, Bronius Bružas and Eimutis Markūnas also exhibited their works. Finland glass museum in Riihimäki usually presents the exhibitions of the most famous Scandinavian and Baltic artists. What concerns Lithuanians, the glass works’ exhibitions of Remigijus Kriukas and Indėrė Stulgaitė were also held in this museum.

Here some artistic principles, that were taken over in Šilutė, were also used. These are – the choice of conditional cross shape for central part of the composition and contrasting colour palette, distinguishing the construction of imaginary cross from a darker background, painted with metal oxides.

The author also states that this principle partially reminds a pictographic imaging method, popular in Egypt art. An extract from the author’s interview with an artist. 19/03/2013. Kaunas

In 1994, Juli 27; Busch H. K. Tiefe Symbolik und künstlerische Stärke. Neue Kirchenfenster in Emmerich. In: Niederhein, 1994, No. 32, p. 5, etc. Today this church and the author of its stained glass windows are presented in a solid online catalog, embracing all the temples of Germany, the Netherlands and Luxembourg: Stiftung Forschungssstelle Glaasmaleri des 20. Jahrhunderts e. V. (http://www.glasmalerei-ev.de). It is obvious, that the artist is the only Lithuanian, who got into this prestigious book. The artist here is next to Germand grands (Johannes Schreiter, Ludwig Schaffrath and others.) who greatly influenced the stained glass change of the second half of the 20th century.
I. SACRUM DIMENSION: THEORIES OF ART AND ARTIFACTS

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STIKLO VAIZDINIAI, DVASINĖS PATIRTYS IR TIKĖJIMO ATSKLAIADOS EIMUČIO MARKŪNO VITRAŽUOSE

Reikšminiai žodžiai: Eimutis Markūnas, koloritas, ornamentas, sakralinė dailė, stiklo plastika, vitražas, tapyba, technika.

Santrauka

Eimutis Markūnas – įvairių vizualaus meno sričių m enininkas, nemažą dėmesį skiriantis šiuolaikinei tapybai, konceptualioms formoms. Visgi gana didelę jo kūrybės veiklos dalį užima stiklo plastikos, vitražo menas, kurio pirmiausia teko mokytis buvusiame Stepo Žuko taikomosios dailės technikume, o vėliau – Vilniaus dailės a kademijoje.

Gerokai daugiau nei dvidešimtmetį menininkas itin intensyviai kūrė vitražus, kasmet įgyvendindamas net po kelis monumentalius ansamblius. Juose dažniausiai vyraudavo novatoriški siekiai, troškimas atskleisti savitą pasaulėžiūrą, subrandinti išskirtinę stilistinę poziciją. E. Markūno vitražai visuomet pasižymėjo modernia forma, kompozicino erdvėje įvairove, harmoninga sąsaja su architektūra.

Kadangi vitražų tematinį ir plastinį sprendimą kūrėjui diktavo tiek objekto specifika, tiek intriguojančios meninės išraiškos poreikis, pastatų erdvėse jie ir šiandien yra išraiškingi vaizdiniai akcentai.


Menininko kelias sakralinio vitražo link buvo pakankamai sudėtingas, pareikalavęs ne tik žinių, atsižvelgimo į užsakovų ar tikinčiųjų lūkesčius, bet ir asmeninės meninės brandos, daugelio kūrybinių eksperimentų tiek stiklo, tiek ir tapybos, objekto meno srityse. Šiuo atžvilgiu dailininko kūrybą galime sulyginti su Vakarų Europos modernistų objektuose, kurių kūrėjai praturtinio vitražo meną modernistinių dailės kryžių stilistikai, įvairialypė plastika, pasižymėjo gyvavu, nestandartinės religinės tematikos suvokimu.

Ankstyvesniuose E. Markūno darbuose dominavęs įvairių kupinų ornamentinis vaizdavimo būdas vėlyvesniuose vitražuose tapo vis labiau išgrynintas, laikantis, kūrybinio kūrimo kryžiukų stilistiką, įvairialypė plastika, aprofesionaliai atsispindi atviro erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis alkmenės ikonografija, savo motyvais, apmažytas atviros erdvės ir kruopščiai atskleidžiantis

Sakralumas menininko vitražuose atskleidė kelis lygmenis: pasitelkiant klasikinius krikščioniškusius ikonografinius simbolius ar vaizdinius; siejant vitražo esmę su gamta, animistine pasaulėvoka, vidinius autoriaus iš-gyvenimais ir gyvenimo istorijų perteklimu. Sakralumą neretai atspindėjo ir pati vitražo plastinė sistema, kūrinio visuma: stiklo medžiagos, kompozicijos, kolorito, piešinio, erdvės įtaigumas.

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