

develops their imagination, thinking, fine motor skills. With the help of this art technique, children can perform various Souvenirs, gifts, postcards.

This kind of art is relevant in working with children of preschool age.

1. Dubrovskaya, N. V. Applications from natural materials / N. V. Dubrovskaya. – M.: Astrel, Owl, 2012. – 128 c.
2. Koldina, D. N. Application with children 4-5 years. Notes of lessons / by D. N. Caldina. – Moscow: Mosaic-Synthesis, 2016. – 410 c.
3. Malysheva, A. N. Applique in kindergarten. To help educators and parents / A. N. Malysheva, N. V. Ermolaeva. - Moscow: Academy Of Development, Academy Holding, 2017. – 144 c.

HISTORY AND FEATURES OF THE CURATOR PROJECT ORGANIZATION “DAYS OF ART OF LATVIA IN VITEBSK”

Iryne Frolova

VSU named after P.M. Masherov, Vitebsk, Belarus

For many years, the days of Latvian culture have been organized in Vitebsk with varying frequency on the eve of Independence Day of Latvia. Since 2007, “Days of Latvian Art in Vitebsk” have been implemented as a curatorial project of the Belarusian art critic and artist M. L. Tsybulsky. The exhibitions were organized with the support of the Consulate of the Republic of Latvia. In Vitebsk, at various exhibition venues of the city: in the Vitebsk Art Museum, the M. Shagal Museum, in the exhibition hall of VSU named after P. M. Masherov.

The purpose of this article is to analyze the peculiarities of the organization of the curatorial project “Days of Latvian Art in Vitebsk”, to introduce into scientific circulation the materials of exhibitions of Latvian art held in Vitebsk from 2016–2018.

Material and methods. The material for this article was curatorial exhibition projects that presented works of Latvian artists in Vitebsk, information about them in the press, conversations with the curator of the project and its participants. Methods used in this study: chronological, comparative, interviewing.

Findings and their discussion. Already at the stage of developing the concept of the project, searching for its name, the curator had to look for exposition spaces, select project participants, and artworks for the exposition. During the preparation of the projects, it was also necessary to deal with management issues, such as writing a press release, working with the media, finding sponsors, organizing an opening ceremony, being a critic and administrator. At the same time, the curator becomes not only the organizer of the exhibition, but also its peculiar playwright, director and expositionist. He participates in the formation of the artistic process together with the artist. The

purpose of such co-creation is to bring the viewer closer to comprehending the essence of the submitted works. “The most important task for itself as a curator,” -insisted M. Tsybulsky, “I always felt the need for articulation what he wanted to say in his works, the artist, and at the same time sought to present their views on one or another artistic material”. It was fundamentally important to determine the paradigm of the dialogue of the viewer with the artist. To varying degrees, this made it possible to express one’s position, to discover the meaning of one’s “intellectual presence” in each next exhibition. If possible, like each of the curators, I used my own principle of selecting works, the criteria for which could be different parameters. ”

In 2016, during the “Days of Latvian Culture” project, three exhibition projects were implemented: Personal exhibition of Riga artist Daiga Krūze’s “Pārvietošanās”. This exhibition of Daigi Kruse is dedicated to the celebration of the 98th anniversary of the proclamation of the Republic of Latvia and was held as part of the Days of Latvian Culture in Vitebsk. The physical power of Daiga Krūze’s painting echoes the rhythm of breathing in and out. Her ability to feel the tendency towards movement encoded in nature allows the painting to act as a reflection of the tempo of life itself. The exhibition of arts and crafts “By the Sea” was launched. The main theme of the exposition was chosen in order to emphasize the geographical location of Latvia near the Baltic Sea and to show that marine motifs occupied and still occupy a very important place in the work of many artists. The exhibition presented the best examples of Latvian textile art, metal art, ceramics and china. The exhibition "Groups of Artists of Jurmala" was presented. The works of several generations of Jurmala artists were presented at the Vitebsk Art Museum. The exhibition was attended by paintings, graphic works, ceramics, photographs and medal art. In this format, a group of artists from Jurmala appeared before Vitebsk for the first time.

In 2017, the project was even more saturated with the exhibition activities of Latvian artists. This acquaintance with the exposition of industrial landscapes of Andris Vitolins, with tapestries of the professional school of textile art in Latvia, with the heraldry of our neighbors presented by artists Juris Ivanovs and Ilze Lībiete, as well as with the graphics of the Latvian Academy of Arts. In this series, an exhibition of a young artist from Riga, Diana Janusone, opened at the Museum of Art. Solo exhibition “Unknown people” of Diāna Janušone. The artist presented textile and sculptural objects in which there is a response to the problems of modern society: the spread of terrorism, emigration and the related deterioration of the demographic situation in Latvia, instability in the world, etc.

In 2018, as part of the celebration of the 100th anniversary of the Republic of Latvia in Vitebsk in August-November, the “Days of Latvian Art in Vitebsk” were held, which included a large-scale series of events, among which were exhibitions of Latvian artists.

At the exhibition "100 Medals" by Janis Strupulis, were presented works from 1967-2016. The exhibition of the folk art studio "Dzilna" presented the

works of skilled craftswomen using forest, meadow and garden plants found in the nature of Latvia. The exhibition "Textiles in the Academy" students of the department of the Latvian Academy of Art textiles on display were collected and tapestries of first-year students, and undergraduate degree work in the widest with range those techniques and materials. The exposition of watercolors by Alexandra Shlyakhova, an exhibition of textile art by Ieva Krumeni, professor at the Latvian Academy of Arts. But the first of these events was an exhibition of artists from the city of Talsi called "The colours of Kurzeme".

In the exhibition The Colors of Kurzeme artists first of all, they wanted to show sources of inspiration - the landscape and the individual perception of the life of each participant in this place and time.

At the exhibition of textile art by Ieva Krumeni, viewers got acquainted with a variety of modern textile techniques based on folk art. The thematic range in the artist's textile compositions is extremely diverse. Herewith she gives greater preference to ethnic images, as well as the theme of oriental art. Alexandra Shlyakhova - professor at the Daugavpils University, who studied the art of painting and watercolors at the famous Vitebsk Faculty of Art and Graphic, presented the exhibition "Inspiration in Color". The main emphasis in the watercolors of Alexandra Shlyakhova is emphasized in the author's manner of lyrically expressive painting on the expressive sound of color. At the same time, the artist, in her works, seeks to preserve all the qualities of watercolors — freshness, transparency of the painting layer, natural transition from one color to another.

Conclusion. It is simply impossible to underestimate the role of curatorship as a special type of creative activity in the modern art process. The curatorship is organically integrated into the practice of many museums, including the Vitebsk Art Museum, in the exposition halls of which there were most of the exhibitions within the framework of the "Days of Latvian Art in Vitebsk" project curated by M. Tsybulsky, who is an associate professor of fine art at the Faculty of Fine Arts and Graphics in Vitebsk State University named after P. M. Masherova, as well as a candidate for art history. Within the framework of the project, thematic expositions from the collection of Latvian museums, prefabricated exhibitions of works by various authors, and personal exhibitions of Latvian artists were organized. Over the course of 2016-2018, 15 exhibition projects were organized. Since 2016, the "Days of Latvian Culture" have become saturated precisely with exhibition activities and every year the number of exhibitions, art projects, master classes has only increased. In turn, this allows one to go beyond the stereotypes in art, expand the horizons of Belarusian artists in techniques, in presenting works to the audience and inspire the creation of new masterpieces.

1. Дни искусства и культуры Латвии проходят в Витебске [Электронный ресурс]. Режим доступа: <http://vitebsk-region.gov.by/ru/news-ru/view/dni-iskusstva-i-kultury-latvii-prohodjat-v-vitebske-15506-2017/> Дата доступа: 29.10.2019
2. Пастернак Т. Древние ткачества и 10 метровую ленту с гимном можно увидеть на Днях культуры Латвии в Витебске [Электронный ресурс]. Режим доступа:

<http://vitvesti.by/kultura/drevnie-tkachestva-i-10-metrovuiu-lentu-s-gimnom-mozhno-videt-na-dniakh-kultury-latvii-v-vitebske.html>. Дата доступа: 30.10.2019

3. В Витебске проходят традиционные Дни культуры Латвии. Обширная программа посвящена 100-летию независимости Латвийской Республики [Электронный ресурс]. Режим доступа: <http://vitebsk.gov.by/ru/annonce-ru/view/v-vitebske-prohodjat-traditsionnye-dni-kultury-latviiobshirnaja-programma-posvjaschena-100-letiju-18403/>. Дата доступа: 30. 10. 2019

ETHNIC CULTURAL BOUNDARIES AND THE LOCALIZATION OF POLESIE REGION

Alevtyna Klyapovskaya

VSU named after P.M. Masherov, Vitebsk, Belarus

Polesie region is a historical, cultural and transboundary region located in Central and Eastern Europe. Depending on the subject of research, scientists define the territory of Polesie according to different principles: historians define on administrative and territorial (historical, political, and cultural), geographers define on natural and geographical zones, linguists define on dialects and ethnologists define on ethnographic criteria.

The main purpose of the work is to study and identify the ethnic cultural boundaries and localization of the Polesie as a historical and ethnographic region.

Material and methods. For research served as historical and archival materials and maps of museums and archives, art-historical, ethnographic, linguistic articles of scientists S. Basik [1], M. Glushko [2], E. Katonova [3], I. Chakvin [5], M. Moroz [5], proceedings of S. Makarchuk [4], B. Rybakov [6], V. Titov [7] and others researchers', who studied the Polesie region in the context of its historical development. In this research, the methods of theoretical, cultural-historical, art criticism and ethnographic analysis were used.

Findings and their discussions. The study of the localization and borders of the Polesie region is necessary for further and more detailed study of its culture and folk art. Polesie is mainly located in the south of Belarus (slightly less than 30% of the country) and the north of the Ukraine (about 19 % of the total territory), but also partially covers the territory of the Lublin Voivodeship of Poland and the Bryansk region, partly covers Orel and Kaluga regions of Russia. The basis of historical and ethnographic zoning of Polesie, according to M. Glushko, are genetically related and similar features inherent in the traditional and everyday culture of a certain ethnic group (ethnic subdivisions, ethnographic groups), formed due to the influence of different geographical, historical, socio-economic, internal and external cultural factors [2, p. 15].

Polesie as an administrative-territorial unit did not exist. The oldest mention of Polesie in the writings of the ancient Greek historian Herodotus (about 485–430 BC), as a wooded and swampy territory «Gilea» – «forest»,