

mastered this method of educational work, in the future easily build a theoretical analysis of paintings, and can effectively apply the acquired knowledge and skills in pedagogical work.

– Method of *contrast setting of tasks*. Arose, if necessary, the formation of clear ideas about potential differences in the use of pictorial means of image. This method of completing assignments gives students an idea of the expressive and pictorial possibilities of various pictorial means.

– The method of *special selection of pictorial patterns and means of image*. The need for students to form a concept about the influence of the selection of patterns and means of image on the quality of a painting study implements this particular method.

– The method of *introspection of student paintings as a way to clarify their own artistic preferences*. The main goal of the analysis of their own paintings is to determine the mistakes made by the student when performing tasks and tasks that the teacher set. An analysis of one's own work helps the student determine the potential of his creative artistic abilities and the nature of their development.

As the experience of teachers of the graphic arts faculty of VSU named after P.M. Masherova, these methods allow students to form the idea that diversity in painting does not arise due to the fact that each time he is looking for a new nature, but due to the fact that he masters the variety of pictorial laws and means of painting.

Conclusion The considered methods of teaching painting allow us to sufficiently develop the picturesque vision of students. The application of these methods at various stages of the formation of a pictorial vision helps to diversify the work of students making it fascinating and interesting.

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TYOLOGY OF FEMALE IMAGES IN THE PAINTING OF BELARUSIAN ARTISTS OF THE XXI CENTURY

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The female image and its various types in the visual arts are a favorite theme for most artists. However, for the understanding and analysis of modern types-images that have developed in culture nowadays, it is necessary to pay attention to numerous factors (social, genetic, historical, archetypal, psychological, etc.), which form these types.

The purpose is to identify the main types of female images in the painting of modern Belarusian artists.

Material and methods. The material of the study is the paintings of modern Belarusian artists of the early XXI century. Comparative and analytical methods are used to analyze and work with the study material.

Findings and their discussion. The interpretation of women's images in the visual arts and the typology, which formed on their basis, should be considered as a multi-level and quite complex process. Formation of the perception of female images consists of numerous factors (social, economic, political, historical, etc.), which subsequently influence the interpretation and representation of the female image. D. D. Mironov writes in his article «Representation and its features in artistic culture» that «the principle of figurative representations is that they are often associated with feeling», which «expresses the attitude to things and phenomena of the external and internal world». However, in artistic representation there is the influence of social «external and internal conditions» [1, p. 33]. Babich T. N. writes that representation in art is «the representation of artistic practice in the public space and an integral part of contemporary art» [2]. The typology of artistic images in art which is used by modern artists is formed depending the representative practice. Typology should be defined as the systematization of the most common types of images, in conjunction with artistic means and intent of the author. Thus, it is possible to distinguish the following most common types-images in the visual arts. Such types of images include biblical images (Eve, virgin Mary, Mary Magdalene), mythological images (witch, nymph, deity, Princess, etc.), images of social roles of modern society (the mother's image, the image of the Muse, eroticized images, inspired by social clichés, etc.). It should be not that a collective female image, based on transformable female features, acquires a new reading. One of the forms of typology of female images is offered. A. Usmanova, highlighting the following types: Muse-inspirer, posing model, images of women as mothers, virgins (virgin Mary), harlots (Mary Magdalene), monster, witch, poet's or artist's Muse, etc. [3] Fedorova M. S. writes that «typology is inextricably linked with poetics and is based on its properties such as repetition and variation of types-images». The author also says that in typologies, occurring in different periods, two directions dominate – a positive image and a negative one. Based on this division, a further system of images is built, on the basis of on which the following typology of images-types is derived: biblical, historical, antique, the ideal image of the author and opposition to him, the images of ordinary people and superiors in status [4]. Belova D. N. in her article «the metaphor of the mirror and the transformation of the female image in the visual arts» notes that the image of the witch, which is used by artists at present, was transformed into the image of the femme fatale [5].

Modern artists use in their work different types-images, based on which they build the idea of the picture. So, for example, in the paintings of E. Schlegel, O. Kostogryz, O. Evdomenko, S. Sotnikov, V. Kozhukh, etc. mythological images of women are used, in various compositional and individual interpretations on the theme: the abduction of Europe. The plot with the «abduction of Europe» is often used by artists in the visual arts. Images of the

mother, characterized by warmth, affection, kindness, are reproduced on the canvases of modern artists, as the theme of motherhood is inexhaustible and relevant in different eras. It is possible to note some names of artists who addressed this subject, since the Renaissance and finishing modern time (V. Titian, Raphael Santi, P. Picasso, F. Shuprin, K. Petrov-Vodkin, G. Silivonchik, N. Shkraba, A. Kuzmich, T. Grinevich, A. Skorobogataya, etc.). The image of a woman, in the paintings of Belarusian artists, finds its reading through the allegory of the natural element, patroness, goddess, deity in the paintings: R. Spilevich “Bereginya” 1999–2004, T. Grinevich “Current”, 2008; I. Kostova “Grace”, 2003; V. Melnik-Malakhova “Medusa”, 2019; V. Shvayba “Makosh and daughters”, 2019; A. Kontsub “Flora”, 2014; E. Schlegel “Flora”, 2008; “Persephone”, 2010; N. Shopovalova “Seven days of autumn”, 2019. Social images-roles represent generally accepted norms of behavior, transformed by society, depending on the time (wife, model, young girl, traveler, artist, etc.) (R. Spilevich “Hostess”; T. Rustle “Crying baby”, etc.). Social these images-roles include portraits and self-portraits made by artists since they, can tell a lot about the moral and ethical spirit of the age, social status, general status of the model (L. Medvedsky, D. Barsukov, A. Krasavka, V. Kostyuchenko, D. Odintsov, V. Housing, etc.). The images of women from biblical stories that are accessed by Belarusian painters (A. Kozub “Eve”, “Bugs”). Should be also observed under the historical images used by artists, it is necessary to understand the appeal to the theme of the historical past, which was relevant in the 1990s, but today we can observe some decline in this area.

Thus, we can highlight the following: the most commonly used types-images in modern Belarusian paintings are biblical, mythological, social images-roles, collective images.

Conclusion. The typology of female images in the visual arts of Belarus requires systematization and detailed study, as it is the subject of a large scientific work. However, a partial review of the most commonly used female images in the visual arts has showed the following varieties used by artists in paintings: biblical (Eve, Mary Magdalene, our lady) mythological («Bereginya»), social images-roles (wife, mother, mistress, model, etc.), collective images in which artists don't use the image of a particular person, but the image compiled by the presentation to reveal the idea of the picture.

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2. Babich, T. The Concept of representation in contemporary art theoretical aspect/ T. Babich. – Bulletin of the Belarusian State University of Culture and Art, 2016. – 100–105 p.
3. Usmanova, A.R. Women and art: politics of representation / A.R. Usmanova. – Gender studies, 2001. – № 2. – 465–492 p.
4. Fedorova, M. On the typology of female images in Russian literature of the first half of the 18th century / M. Fedorova . – Bulletin of Slavic cultures, 2014. – 142–148 p.
5. Belova, D. The metaphor of the mirror and the transformation of the female image in the visual arts/ D. Belova. – Manuscript, 2017. – 41–45 p.