

tone and other with the task of such light, conjure up the idea of the novelty and freshness of the solution.

It should be said that the thinking of our native artists is embodied by means not only of realistic painting, but also of formal arts. Themes are transmitted through the color spots, shapes, signs, symbols. Artists trying to convey the action as a collection of images of people, the magical light of a candle or other objects.

The task of reviewing and identifying artistic works on the themes of Yule and augury can be justified objectively. The lit candle is one of the sources of the riddle, mystery and at the same time tension at night. One of the most difficult tasks – to paint at night the lit of the candle, the transfer of a special atmosphere of mystery, magic in the picture. Turning to the history of art, you can pay attention to the period when the artist began to experiment with light in his works. By this time, Western European Baroque is considered; in the style, in the ideology laid dynamism, riot and heat.

Also the attention was paid to the phenomena of the counter-shade. In the time of Baroque as a style, one of the achievements was the discovery of the expressiveness of the counter-shade, he created a special dramatic mood. It is also a more successful device for conveying an emotional attitude towards the struggle between good and evil. It is best to observe it when the only light source is behind the object. And such a struggle between "good and evil" just finds its place in the theme of paintings on the themes of Christmas and fortune-telling.

Conclusion. When analyzing a large number of illustrative material, when summarizing the literary heritage, it can be said that the theme of augury and the theme of Yule in works of Belarusian artists are few reflected in the work of painters. Also was revealed, that the rarity of the use of the game of light and shade on the art canvas is obvious.

SIGN-METAPHORICAL TRENDS OF NATURE IN THE BELARUSIAN PAINTING OF THE 1990s

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In the Belarusian painting of the late XX century the importance of metaphor and symbols is great. Some believe that the visual image can not be considered metaphorical if it does not have the fusion of two different areas of experience, forming a new, spatially limited being. It turns out that the metaphor is formed by replacing the expected visual elements with unexpected ones. Modern Belarusian painting has a deep sign-metaphorical component in revealing the image of nature.

The purpose of the study was to identify the features of the artists' creativity of the symbolic-symbolic trend of the Modern Belarusian landscape painting.

Material and methods. The material was the art works of Belarusian artists (in the period 1990–2000 s.). In the work on the article, the following research methods were used: an art critic, a descriptive-analytical method, a comparative method.

Results and their discussion. There is such a thing as "Fine metaphor" and it will say deeply different from the verbal metaphor: "It does not generate new meanings or new semantic nuances, it does not go beyond its context and does not stabilize in the language of painting, it has no prospects for life beyond that work of art into which it enters.

By the mechanism of creation of the pictorial metaphor there are also sharp differences from the mechanism of the verbal metaphor, the indispensable condition of which is the belonging to different categories of its two subjects (denotates) – the main one (the one that is characterized by the metaphor) and the auxiliary one (the one that is implied by its direct meaning). Fine metaphor is devoid of two-subjectness. It is nothing more than an image that acquires a symbolic (key) significance in a particular artistic context, a broader, generalizing meaning. The metaphor in painting is the source of vivid ideas, it creates the imagery of the work.

Metaphor in painting can be created by changing the color, shape and function of the object. A characteristic example is the curved Dali watch, the flying figure of Chagall, the Kadishman's sheep. They are painted by the artist in all colors of the rainbow, which is not entirely true. So the Webster dictionary contains such an interpretation of the concept of "metaphor": the qualities attached to objects or events, as a rule, they are not peculiar.

Modern Belarusian painting is not conceived without certain metaphors and signs, as they reveal the deep essence of the work. In the Belarusian easel painting in the 1990s, the way out of the circle of traditional themes and plots, active evolution of the plastic interpretation of the image is quite clearly and consistently traced. This became noticeable on the background of a decrease in interest in the genre of the thematic picture (in its traditional sense). Already in the early 1990 s, the associative form of figurative interpretation became the main one in the creative practice of Belarusian painters. In the works, the perspective construction is increasingly absent, the plastic language of painting is becoming more complicated, the metaphorical and symbolic convention is growing, the appearance of sign forms is observed. There is a departure from the habitual realism of the image, the desire to express the deep, secret meaning of people and things by non-traditional means is growing. Painting loses social pathos, the authors began to look for sources.

Most Belarusian artists turn to the signs and symbols of national culture in their work while displaying the beauty of their native land. This is present in the works of E. Batalonka, V. Kozhukh, B. Kazakov, V. Markovets, G. Skripchenko, V. Udnich, V. Shkarubo, F. Yanushkevich and many others. Thus, "referring to the easel painting as a set of genres, the painters create a concrete, but simultaneously generalized image of nature, imbued with a deep lyric-poetic feeling" [5, p. 94].

For the creative work of V. Markovets, the synthesis of a realistic manner of performance with a certain romanticization of images and plots is characteristic. The technique of oil painting has a range from almost watercolor transparency, from pastel and even texture combinations of colors in realistic creativity to a balanced plane painting and simple linearity of the picture in conceptual compositions. In them the symbols of water (river, lake) and earth prevail. He created a series of paintings dedicated to the village of Vaishkuny such as "Bright Day" (1990), "The last inhabitant of the village Vaishkuny S. Kibitsky" (1991), "Lyntupka River", "Lake Balduchitsa", "Village" (all 1997).

G. Skripchenko is building his own real and at the same time theatrical and illusory world. The author enables the viewer to feel the feelings associated with deep attachment to the native land with the help of the symbols of the earth, the tree. This is characteristic of such paintings as "The Lovely Corner" (1994), "At Home" (1996).

In the painting "Po mushrooms" (1990) against the background of the usual rural landscape, the author places an iron monster with a bird's head. His body is made up of a heap of unidentified objects, details and forms. Everything foretells trouble. It is possible that the large friable mushroom compressed in the manipulator and stretched out by the monster is the last gift of the forest. The things reflected by the artist are symbols of human life. Good and evil, beautiful and terrible – all these categories attract and impress the artist. In his works the painter tries to comprehend not specific problems, but to co-organize associations born by them [5, p. 98].

V. Shkaruba landscapes have a traditional interpretation – a view with trees and houses, fast clouds and stagnant puddles. But these species miraculously coincide with the understanding of modernity and the universe. Great importance for the understanding of works has the form of natural open spaces (late spring or summer).

Dynamics in the works of V. Shkaruba does not arise from the plot changes in the compositions. Movement occurs because of the relationship between the dark and light, as in the works "Beginning" and "White Twilight". Comparison of the dark and light in the picture becomes the main, and therefore acquires a philosophical sound, without being attached to a specific motive.

Conclusion. In the Belarusian painting of the XXI century an important place is occupied by signs and symbols, as one of the main trends is the confirmation of the metaphor and concept that replaced the thematic component. Artists are increasingly interested in the facts of reality to a lesser extent, and more in their own associative perception. The master turns to the inner meaning of being, expressing his feelings through the reflection of the symbols of the earth, water, bird, world tree, through appeal to mythology and ancient archetypes.

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THE ROLE OF VIDEOADVERTISING IN CAREER GUIDANCE ACTIVITY

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Educational services are considered in modern society as a product that needs effective promotion. Advertising plays an important role in this process. The need to promote their services in the market in a competitive environment encourages universities to seek and apply more effective ways of transferring information. The study of educational advertising and its perception by consumers will facilitate the choice of this way of presenting information to the audience. In addition, the study of this issue will make it possible to conduct advertising campaigns of the university more effectively.

The purpose of the work is to study the main activities for creating an animated career-oriented video for the art-graphic faculty of the Vitebsk State P.M. Masherov University.

Material and methods. In this article, electronic resources and personal experience of the researcher in the field of advertising production were used. As methods of research, the system-structural analysis and the method of comparative - competitive analysis of advertising products in the field of education were used.