

## HISTORY, THEORY, PRACTICE AND METHODOLOGY OF VISUAL ARTS TEACHING

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### THE INTERACTION OF GENRES IN BELARUSIAN PAINTING IN 1970–1980

**Y. Fedorets**

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

In researching develop of Belarusian paintings in 1970–1980 important to trace artist's combination of different painting genres in the picture. For example, the image of the food, domestic things were completed with the image of a person, a fragment of the interior, landscape. In these works we consider a synthesis of painting genres – still life and portrait, still life and interior, still life and landscape. Belarusian painters reflected the spirit of the time, revealed national features and figuratively expanded both genres in new qualities for them through a combination of still life and landscape.

The purpose of the article is research the synthesis of still life and landscape genres in Belarusian painting of the 1970-1980s. This combination of painting genres in this period found its form and reached the highest image that were performed by artists.

**Material and methods.** Paintings of Belarusian artists of the 1970-1980s were taken as material in article. The interaction of painting genres are studied on the example of still life and landscape in a picture with the help of inductive, analytical, stylistic methods.

**Findings and their discussion.** Still life and landscape are distinguished by the decision of their pictorial tasks: the structure of the composition, the plastic language of the painting. But since the 1950s, the trend of combining genres in Belarusian art is often revealed. It is important to note that landscape is a secondary element in relation to still life, because the still life is the object of the image in the picture. Conjoint genres have on each other stylistic, plastic, image influence.

The attitude of Belarusian painters has changed in connection with the appeal to philosophical understanding of the world, with the desire to “awaken” national roots, to convey the surrounding reality through the subject-word, the subject-sign by the 1970s. The search for ways of the most complete transfer of the art form in the picture was found in the synthesis's genres of still life and landscape.

The most fully combination of genres was approved in popular motives: the depiction of objects on a window or window hole, the still-lives dedication, and, still lifes in a landscape, directly. One of the most vivid examples of the genres's combination of painting of the 1970-1980s is the image of a still life on the

window, behind the landscape has been expanded. This phenomenon is traced in the interest in free space, and with it the landscape, because his attitude has changed. The window motive in art is a stable symbol, it is like “the eye through which one sees, and watches” [1; 601]. Still life has become the way for the knowledge of the world for artists, both the surrounding and their inner world. Moreover, the window becomes some kind of metaphor of a completely different world, where conditions are created for allegorical story. “Thus, the motive of the transition gets emphasized semantic tensions, becomes a kind of necessity, breaking through from the inner to the outer world; the motive of going out of isolation into the space and from limitation to depth” [2; 100].

The motive of window and aperture are found in the works of May Danzig “The Window” (1957), Algerd Malishevsky “Still Life with Flowers” (1962), Boris Arakcheev “Opened Window” (1974), “Spring Sky” (1980), Vladimir Prokoptsov “In memory of Maxim Bogdanovich. The Last Sonnet” (1985), Ales Pushkin “Epitaph to the Grandfather” (1988) and other Belarusian artists.

The painter appeals to either one of the artists in the still-life dedication, or giving him honor and sincere appreciation, or a phenomenon that strongly influenced not only the painter, but also as representative of the nation. The landscape often along with the still life is represented by a wide field, stretching meadows, and a clear blue sky. This metaphor allows to show us the boundlessness, breadth of the Belarusian’s soul, gladness for the fact that today the people have thanks to the achievements of the people. The motive of the still-life dedication can be found in Leonid Schemelev, “Father's Chair” (1978), Valentina Sventokhovskaya “Under a peaceful sky” (1985), Yevgeny Ivaneshko “In memory of Maxim Bogdanovich” (1986), Nikolai Tsudik “Liberators of Life” (1987), Leonid Dudarenko “In memory of those who died in Afghanistan” (1987), and others.

The next motive is the motive of the still life in the landscape, it the most common motive. It connected with artist’s interesting in influence of the environment on the subject in image by the period of impressionism. Still lifes are depicted in the field, or on the table of the veranda, near the house, etc., and often the still life consists of everyday objects of a person. This motive was used in painting by Boris Arakcheev “Lilac at the Well” (1960), Evgenia Razdelovskaya “Still Life with Krynky” (1963), Viktor Shmatov “Belarusian Still Life” (1976), Peter Sharipo “In the Sun” (1979), Valentna Sventokhovskaya “Dukar Meadows” (1987), Igor Surmachyovsky “December Still Life” (1988) and others.

**Conclusion.** So, it is important to indicate on the significant influence of the still life genre on the landscape when they interact in the frame of the picture in the Belarusian painting of the 1970s-1980s. The result of this influence is not only in the new problems of compositional harmony of genres, but also in the creation of a special inner image and metaphorical space of the work.

Reference list:

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## **CULTURAL AND SPIRITUAL HERITAGE OF THE POLESIE REGION OF BELARUS AND UKRAINE IN THE HISTORIOGRAPHY**

**A. Klyapovskaya**

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

The study of art history, historical and ethnographic, anthropological sources, numerous information about the folk culture, traditions of the Polesie region of Belarus and Ukraine are very relevant. Their analysis contributes to a deeper study of the traditional culture of the Belarusian-Ukrainian borderlands.

The main goal of the study is to study and analyze the historiographical, art history sources of research that characterize the traditional culture of the Polesie region. Leading scientists of Belarus and Ukraine determined territorial features, material and spiritual culture of Polesie from initial research to the present. There are regional, areal features and mutual influence of two border peoples-ethnic groups of Polesie region were determined.

**Material and methods.** The material and methodological basis are expedition materials, museum archives, historical-ethnographic, art historical, anthropological sources researchers who studied the history of development and traditional household culture of the Belarusian and the Ukrainian Polesie. In this research, there were used methods of theoretical, art criticism and comparative analysis.

**Findings and their discussions.** Polesie is a historical and cultural area, the population of which was composed of various ethnic groups, with its own peculiarities of language, identity, life and culture. Polesie was subdivide into Belarusian and Ukrainian, which in turn is divided into Western and Eastern, and Central (Middle) Polesie is the transition between them [1]. A more detailed study of the material and spiritual culture of Polesie of Belarus and Ukraine makes it possible to reveal both the common artistic traditions of the region and local features. The complex interactions that occurred in the contact zones of the Belarusian and the Ukrainian Polesie had a great influence on the traditional household culture [2, p. 482].

The earliest mentions of Polesie and its inhabitants - Budins (Vudins) take place in the writings of the Greek historian Herodotus (from 485–430 BC) [7, p. 8]. For the first time the term «Polesie» is found in the writings of Polish historians Ya. Dlugosh, M. Cromer, M. Strykovsky of the XV—XVI centuries.