

customers. From 2009 to 2012, the annual international digital art festival “Terra Nova” took place in the republic, the main curator of it was a famous Belarusian artist, gallery owner, head of the exhibition complex of the National Library of Belarus, chairman of the International Guild of Painters Fedor Yastreb. He died in 2014, and since then Terra Nova has been on indefinite leave. Although the project was very promising: it drew attention to the development of computer graphics, multimedia art in Belarus, and sought to intensify creative contacts between artists from different countries, to attract a new generation of authors to the artistic process [4].

Among Belarusian CG artists we can stand out A. Lenkevich, A. Kozik, D. Kashtyalyan, V. Kotyashov, A. Pavlov, A. Kot, R. Guro, A. Podgorny, A. Usikov, N. Makeev and others.

Conclusion. Digital painting as a type of digital art became widespread in the last decade of the 20th century due to the increased power and availability of computer hardware and software, and the advent of the World Wide Web in the mid-1990s raised it to the level of “global accessibility”. Computer and software in digital painting –it is the same tools as a brush with an easel. However, in order for the works to be attributed to the works of digital art, the master needs to know and be able to apply all the knowledge and experience accumulated by generations of artists (the laws of perspective, color theory, glare, reflexes, etc.).

Reference list:

1. Erokhin, S.V. Digital Art / S.V.Erokhin. – SPb.: Aletheia, 2011. –188s;
2. Isaeva, O.A. Digital painting as a current direction of domestic art / Isaeva O.A // Bulletin of St. Petersburg State University of Culture: 2017. – from 173.
3. Paul, K. Digital Art / K. Paul – Hell Marguin Press; Moscow; 2017. – from 210.
4. Computer instead of canvas? What art is the future for? / O. Sarukhanov // Arguments and Facts in Belarus [Electronic resource]. – 2015. – Access mode: http://www.aif.by/timefree/culturenews/kompyuter_vmesto_holsta_za_kakim_iskusstvom_buduschee/ – Access date: 15.09.2018.

**PLEIN AIR EVENT AS A PROJECT:
FROM THE IDEA TO THE EMBODIMENT**

K. Miasnikova

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

The 21st century has changed the attitude to the plein air event as working with nature in the open air. It has shifted the process of studying and reflecting of the spontaneous impression to the background. The dynamic development of modern art has required rethinking of the approach to plein air as a creative method, and in this process the organizing and holding plein air events acquires characteristics of a project, artistic action, marketing strategy.

The aim of our study is to define the trend of the plein air activity in Vitebsk region within the period between the last quarter of the 20th century and the beginning of the 21th century; to give a brief description of the modern approach to organizing plein air events

Material and methods. The work is based on the introductions to plein air event catalogues, archives, periodicals and Internet resources. We have used the following methods of investigation: comparative analysis, chronological method, generalization and synthesis.

Findings and their discussion. Vitebsk in particular, and Vitebsk region in general, due to its peculiar historical background, associated with the names of Mark Shagal and Kazimir Malevich, created the preconditions for the appearance of different kinds of unions, actions and performances, which are connected with vanguard art.

After perestroika in the USSR, when the dialogue between the authorities and artists became possible, the first international plein air events were held in the Vitebsk region. One of them, devoted to Mark Shagal (1994, 1997), was financed by the Ministry of Culture. In 1994 starts another international project ‘Malevich. UNOVIS. Contemporaneity’, devoted to Kazimir Malevich and financed from independent sources. At that time, thanks to Michail and Ada Raichonok, the name of Yazep Drozdovich came from oblivion, and the first republican plein air event, devoted to the artist, his life and creative activity was held.

The term and notion ‘plein air’ itself (translated from French as ‘open air’) has two meanings: as an artistic technique and as the basis for the artists’ creative aesthetics, for whom light and air acquire an independent meaning and have purely artistic interest; and the second meaning is a group of artists who get together for a certain period of time for collective work in the natural conditions. [1, p. 182]

Thus, in Vitebsk there were laid foundations for two tendencies, the first of which concerned ‘plein air’ as it was understood by impressionists, when the artist depicts not the object itself, but the impression it produces on the artist. [2, p. 647]

The second tendency is: plein air event is regarded as an action or challenge. For example, if we speak about the plein air event ‘Malevich. UNOVIS. Contemporaneity’, both the first one (1994) and the second one (1996) had no works which would be connected with society or showed reflection to it. Those were works of ‘pure’ art, which reflected in its spectrum modern artistic tendencies, taking place in Europe. [3, p. 332]

If we regard plein air event as a project, the approach to its organization can be compared to the marketing strategy of launching a new product on the market. If we take as an example the events of the period of 1994-97, we can say that there appeared simultaneously three artistic brands on the territory of Vitebsk region: Shagal, Malevich and Drozdovich. And each of them, as an ideological embodiment of artistic process, considerably differs from one

another. So, the 1st and the 2nd plein air events, devoted to Mark Shagal, were aimed at the rehabilitation of the artist's name and formation of the collection of modern art on the city's basis. The plein air events devoted to Kazimir Malevich, also aimed at 'whitewashing' the artist's name, united the non-conformist artists and those who worked in the genre of performance. The result of those two plein air events became a collection of contemporary art gathered by Alexander Malej and later presented as a gift to the city.

Plein air events devoted to Yazep Drozdovich took part in the Sharkovshchina district and united the artists under the idea of the revival of cultural heritage. As a result, in the village of Germanovichi there was founded a museum (now having the status of a state museum), where you can see the pictures from the 24 plein air events, carried out by the Cultural-educative center named after Yazep Drozdovich.

Thus, for every of the above mentioned plein air events there have been found their own niche and audience. Of course, all the three projects resulted in a similar way in an exhibition and /or a performance, and a catalogue if possible, which is a natural outcome of an artist's work. But these plein air events grew into museums, became the foundation, the core of the collections, united hundreds of artists.

Many people wonder: what can be an indication of a successful plein air event? In our opinion, it is the public response, the formation of traditions and, of course, the regularity of the event. All together it presupposes financing, artists' interest and the need of society in this kind of artistic comprehension of the world.

Conclusion. Nowadays the word 'symposium' is often used in the meaning of 'plein air event'. The word comes from the Latin word 'symposium' which originated from the Greek word 'symposion' (feast). At present 'symposium' means a place for artistic and cultural exchange and professional improvement, which fully corresponds to the modern trends in art and implies an international team of the participants. We are not sure if the terms 'plein air' and 'symposium' are synonymous, because 'plein air event' means, primarily, work in the open air and spontaneous reflection of the artist's perception of the world around him. But at the present moment namely 'symposium', with its internationality, simplification and non-involvement into the cultural environment serves as the reflection of the present day spirit.

In our opinion, namely such a phenomenon as the Vitebsk region's plein air event, which has become a tradition and has grown a few generations of artists, is the true culture forming phenomenon.

Reference list:

1. Prokoptsova.V.P. A PLEIN AIR EVENT AS A FORM OF CREATIVE ACTIVITY OF AN ARTIST. // Repository of BSUKA [Electronic resource].– Access mode : <https://docplayer.ru/61434881-Plener-kak-forma-tvorcheskoy-deyatelnosti-hudozhnika.html>
2. Gnedich P.P. The History of Art. Painting. Sculpture. Architecture. – M.: Publishing house Exmo, 2005. – 848p., pic.
3. Malei A.V. Vitebsk 'Kvadrat': The Artistic Research of Non-conformist Movement of Vitebsk and Minsk Artists (1987 – 2000) / Alexandr Malei. – Mn.: Ekonompress, 2015. – 332p.