

CHARACTERISTIC FEATURES OF STILL LIFE IN BELARUSIAN PAINTING IN THE 1950–1960S

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A new stage in the development of fine arts in Belarus has begun since the second half of the XX century. For it the main premise is well-known: a period of «Khrushchev Thaw» has come, associated with the debunking of the cult of personality of Stalin, which served as an impetus for the renewal of socio-cultural activity. Some fatigue from the limitations of Socialist Realism, the post-war life with a new morality, the artists' sense of a turning point in art – these requirements had contributed to the further development of still life.

The purpose of the article is to identify a number of characteristic features of still life in Belarusian painting in the second half of the 1950-1960s.

Material and methods. The article is based on still lifes by Belarusian artists such as S. Li, A. Gugel, V. Zholtok, R. Kudrevich, B. Arakcheev, N. Voronov, Ye. Kharitonenko, A. Malishevsky, G. Vashchenko and etc. The methods of historical and comparative analysis, formal analysis, analytical-synthetic, theoretical-inductive are used in the paper.

Findings and their discussion. National art experienced a powerful surge of fresh forces in the late of 1940s. In addition to young masters such as V. Zholtok, S. Li and B. Arakcheev which have worked in Belarus, A. Malishevsky, N. Voronov, R. Kudrevich, Ye. Kharitonenko and others came to work in it. The work of educational institutions was restored. Art college was opened in Minsk in 1947, and the Art faculty of the Belarusian State Theater and Art Institute was opened in 1953.

There have been changes associated with weakening in all facet of human activity. In particular, in art there was a departure from Socialist Realism. At the same time, the main guidelines for the content of works – ideology and social orientation – continued to exist. The departure from the set stylistic requirements led to the birth of the most important trend of this period as the Severe style.

The intention to document every object of real reality has developed into a great interest in the world of things. The activation of creative searches in still life is due to the renewal of Soviet life, which led to master the laws of the surrounding reality, to find new figurative and plastic forms in painting since the second half of the 1950s.

Still life is the antithesis for thematic paintings, portraits. The embodied characters in the thematic works are interconnected, while the things in the still life chosen by the artist: there are united by a common theme and idea [2, p. 237]. Some freedom in choice of item based on the expression of will of authors, allowed operating with subject motives. Due to the variability of the image in the still life, the painted thing wasn't equated with the natural appearance [2].

The world of things taken separately «by itself» conceals a lot of emotional messages. Fundamentally it is multi-valued and potential. The genre of still life contains the possibilities of a wide variety of items combinations and «meetings» [2, p. 240]. The depiction of lyrical, prose, and dramatic motifs, the expressive transmission of impressions caused by the artist's emotional state, and further appeal to life-affirming themes and provided the basis for the development of still life.

Conclusion. Since the second half of the 1950s, still life painting has reached by a high level of visual development. The selected period with its sense of infinite indefinite space, where there is a place for looseness, liberation of emotions, priority of feelings, it is similar to the art of romanticism [1, p. 11]. It is not real, but only acts as a premonition of the future, which arose rather on the basis of old art.

The happiness of a renewed life, a sense of victory were transferred to the flower still life, household items, offering of nature and brought them a new meaning. The new attitude to the world of things was based both on interest in its external, aesthetic characteristics, and on the ability to contain deep semantic content. In the paintings «Still Life with lemons» (1959) by A. Gugel, «The Peonies» (1960) by Ye. Kharitonenko, «Wild flowers» (1962) by N. Varvanovich, «The Peonies» (1967) by R. Kudrevich the world of things is festively colored, meanwhile being a demonstration of a modest prosaic life. Many works were sketchy and were made for himself, their interpretation depended completely on the personal preferences and tastes of artists.

The light from the bright sun, that often used in the compositions of works, excited artists with the number of color combinations and reflexes obtained. This contributed to the development of an enriched color. The addition of air space, the image of air as characteristic of impressionism, dissolving the subject's forms led to the formation of inter-genre forms. For example, this was shown in creative work of N. Voronov («Sunny day», 1958), B. Arakcheev («Lilac near the Well», 1956), A. Gugel («Flowers», 1956), B. Semiletov («Lilac», 1962), whose works combines still life with interior's space or landscape.

Artists of this time began to embody their own worldview, the hidden sides of the inner world of man, raising questions of historical significance and national identity. The appearance of the Severe style allowed to expand the figurative and plastic possibilities of painting and the themes of works. The intention to show the material world around them and the individual experiences embedded in it, the harsh truth of life or poetic beauty, the harmony of natural motifs was reflected in the still lifes in art of V. Zholtok, Ya. Rozdzelovskaya, L. Dudarenko, A. Malishevsky, G. Vashchenko, etc. They created a monumental form often accompanied by large-sized works. Also, painting acquired a decorative character. The fascination with the experience of the early twentieth century, which came with the «severe», became more and more accessible, along with its approaches to working with color and object form, as well as composition and space, allowed artists to enrich painting with plastic

possibilities. Constant and monophonic color combinations were used, details were abandoned in favor of the General whole, clarity of lines, wide brushstroke became popular means of expression, etc. So, V. Zholtok moved the still life from the table of the room to the window sill, and also brought the viewer's point of view from the closed room to the street in the still life «The Forest bells» (1958). In the work «The lilacs are bloom» (1967) by A. Malishevsky, the artist neglected detailing in favor of generalized forms of lilac branches, books located in the foreground, a table and the interior of the room. Painting is etude and focuses on the color relationships of warm and cold shades, objects are built on a rigid contour drawing and broad strokes. Similar changes in the interpretation of still lifes are seen in the works of Ya. Rozdelovskaya («Flowers and Fruits», 1963), G. Vashchenko («Still Life with a Red Flower», 1965), L. Dudarenko («Two lamps», 1966), V. Sakhnenko («Still life», 1968).

Still life of the second half of the 1950-1960s is diverse. Artists worked increasingly on the painterly possibilities of colors, they used experience of previous decades and centuries. The development led during this period to its emergence as a serious, complex, search genre in the following decades.

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2. Mochalov, L. Dialectics of the still life // L. Mochalov // The Soviet art criticism: col. of art / Sov. artist; comp. V. Polevoi and other – M., 1988. – Rel. 24. – 229-260 p.

THEORY, PRACTICE AND METHODS OF TEACHING FINE ARTS AT THE MODERN STAGE

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Creativity can be characterized as a kind of expression of a person's personal principles in a particular type of activity. Almost all types of creative activity are based on a certain social and social basis. That is why any human activity related to creativity is based on the knowledge accumulated by previous generations, transmitted from one generation of humanity to another, i.e., it implies the assimilation of the laws of objective being.

Artistic creativity inextricably linked with the visual activity, in essence, can also be attributed to a kind of social phenomenon [5, p.12].

The assimilation and improvement of artistic skills sets as its goal, first of all, their conscious application in the field of visual display of the concept, mainly artistic. Artistic skills represent an understanding of the basic foundations and patterns of the existence of art objects in space and time, the correct transfer of their static and dynamic features, and not just the simple ability to skillfully use various kinds of artistic techniques and materials, means of expressing an art object [2, p.36].