

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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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].

The aim of the research is to analyze and study the processes of formation and development of artistic skills necessary for the most complete and detailed display of visual perception of various kinds of objects in the form of fine art.

Material and methods. Research and analysis of the structure of currently relevant methods of assimilation of visual information for its subsequent use in the implementation of creative activities, in particular, artistic, in the form of fine art. The use of various material and digital resources that identify different experiences gained in the process of analysis, cognition and practical application of skills and abilities acquired in the study of the visual side of the material and non-material world. For greater research efficiency, the following methods were used: observation, analysis, description and generalization of the material obtained in the process of searching and collecting material.

Findings and their discussion. Teaching fine arts as the basis of art education is based not only on a national, universal basis, but also, which is important, on an individual basis. Thanks to a competent and individual approach to teaching, the harmonious, all-round development of students is carried out, through a deep immersion in the essence of the topic, skills are formed in them for the most complete perception of the "beautiful" aspects of life, society, nature, art, science and technology. The disclosure and filling of the spiritual world of a person occurs through a competent and calculating influence on consciousness and will. The cultivation of aesthetic qualities in a person contributes to his familiarization both with art itself and with other, various forms and varieties of beauty throughout his life.

Thanks to the aesthetic influence, the corresponding feelings, tastes, views and ideals are formed in a person. With the right approach to teaching with the competent application of the norms of aesthetics and morality, an opportunity opens up for creating a truly prosperous nation and all subsequent generations [1, p. 57].

In this regard, one of the main goals of fine arts is to assist in the knowledge of the real surrounding reality, help in the ability to see the real world from different angles, and the development of observation skills. The fine arts mainly solve two closely intertwined tasks: the formation and training of the skills of visual, visual perception of the surrounding reality and the development of the skills of multifaceted comprehension of everything seen and observed [3, p. 316].

The training of conscious visual attention becomes especially effective for people whose attention, for certain reasons, is insufficiently organized and unstable, because a very wide range of types of attention improves through the development of these skills.

The main guideline for fine art is the need to demonstrate to a person how limitless scope for creativity is available to those who have learned the fundamental principles and norms of actually professional drawing, the desire to show the possibility of using fine art in any direction of activity [4, p. 517].

Conclusion. The formation of visual arts skills is closely intertwined with the use of fundamental norms and principles of mindful visual perception, as well as with a set of concepts and terms necessary for more productive exploration and cognition. One way or another, there is always a need to direct a person to an unknown area of the visual arts, due to which there is a high probability of the manifestation and development of creative potential and rich imagination.

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TRADITIONS OF DESIGNING WOMEN'S SKIRTS WITH A BODICE IN FOLK COSTUME ON THE BELARUSIAN-UKRAINIAN BORDER

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In the middle of the XIX century, the territory of Polesie was included in the process of socio-economic transformation. At the end of the XIX – beginning of the XX centuries in the folk costume of Polesie on the Belarusian-Ukrainian border, homespun fabrics were replaced with factory fabrics. New forms of clothing typical of urban fashion have penetrated the peasant environment [4, p. 752]. In the 1920s and 1950s in folk costume on the adjacent territories of Belarus and Ukraine: in the Brahin, Dobrush (Terekhovskiy) districts of the Gomel Region and in the Chernobyl district, in the villages around the city of Kyiv, mainly in the Kyiv-Sviatoshyn district, the part of the villages Obukhiv and Vyshhorod districts of Kyiv Region and in the Horodnia, Chernihiv districts Chernihiv Region was widespread a kind of sundress with a sewn bodice through a wide belt made of homespun wool or factory fabric, which was sewn on a sewing machine, the so-called skirt with a bodice [2, p.22; 5, p. 70]. The territory of distribution of a skirt with a bodice in a folk costume is divided by the state border and correlates with historical and ethnographic regions in Eastern Polesie and the Dnieper of Belarus and Middle and Eastern Polesie, partially the Dnieper of Ukraine. This type of clothing compositionally complemented the artistic and plastic image of folk costume on the Belarusian-