

**OBJECT-RELATED AND SPATIAL ENVIRONMENT  
MODELING BY MEANS OF DESIGN,  
FINE AND DECORATIVE ARTS**

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**PAINTERS AND SCENOGRAPHERS OF PUPPET THEATRES  
OF THE TWENTY-FIRST CENTURY BELARUS**

**Tatyana Gorolevich**

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

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For the development of the modern scenography of the Belarusian puppet theatre, the works of the masters are playing an exceptional role in transference of original, creative solutions. One of the symbolic expressions of puppet theatre is scenography. In theatre complex modern, creative tasks are solved by the artist–producer (scenographer). In solving them, the artist is not just a craftsman, but an artist with imagination and inspiration.

The purpose of the article is to analyze the characteristic features of the artist–producer in the art of scenography of modern puppet theatres of Belarus.

**Material and methods.** The materials were used for the development of scenographic works of artists–producers of puppet theatres of Belarus.

**Findings and their discussion.** At present, in Belarusian puppet theatres, the task of scenography is solved by an artist–producer. Modern stage designers seek to actively use innovative, experimental technologies and individual techniques. Form becomes the figurative basis of the play together with content. Among modern authors who realized such peculiarities in their work at the beginning of the 21st century are painters there are the directors T. Nersisyan, E. Rachkovsky, L. Skitovichh, M. Zavyalov, L. Mikina–Probodyak, G. Ignatieva, N. Bojandina, L. Ruleva, D. Gorolevich, etc.

Art director, laureate of the National Theatre Prize of the Republic of Belarus, Belarusian State Puppet Theatre Tatiana Nersisyan noted in an interview: «Scenography defines the atmosphere of the performance and is its main asset» [1]. For a number of T. Nersisyan’s scenographic projects are characterised by avant–garde, with the use of animation, audio and stage design. An example of such performances: «Interview with witches», «Wedding» (National Theatre Prize of Belarus for scenography), «Dray Sweden», «Silk», «Jades», «Kid and Carlson who lives on the roof», «Wolf and seven goats», «Chamu old–school people?» and d.r.

The scenography of the Belarusian State Puppet Theatre artist Ludmila Skitovich is characterised by the stylization and graphic quality of the images and the illustrativeness of the misanthropisms. Great attention is paid to the image of

the doll in the performance. «Tectral doll it is essentially an actor of the theater...» noted the artist L. Skitovich [2]. A minimalist style was used in the design of the sets. Examples from the repertoire of author «Tartuf», «Nikolasha», «Tut-ta Carloson the first and the only», «On my planet», «Birds».

In the Gomel State Puppet Theatre, the chief artist is N. Boyadina. The stage space of her performances is filled with energy, with soul. Decorations, props are simplified, but the images of dolls, heroes are bright and memorable. «In the creation of the doll, you as-as-is-first time give birth to a person» – so the artist speaks about his creativity [3]. The most vivid works of the main artist of the theatre are: «Memorial prayer», «Kashtanka», «Cherry Garden», «In-chowka», «Marko rich», «Dog Heart», «Snow Queen», «Generals in skirts (Left-handed fantasy)» id.p.

The main repertoire of the Grodno Regional Puppet Theatre is the scenographer L. Mikina-Probodiyak. Her scenography, costumes are notable for their elegance and sophistication. Impressive work by an artist with a suit. Reconstruction of historical costumes, work out details and small elements in the clothes of heroes. Use of new materials in scripting and props. Works from the repertoire of the theatre: «The Mystery of the Snow Queen», «Shljah da Battlehema», «The Vengeance of Snakes», «The Adventures of the Doctor D.D.», «The Boy Star», «The Pal-yavanne on the Tooth», «The Brazilian Aunt», «Lokies».

New author's scenography of the Belarusian theatre «Lyalka», defines the work of the artist-director Dmitry Gorolevich. The artist is characterized by complicated work with transforming constructions of decorations, dolls. The compositions of the stage space are always solid and closed, which allows to perceive performances in whole. Many images, the artist embodies himself in the material. Technically complex constructions of doll images, light and «magical» in the viewer's perception. The author's works are: «Lyalkyi Tsimia Taler, abo pradazen laughter», «My Lyalkyi Little Jadula», «Ok hi Patched Tobacco» etc.

**Conclusion.** It can be concluded that in the 21st century the personality of the painter-scenographer defines the scenography of the puppet theater, the importance of his individuality, the handwriting in the stage work, the view of the universe. The author's approach changes not only the stage space, but also directly influences drama, directing and acting.

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