

## HISTORY, THEORY AND PRACTICE OF TEACHING VISUAL ARTS

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### THE MAIN VECTORS OF THE DEVELOPMENT OF FINE ART IN BELARUS 1960–1991

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Belarusian art of the second half of the twentieth century passed the same stages of formation and development as the art of the USSR, was distinguished by heterogeneity and is associated with the activities of several artistic generations characterized by various creative intentions and imaginative and artistic searches.

The purpose of the study is to consider the main vectors of the development of Belarusian art in the current cultural and historical reality in the period 1960–1991.

**Material and methods.** To achieve this goal, a complex of documentary sources and published scientific articles has been studied, as well as artistic works have been analyzed. The article is based on chronological and descriptive-analytical research methods.

**Findings and their discussion.** The chronological framework of the period under study chosen by the author is determined by the material, since it is from the beginning of the 1960s that the trends in the development of Belarusian art are characterized by a certain dynamism. This is due to several significant events in the life of the republic. In 1959 and 1962, the first releases of young artists of the Belarusian State Art Institute took place, the artistic culture of Belarus began to be provided by professional artists educated in Belarus.

During the "Khrushchev thaw" in Soviet art (and in the art of Belarus in particular), there is a tendency of some weakening of ideological control in the field of art, which led to a series of creative experiments in pictorial and plastic languages. In the late 1950s – early 1960s, the foundations of the modern art school of the republic were laid, and Belarusian artists actively demonstrate the novelty of themes and images in art. The study is limited to 1991 – the year of obtaining the sovereignty of the BSSR.

In the 1950s and early 1960s, the development of the style of socialist realism was observed. In Belarusian art during this period, a significant layer of works was created mainly of subject-thematic, portrait, landscape and other genres that meet the requirements of the official ideology. The most famous masters of socialist realism were V. Volkov, E. Zaitsev, A. Gugel, N. Voronov, I. Akhremchik, P. N. Gavrilenko and others. The works of Belarusian artists re-

flect. The works of Belarusian artists reflect patriotic, historical, military, revolutionary themes, as well as the life of ordinary Soviet people.

During the same period, some artists turn to the "severe style", thereby expressing protest against the official parade and pretentiousness in painting (M. Savitsky, M. Danzig, G. Poplavsky, etc.). The beginning of the 1960s in Belarus is characterized by the desire of artists to stylistically update domestic painting, enriching its emotional content. A bright representative of the "severe style" in Belarus, May Danzig noted: "My "severe style" was an opposition to official social realism. I avoided painting leaders, propaganda and political pictures and tried to depict life as it is, without embellishment, varnishing and so-called "glamour" [3]. The artist fills his works with expressive silhouettes, contrasting color, dynamic brushstroke, which coincides with the postulates of the "severe style".

In parallel with the further development of the methods of socialist realism and "severe style", the period of the mid-1960s – 1985s is characterized by the infusion into the artistic life of the country of a generation of artists who focused on the search for new artistic forms, often going beyond socialist realism (V. Alshevsky, A. Malishevsky, G. Vashchenko, N. Seleshchuk, L. Shchemelev, V. Tsvirko, A. Kischenko, etc.). In the work of the masters, the problematic of form, which tends to increased decorative, flatness of the subject matter, finds a different solution. Spatial relations, enhanced symbolic sound of color, unification of various perspective systems and spaces. Artists in their work accumulated many trends in the art of the second half of the twentieth century and at the same time stood apart, without openly protesting against the established official doctrine. The artists aspired to an image of an honest life in art, which prompted inner self-immersion and the search for self-identity.

A deep sense of the inner tension of modern life, a multifaceted and contrasting image of the epoch through symbols is revealed in the paintings of A. Malishevsky and A. Kischenko. Agitation, the desire to express the inner, hidden content are characteristic of the works of Algerd Malishevsky ("Portrait of the artist A.M. Kashkurevich" (1968), "Portrait of a student" (1972), "Young Artist" (1973), etc.) and Alexander Kischenko ("In the studio", "Image" (both - 1979), etc.).

In parallel with the official art supported by the authorities, there was another layer called "unofficial". Despite the differences in plastic languages, the artists of this direction have one thing in common – their representatives somehow chose the position of distancing themselves from the ideological and aesthetic attitudes of state structures. N. Bushik, A. Kuznetsov, A. Isachev, L. Khotobov, S. Timokhov, Z. Litvinova, T. Kopsha, S. Malishevsky, G. Skripnichenko, V. Martynchik, A. Marochkin A. Zhdanov, A. Klinov, I. Basov, etc. - artists who have completely rejected the principles of official art and adopted post-modern aesthetics. The free stylistic manner, as well as the life position of these and other artists, left them outside the official artistic process and forced them to stay out of the field of view of critics and the mass audience for a long time.

At the end of the 1980s, the vector of a new stage in the development of the art of Belarus was determined. The development of new art practices - perfor-

mance, action, happening (I. Kashkurevich, L. Rusova) also brought diversity to the artistic environment. In the arsenal of means of visualization of an artistic image, new forms for domestic art have appeared – assemblage, object. In the mid-1980s, Belarusian conceptualists (I. Kashkurevich, V. Vasiliev, A. Klinov, O. Sazykina, etc.) turned to installation. An open presentation of Belarusian conceptual art took place in 1984 at the exhibition "1+1+1+1+1+1+1" in Minsk (participants: A. Globus, L. Rusova, I. Kashkurevich, S. Malishevsky) [1].

**Conclusion.** Since the 1960s, the parallel existence of various stylistic and figurative-plastic searches has been observed in the art of Belarus. We can talk about three directions of art development in Belarus in the 1960s - 1991: where the first is official art that develops the principles of socialist realism, the second is art characterized by the infusion into the artistic life of the country of artists who focused on the search for new artistic forms, who were not carried away by the romance of the underground, and rather intuitively than intellectually conveyed their feelings from social life. The third direction is unofficial art, the art of "nonconformism", whose representatives chose a position of distancing themselves from the ideological and aesthetic attitudes of state structures, and also often entered into an open political clinch with the totalitarian regime. The process of returning Belarusian art to the context of development, free from political and ideological press, began only in the 80s of the twentieth century.

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## THE USE OF TEXTILE MATERIALS IN CHILDREN'S CREATIVITY

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The most interesting and significant for children are products that are made with their own hands. In the process of creating any product, be it a toy or a small craft, the child painstakingly creates it, investing his inner world and feelings.

Currently, there is a wide variety of materials that are used for the creativity of junior and middle school students. To date, the creation of felt products is becoming more and more relevant and widespread in the decorative and applied arts.