

stages and takes the direction of an independently found and chosen goal. The main advantages and motives for using this technology are based on:

- contributing to the improvement of their own confidence, because every student goes through a "success situation";
- developing an understanding of the importance of teamwork to achieve successful performance;
- formation of research skills, assuming to possess the skills of analyzing the situation, choosing the necessary information.

In my work, I use the project method to encourage students to strive for the creative process and promote high-quality work. Considering the labor training program, it is worth noting that it consists of a variable component, which allows the teacher to independently choose the material being studied, which provides an opportunity to develop the abilities of children. When studying such material, it is necessary to carry out the project when the topic and the choice of the future product are reported, which allows students to fully master the organization of a practical orientation, starting from the idea and up to its full implementation in the product.

Conclusion. The project method has a positive effect on the educational process, during which students develop the ability to work with information, acquire research skills, which gives them the opportunity to successfully adapt to different living conditions in the future. Thus, the project method is both an effective way of self-realization of students and teachers, and the possibility of cooperation on an equal footing – and this is an indicator of the school's progress.

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MANIFESTATION OF THE PRINCIPLES OF JAPANESE ZEN IN THE WORKS OF BELARUSIAN ARTISTS

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The art of Japan is a combination of tradition and philosophy. The painting art of Japan was strongly influenced by a teaching that had its roots in India, but came to Japan from China and was transformed according to Japanese religious principles – Zen Buddhism. In order to understand the cultural life of the people in its diverse aspects,

including the reverent love of the Japanese for nature, it is necessary to understand the foundations of Zen Buddhism, without which it is impossible to perceive the Japanese character [3, c. 385].

Many researchers from different countries studied Japanese painting: N.I. Konrad, S.G. Eliseev, S.N. Kitaev, A.S. Kolomiets, M.V. Uspensky, A.N. Meshcheryakov, N.S. Nikolaeva, O.I. Lebedeva, M.I. Gerasimova, E.S. Steiner (Russia), N. Tsuji, D.T. Suzuki, O. Kakuzo (Japan), Anna Jackson, Charles Williams (Great Britain) and many others. In Belarusian art criticism, the influence of the Japanese philosophy of Zen Buddhism traditions on the work of Belarusian artists has not yet been considered, therefore the purpose of this article is to trace the influence of Zen principles on the work of Belarusian artists, taking as an example the works of A. Larionov and V. Kovzanovich.

Material and methods. The work is based on general scientific empirical methods: analysis and synthesis, description and measurement, as well as generalization. In addition to the above, specific scientific, special methods of historical and art history analysis were used.

Findings and their discussion. In the case of our compatriots, we have an unusual phenomenon when Belarusian artists, whose creations fall on different time stages in the history of our country, combine the unique features of the East and West, embody in their works the original cultures of the Belarusian and Japanese lands. Nature is a central point to the works of both. Belarusian nature is very similar to Japanese nature, which is often noted by the Japanese themselves. Japanese worship of nature is in line with Zen philosophy. This left its mark both on the work of A. Larionov, who actively worked during the 1980s, and in the creations of another Belarusian artist, Vera Kovzanovich, who paints in our time.

The works of both masters can be attributed to the genre of *sansuiga* (literally "painting of mountains and waters") – a genre of Japanese painting, designed to anthem the idealized nature [4]. It should be noted that the painting of "mountains and waters" is based on the forms of natural objects and the emphasis is on the artist's perception of the general idea of nature, its essence. In addition, *sansuiga* is one of the three main subjects in the traditional Japanese ink painting art, *suibokuga*.

The basis for the display of nature in the art of Japan was the ancient Chinese doctrine of Yang and Yin, and their interaction was the basis of the universe. The belief stands that: the mountains' stones prevent qi circulation, and rivers' water promote it, but both are the basis of any natural landscape. Landscape painting also infused the reverence for nature, found in Buddhism and Shinto. In Japan, there is a traditional belief that the *sansui* genre is not only a reflection of nature, but it also serves as a means to express abstract, spiritual and philosophical principles, or «ten thousand things» [4].

The painting of both masters is laconic, bright and leaves a strong lasting impression. Both masters go deep into the essence of things, preferring to use gradations of black color, which are similar to the shades of ink in *suibokuga*: from jet black to light gray. This helps to convey the volume of the image and emphasize the versatility of the work. For the first time this principle, the importance of monochrome palette, in relation to the art of painting, was formulated by Zhang Yanyuan (815–875): «We can say that he achieved his goal, who managed to paint a picture so that all five colors were felt in it, with the help of only black ink. But if consciousness is subject to only five

colors, then the images of things will be wrong» [2, p. 179]. Both masters interpret the traditional image of Japanese painting, such as water and trees, in their own way.

Using the most modest means, both masters are able to convey to the viewer a special Zen philosophy, concentrated contemplation. Therefore, one wants to consider their paintings for a long time, and they provoke a meditative state in the viewer.

The directness of the paintings reflects the postulate of Zen, as the possibility of spontaneous spiritual enlightenment. Japanese artists are well aware of this principle, when the painter removes his control and "follows the brush". This state, well known in Zen practice, is *muge*, the absence of self. A series of illustrations by A. Larionov, made for the works of the Japanese poet Matsuo Basho, fully reflects this state. The first exhibition of the Grodno painter took place in May 1985 in Moscow, where the first works from the series "Illustrations for Matsuo Basho" were demonstrated.

In accordance with Zen philosophy, V. Kovzanovich, like A. Larionov, does not aim at a naturalistic display of nature. Her pictures are created from the memory, she draws a generalized image of nature based on her observations. A. Larionov, on the other hand, gives his own interpretation of the images, inspired by the poems of the famous Japanese poet, operating in terms of traditional Japanese images: the Moon, a waterfall, a cuckoo, etc. Each of the images used contains an allusion to the time of the year or the season (in Japan, there are 4 times of the year, but 72 seasons), lyrical connotation and a hint of the feelings experienced by the author himself (the Moon means meditative contemplation, a waterfall – the transience of life, the cuckoo bird – longing and summer, etc.).

An important place in the works of both painters has the meaningful emptiness, *yohaku*. This means to leave the empty white space on the plane of the picture (in a much larger degree than it is customary for European painters). This technique gives the picture a certain mystery, creates for the viewer the illusion that the depicted objects go beyond the sheet of paper. In addition, it allows the viewer to focus on one subject, which is associated with a dynamic wide space, and thus allows the painter to demonstrate the many nuances, expressed by different paintbrush strokes.

For both masters the principle of Zen, that is innuendo, is very important, it is one of the fundamental principles of Japanese art [1, p. 212-213]. Both masters gracefully operate with hints. At the same time, artists somewhat simplify reality in order to give the viewer the opportunity to complete the picture with his imagination.

Conclusion. In conclusion, we are to note that the works of A. Larionov and V. Kovzanovich are a «layer cake» of deep signification. The images they use demonstrate the fundamental study of the deep meanings of the «ten thousand things» and the creative use of the principles of the philosophical teachings of Zen Buddhism.

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