

THE PROBLEM OF ART COMMUNICATIONS OF FOLK DECORATIVE-APPLIED AND FINE ARTS IN MODERN SOCIETY

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Abstract

In the hierarchy of the historical development of art one of the main places belongs to its most ancient kind of art – the traditional decorative applied art (country household), which at the subsequent stages of the development has developed new versions.

The traditional (country household) art of Belarus (in the majority of references defined as "folk art") is partially attributed to the area of folklore, having direct contact with "high" and "low" culture.

The traditional art originated and was created as the result of expediency, rationality, spirituality of things and their harmony with the nature and Space. The basic core of its functioning and development is traditions and collectively created images.

It is necessary to underline the fact that the traditional folk art even today is not the repetition of the settled canons and samples, but rather a live and creative process closely connected with cultural history of the people, with customs, ceremonies and nature.

At the present stage of development, the folk art still remains both archaic and innovative, belonging to folklore and socially organized, material and purely spiritual. But at the same time it has also common roots, uniform patrimonial signs, features of national aesthetic representations about the world. It gives the grounds to consider it as the phenomenon - synthetic, multifunctional and interconnected not only with its adjacent forms, but also with the general art culture - professional art and folklore.

Key words: art communications; folk decorative-applied arts; fine arts; modern society.

Introduction

The Belarusian national arts and crafts, its various schools and the directions are a unique and original phenomenon of art culture of Belarus, which has gained wide recognition in the country and abroad. As the strategic resource of the country in the humanitarian sphere, it is the most important means of harmonization of society and the statement of the state ideology, a form of manifestation of spirituality of the Belarusian people.

At present, folk decorative-applied arts develops in line with authentic form creation principles, but at the same time it is the basis for variation in the field of professional creativity. More often than ever before, folk art is required when contemporary palaces, cultural institutions, squares and streets of cities and towns are to be made aesthetic and decorative, and it is widely used in producing light industry and consumer goods as well. But at the same time, the process of active introducing the traditional decorative-applied arts into everyday life is not sufficiently popularized in art-criticism, cultural science; and this determines the topicality of the given research.

The research *aim* – to study the development of the Belarusian folk decorative-applied arts at the present stage.

The research *tasks*:

- to explore the character, specificity and peculiarities of the Belarusian folk decorative-applied arts;
- to determine the way of its integration into the European and world art culture space.

Art and Art-Pedagogical Schools in Belarus

Having deep historical roots, the Belarusian national arts and crafts fruitfully develop the European traditions in the field of art creativity. Young Belarusian artists – pupils of national art school successfully participate in prestigious international competitions in all main directions of folk and professional arts and crafts in Russia, Poland, Ukraine, in the Baltic States. The international plein-air on ceramics *ART Zhizhal*, the international exhibitions – competitions of modern art *Art Week* (Moscow, St. Petersburg, Minsk), the republican exhibitions - competitions *Art Session* in Vitebsk, *New names* in Minsk, numerous exhibitions of arts and crafts in Italy, Poland, Lithuania, Belarus – it is far not the full list of actions where on an equal basis with skilled masters the creative youth successfully competes. Annually, the list of winners of the international competitions replenishes with tens of names of young Belarusian artists of the arts and crafts based on traditions of the people.

Representatives of the Belarusian art school brightly proved their mastership in different types of traditional arts and crafts. Among them are well-known artists T.Vasyuk, L.Malakhova, O.Tkachev, S.Zhdanovich, L.Zhuravlevich, E.Martinovich, K.Titov, E.Chervontsev, D.Grom, D.Borsukov, etc. Creative achievements of a great number of leading representatives of the Belarusian school of national arts and crafts have received high state awards and honorary titles of the winner of the State award, special awards of the President of the Republic of Belarus *For spiritual revival*, for an outstanding contribution to the development of national art culture.

Formation and development of modern national art and art-pedagogical schools are inseparably linked with the activity of the leading higher education institution of Belarus in the field of national art of UO *Belarusian State University of Culture and Arts* and with a successive system of vocational training of artists of traditional arts and crafts as a whole (school – *SSUZ – Higher Education Institution*). The creative interaction between art schools and art-pedagogical schools provides a firm basis for training qualified personnel for cultural and educational institutions of Belarus and is the most important factor of the development of the Belarusian traditional arts and crafts, its integration into world space of art culture. At the same time, the advance of experience and creative achievements of the Belarusian traditional arts and crafts, its purposeful development and promotion in the country and abroad are significantly hindered because of the lack of systemic, generalizing researches, insufficiently developed methodology and techniques of research on folk art. From the above said arises the need of developing innovative approaches, forms, methods and means of summarizing the experience of national schools of arts and crafts, ways of their further development and promotion, inclusion in world cultural space.

Identification of achievements and creative experience of leading Belarusian artists in the field of arts and crafts, optimization of the system of vocational training (school – *SSUZ – Higher Education Institution*) and development of its scientific and methodological provision, defining of forms, methods and means of effective promotion of the Belarusian traditional arts and crafts are a package of measures which will promote further

development of national creative schools as parts of art culture of the country and will strengthen the image of the country at the European level (*Il'aypo, 1997*). In this regard in the Republic of Belarus a special attention is paid to:

- preservation, development and promotion of leading national schools of decorative – applied arts;
- development of a national-cultural basis of decorative – applied arts and education;
- integration of the national decorative – applied arts into the context of world art process;
- optimization of the interaction between art and the system of vocational training of artists (school – *SSUZ – Higher Education Institution*);
- development of contemporary scientific and methodological materials for vocational training of highly qualified artists – teachers;
- strengthening a target character in the state supported priority directions in the sphere of the traditional decorative – applied arts and education; implementation of an addressed support to art creativity and professional art education (organizations of culture, education establishment, creative collectives, artists - teachers).

The Interaction between the Academic Decorative-Applied Arts and Traditional-Folk Creative Work

Considering the development of arts and crafts of Belarus and its interaction with traditional folk art, it should be noted that in its formation national traditions had a defining value. The analysis of works of the Belarusian masters of decorative art allows drawing a conclusion that one of the major factors of their achievements in art and figurative expressiveness is the folk art, national heritage. Artists seek to combine organically traditional experience and national poetics with modern achievements of world art. At all stages of the development of decorative art there is a close connection with national creativity, aspiration of artists to rely on the traditions established by their predecessors.

The development of the Belarusian arts and crafts at the present stage is characterized by an active process of ethno-cultural interactions. Cultural dialogue was caused, on the one hand, by a natural course of history, by geographical and historical reasons and was held without intervention from the outside. It concerns, first of all, the nearest neighbours: the Russians, Ukrainians, Poles. On the other hand, the dialogue between cultures was held by means of communication among their representatives independent of historical or geographical factors also. The interaction between the Belarusian arts and crafts and neighbouring peoples occurred in various forms. Besides, throughout a certain period of time qualitative changes in this interaction took place: from a direct loan - to an active creative interchange. Today, several important periods in the development of arts and crafts of Belarus can be distinguished. The initial stage of the formation of professional decorative art of Belarus is 1920-s – the end of 1960-s when the industrial base for the development of the branch was laid and a collective of artists was organized. This stage has a discrete character to a certain extent, as it has a gap (1930 — the 1940-s), when in the republic neither the specialists of arts and crafts were trained, nor due attention was paid to the development of this type of art creativity.

The formation of national school of arts and crafts refers to the end of 1960-s and is connected with the creation of necessary industrial and experimental base for arts and crafts development, the resolution of a personnel problem, intensive enrichment of the Belarusian art by achievements of various art schools.

The process of the formation of national school of decorative art was completed in the second half of 1970-s and the period of a professional maturity began.

At the turn of the XX – the XXI centuries, in the Belarusian arts and crafts a greater attention is given to the rich national heritage, and interest in national sources grows (*Ильго, 2008*). The appeal to traditions is distinctly traced both in individual creative activity, and at creating samples for industrial production. The analysis of works showed that traditions receive new creative expression in forms, plasticity, colour and figurative system, which promotes the development, and also formation, of original national features in the contemporary arts and crafts under the conditions of globalization of culture, multicultural processes and the international integration into areas of art creativity. Modern Belarusian arts and crafts are an active participant in the process of interaction between art cultures. Topical tendencies of a contemporary foreign art find reflection in it. Thus, the Belarusian applied-arts artists create their works by assimilating the best art achievements of various schools, preserving, at the same time, their own national originality, which indicates the national character of this interaction. The geography of the international relationships covers neighbouring countries, Western Europe, the Far East. The most effective creative cooperation is carried out within the frame of international plein-air on ceramics *Art Zhyzhal*. The modern Belarusian arts and crafts reveal a number of tendencies:

- intuitive-improvisational tendency, distinguished by its experimental nature of creativity and characterized by the improvisational principles in form creation, as well as by an intuitive application of artistic expressive means;
- folkloristic tendency, characterized by a creative employment of national traditions in general and arts and crafts traditions in particular, and also by using themes of national folklore. This tendency manifests the mythological direction expressed in the associative-figurative interpretation of mythological plots and images which are artistically reflected in the Belarusian folklore;
- poetic-romantic tendency pertaining to the respective interpretation of forms, colours and texture of works, to a poetic judgment of images;
- Figurative-associative tendency, characterized by the use of expressive means of fine arts. Since 2000-s a gradual shift of the accent from the representational to the associative line of creative judgment of reality is observed;
- philosophical – allegorical tendency, distinguished by its semantic fullness and use of forms and techniques of the contemporary art.

The creativity of the Belarusian applied-arts artists has a number of the common characteristic features: experimental nature of creativity, high level mastership, link with traditions. The majority of arts and crafts works created at the turn of the XX-XXI centuries are an essential contribution to the development of the Belarusian culture. It allows speaking about a successful development at the present stage of vocational school of the Belarusian arts and crafts (*Ушакова, 2011*).

Conclusion

The Belarusian arts and crafts are the active participant in process of the interaction between art cultures. To the main forms of the international cooperation belong: exhibitions, symposiums, biennial, plein-air, and also Internet. On the whole, the most fruitful is the interaction between the Belarusian arts and crafts and the art of neighbouring countries (Latvia, Poland, Ukraine, Russia, Lithuania), countries of Western Europe (Germany, France), the countries of the Far East (Japan, China). It has a form of a dialogue based on mutual enrichment by preserving features of national art culture. The dialogue nature of this interaction promotes progress of all national components of modern arts and crafts, including that of Belarus.

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