

ethnographers in the XIX – the beginning of the XXth centuries [5, p. 19]. The outward appearance of the subjects is conditioned by ancient mythological views. Thus, toys looking like birds are connected with calendar agricultural celebrations. Things made of pastry, clay, wood; depicting birds were devoted to the beginning of agricultural season. One of the most popular was the image of a cock, connected with solar (sun) cult. Its images can be found in national embroidery. This fact gives evidence of sacredness of the bird [4, p. 91].

The next subject of Belarusian national folk toy – a ram – is very popular in toy-making. The reason of such popularity is unknown, for national folklore frequently mentions a he-gout. It is one of sacred animals of Belarusian folk. But perhaps the image of a he-gout in national folk toy was replaced by more decorative image of a ram due to its peculiarities – curled horns and wool. But it may be so that its popularity was connected with the tradition of autumn shearing that was a peculiar ritual holiday. A ram could be depicted because in many rituals its fell was used as a symbol of fertility, wealth and prosperity.

To the mentioned subjects one should add the image of a bear. The character belongs to popular folk arts; its origin is being linked with totemic times. In national folk tales it usually acts as a half-animal – half-human [1, p. 127].

A peculiar group is presented by images bearing anthropomorphic character: a doll and a horseman. Exactly in these images one can feel the influence of time, way of life and taste, though the origin of the images is also connected with mythology and agricultural rituals [2, p. 7].

The subject of a horse or a half-horse – half-bird is undoubtedly linked with solar cult.

It is hard to reveal the meaning of the symbol of egg in the toy; it is likely to symbolize life, the symbol of arrangement of the world. It is the most archaic of the toys.

Here is far from full review of Belarusian national folk toy. Interest that emerges to this kind of art emphasizes its urgency and multifacetedness. In spite of multitude of research works devoted to the problems connected with the development of a toy production of neighbouring nations, the toy in Belarus remains in many respects uninvestigated. The necessity of its study is conditioned by the fact that until today Belarusian craftsmen that keep to national traditions still work.

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ARTISTIC AND TECHNOLOGICAL FEATURES OF MODERN UKRAINIAN CERAMICS

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The article considers the artistic and technological features of modern production of ceramics in Ukraine, their relationship with the traditions of folk ceramic art and young generation of artists that save, cultivate and popularize ceramics as a kind of high-Ukrainian art.

The term “ceramic” refers to all kinds of products made of clay. Depending on the primary raw materials, manufacturing techniques, methods and techniques of decoration we can receive terracotta, majolica, faience, porcelain. Each of these types of ceramics has its own characteristics that affect the appearance and application areas.

Of course, the modern Ukrainian ceramic art is based on the traditions of folk pottery. In these historical cells as Opishnya, Kosiv, Bubnivka, Dybentsi, Havarechchyna and others modern masters continue to use the techniques, motifs, compositional devices, even color combinations that were used in these regions since ancient times. Among modern pottery the special place is occupied by those, which reproduce folk forms, decorative

patterns, modelling, decorating exactly. Modern masters the same as once create the things of utilitarian character on a potter's wheel or by the method of the hand modelling.

A variety of pots, jugs, pumpkin, makitras, dishes, plates, kumanets, etc. are decorated with traditional techniques of painting, drawing ornament with paint or stack, modelled details, glossing and smoking. Among the pictures that they put on ceramic tableware, similarly use the free spots of different colors, stylized animals (lions, horses, deer, snakes, wolves, mythical creatures), fish or birds, floral ornament or the technique of painting on clay such as "flyandrivka" – the authentic Ukrainian technique of painting which enables to create an unique picture indeed. There are several stages in "flyandrivka": "braid", "chicken tail", "tochkuvannya", "wave", "bezkinetnyk" (Fig. 1, 2).



Fig. 1. Yuri Mirko, 2013 year



Fig. 2. Vyacheslav Odarchenko, 2013 year

Alongside with tableware, masters of ceramic art create a pottery clay sculpture, «animals-lemvik», candlesticks, dolls, whole genre compositions, various tiles and decorative pictures. A monumental ceramic sculpture also develops actively (different elements of architectural decoration – friezes, cornices, columns, rosettes and more). All of this presents artistic ceramics. In the modern art such products have their importance alongside with the masterpieces of classical sculpture, paintings, drawings and other fine arts [1].

Variety of shapes, manufacturing techniques, materials and techniques of modern decorating ceramics can be observed every year at various festivals, symposiums, exhibitions devoted to this art form. In scale they range from small, within a city, to the artistic events of national importance in Ukrainian ceramics. The purpose of these measures is to identify and show the achievements of modern Ukrainian artists, potters and ceramic artists, promoting creation of artists and their works, the development of Ukrainian pottery traditions, revealing the current state and trends in the art of ceramics in Ukraine, the creative growth of artists, exchange of experience between artists of different artistic directions, schools and others like that [5].

It should be mentioned that in recent years the number of private workshops of ceramics has been growing rapidly. The young artists implement the boldest ideas, modernize existing traditions, cherish their own unique style, use a completely unexpected in art pottery shapes and materials, combine folk art with innovative ideas.

But we shouldn't confuse folk and art pottery. An art critic and scholar Ostap Hanko stated that naturally emergence of new forms of folk art is the transformation of old into new forms. And as an example he named the monumental sculpture of Vasyl Omelyanenko "The Ukrainian lion with two heads". The subtle styling is very important in this transformation, without losing features of folk art. But alongside with such new folk ceramics there is modern artistic which save traditional technologies and materials, but use absolutely new forms and compositional techniques [5].

Names of Oleh Perec, Serhij Zhuravlev, Mykola Varvansky, Nina Dubinka, Inna Gurzhiy, Ulyana Yaroshevich, Olga Bezpalkiv and many others are well-known in the area of the modern Ukrainian ceramic art. Ceramics also involved whole families, for example in Poltava region they are Loboychenky, Gromovu, Shkurpela, Shramkiv and other talented masters [2, 3].

At the present stage of development of Ukrainian art ceramics, we can say that traditions of manufacture of ceramic products, technologies and methods of decoration are widely used by masters even nowadays. However, there are new forms, which are based not on the utilitarian use, but on especially artistic qualities of ceramics. There is a revival and promotion of handicrafts, various exhibitions, symposiums which are instrumental in this purpose, are conducted.

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THE INTERPRETATION OF THE ARCHITECTURAL HERITAGE OF JOHANN CHRISTOPH GLAUBITZ IN WORKS BY BELARUSIAN, POLISH AND LITHUNIAN RESEARCHERS

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Johann Christoph Glaubitz is considered to be one of the most famous names in the architecture of the Grand Duchy of Lithuania of the 18th century and one of the founders of the so-called "Vilnius Baroque". The architectural heritage of J.C.Glaubitz has been variously interpreted in Belarusian, Polish and Lithuanian historiography. An analysis of these research materials allows to evaluate it most adequately.

Johann Christoph Glaubitz (about 1700 – 1767), a German by descent and a Lutheran by denomination, played an important role in the architecture of the Grand Duchy of Lithuania. According to his projects, during the 1730 – 1760s, a lot of churches of various denominations were restored and built in the style of Vilnius Baroque not only in Vilnius, but also at the periphery of the GDL. The architectural heritage of J.C.Glaubitz has been discovered gradually, through archival searches and stylistic analysis, and it still raises many questions.

Task formulation

The aim of this article is to summarize the experience gained so far in the interpretation of the architectural heritage of J.C. Glaubitz in Belarusian, Polish, Lithuanian historiography.

The tasks are as follows:

- 1) To trace how the architectural heritage of J.C. Glaubitz was interpreted in works by Belarusian, Polish and Lithuanian researchers;
- 2) On the basis of this, to present the most appropriate list of works by the architect;
- 3) To outline some problems and prospects in the investigation of Glaubitz's heritage at the current stage.

Results and their discussion

A serious attention to the heritage of J.C. Glaubitz was first paid together with the initial attempts of interpretation of the Vilnius Baroque phenomenon. This term was formulated and developed in the 1930s by Polish art historians who tried to determine the Late Baroque architecture of the former Grand Duchy of Lithuania. In 1937, there was issued a monograph by S. Lorentz entitled "Johann Christoph Glaubitz, a Vilnius Architect of the 18th Century" (Polish: "Jan Krzysztof Glaubitz, architekt wileński XVIII w.") [0]. This work contains much biographical material and provides the first, though incomplete, list of the architect's works. It should be noted that at the same time, in the interwar period, the issues of Vilnius Baroque were not investigated in BSSR.

After World War II, the most detailed and meaningful research on Glaubitz's heritage was conducted by S. Lorentz and V. Drema. They were close friends and repeatedly noted the need for a new monograph about J.C. Glaubitz, but finally implemented this idea only partially in their monographs of related or broader themes.