

Development of The Arts in China and Belarus in the Context of State Policy

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Abstract: In the history of international relations, cooperation in the field of art is closely connected with the foreign policy aspect of the development of interstate relations. As Belarusian-Chinese interaction deepens, the cultural factor has become one of the important aspects influencing bilateral relations. This article notes that over the 30 years since the establishment of diplomatic relations between Belarus and China, cultural cooperation has gone through different periods. The history of the development of contacts in the field of art between the two countries is examined, the achievements and current problems faced by both countries in this area are analyzed. An example of cooperation between Belarus and China in the field of art represented by the National Gallery of Belarus and the National Art Museum of China is noted.

Keywords: Cooperation between Belarus and China in the Field of Art; Public Policy; The National Gallery of Belarus; The National Art Museum of China.

1. Introduction

Since the establishment of diplomatic relations 31 years ago, China-Belarus relations have continuously improved and improved, and comprehensive cooperation has been steadily developed [1]. In September 2023, during the Samarkand Summit of the Shanghai Cooperation Organization, the two heads of state jointly announced that China and Belarus would upgrade their relations to an all-weather comprehensive strategic partnership, achieving a historic leap in relations between the two countries.

The joint construction of the Belt and Road creates mutually beneficial and win-win results.

In recent years, China and Belarus have continued to develop their high-quality cooperation through the Belt and Road Initiative, effectively promoting the healthy and stable development of relations between the two countries in the fields of politics, economics, culture, art, etc.

2. State Regulation of the Arts in Belarus and China

There is no universally accepted definition of art, and concepts continue to change over time. Within the framework of Marxist theory, art is, first of all, a social phenomenon and a social thing, belonging to the superstructure of social ideology, actively understanding the world in its own way[2]. In ancient Chinese and Western societies, the word “art” referred to various technical activities. This technology represents a unique form of practical production, guided by human moral goals and based on correct, rational and true knowledge of things[3]. In ancient times, Belarusian art reflected the surrounding world, had a syncretic character and combined several functions: aesthetic, religious, utilitarian.

The popular concept of art now adopts a European classification from the 18th century, which uses the category “beauty” to govern all categories related to activities such as painting, sculpture, architecture, poetry, music, dance, etc. [4]. Considering the concept of art throughout history, we can come to the conclusion that art has technical, aesthetic and

formal characteristics [5]. From the point of view of objects of art, the subject of artistic creativity is the artist, the recipients are people of all walks of life, the objects of artistic expression are society and nature, and the results of artistic creative activity are works of art [6].

Let's consider the features of management and control over the sphere of art in the Republic of Belarus and the People's Republic of China (see Table 1 below).

Table 1. Development of art in Belarus and China in the context of state policy

	Belarus	China
The main body of state administration of art	Ministry of Culture	Ministry of Culture and Tourism
Laws governing the arts	Code of the Republic of Belarus on Culture; Law of the Republic of Belarus of May 17, 2011 N 262-Z “On Copyright and Related Rights”; Resolution of the Council of Ministers of the Republic of Belarus dated June 22, 2022 N 401 “On the register of organizers of cultural and entertainment events”, etc.	“Notice of the Ministry of Culture on Strengthening the Management of the Art Market”; “Regulations on the management of traditional arts and crafts”; Constitution, etc.

Belarus is an important country on the Eurasian continent. Its people are generally highly educated, its cultural activities continue to develop, and it enjoys a certain reputation in the world. This is a country with a rich cultural and civilizational heritage. Since the establishment of diplomatic relations between China and Belarus about 30 years ago, cultural exchanges between the two countries have been steadily developing step by step [7]. Especially in 2013, when Chinese President Xi Jinping and Belarusian President Lukashenko jointly decided to upgrade the level of relations between the two countries to a comprehensive strategic partnership, cultural exchanges and cooperation between China and

Belarus have made great progress [8].

3. Literature References

The theoretical and methodological basis of the research is the scientists Jing Hao, Shi-tao, Yang Jing-tseng, V.V. Avdeeva, M. Alekseeva, G. Wölfflin and others.

The first Chinese and foreign studies in the field of contemporary art of the People's Republic of China saw the light of day in the 90s of the last century [10]. (It is worth mentioning here the work of a group of authors led by Mr. Lu Peng I, "The History of Contemporary Art of China: 1979-1989," edited by him in 2000, "The History of Contemporary Art of China 1990-1999," and published by him in 2007. The monograph "History of Chinese Art in the 20th Century," "the first theoretical work that systematically describes and analyzes the artistic process in China in the 20th century," effectively sets out "the art of the 80s as part of the general movement for the emancipation of consciousness and the art of the 90s." x, striving to join the "current of globalization".

Monograph "History of Contemporary Chinese Art: 1979-1989" provides an excellent factual account of contemporary art in China from 1979 to 1989. This period from 1979 to 1989 passed for the Chinese people under the sign of the decisions of the Third Plenum of the 11th CPC Central Committee and became a decade of outstanding achievements achieved through the policy of reform and opening up. This monograph contains a large amount of illustrative material and written sources related to both artistic communities and individual artists [9].

Monograph "History of Contemporary Art in China: 1990-1999" is a deep and original presentation of the ideology, language, stylistics and historical transformations of art in mainland China in the last decade of the 20th century from the point of view of a descriptive approach. This monograph is largely a work on the history of art with a sociological orientation. "The author of the monograph explored various factors of a political, economic, social and cultural nature that contributed to the emergence and development of art in the 90s. At the same time, along with a description of the history of this period, he gave a deep perspective disclosure of a number of historical, philosophical and social issues".

In this monograph, readers will be able to view the transitional state of art characteristic of the period of the late 80s - 90s, as well as the fundamental trends of new artistic phenomena. The author describes in detail the events of artistic life in new directions such as "New Generation" and cynical realism, pop art, women's art, vulgar art, and in such areas of conceptual art as installation, VIDEO ART, conceptual photography, talks about the main artistic works related to these directions, and also gives an idea of the most characteristic (typical) moments of their ideology.

A well-known theorist and critic, Mr. Gao Minglu, who, in collaboration with other authors, published the book "The History of Modern Chinese Art 1985-1986" in 1991, which became the first separate study of modern art since 1949. Starting from historical and philosophical theoretical premises, the authors summarized and analyzed trends in the fine arts, various groupings of artists, styles and works for the period from the end of the "cultural revolution" to the mid-80s. The development of the fine arts of China was especially carefully commented on and analyzed in 1985-1986.

This book talks about important artistic events, Chinese artists, artists' works and art movements in 1985-1986, especially the development of art movements, and also

analyzes the description of art in these two years. This book is written with a clear system, strict composition, and contains many exquisite color illustrations.

"Chinese Avant-Garde Art" was published in 1997, and "Separate Methods, Separate Modernity" and "The Wall—The History and Limits of Contemporary Chinese Art" have recently appeared. In "The Wall" the author analyzes contemporary Chinese art based on modern approaches. "The author makes an attempt to combine modernist research and work on art history, emphasizing the specificity of the "integrity" of Chinese modernity. Moreover, using the differential nature of Chinese modernist art as a methodology, and relying on the spatial concept of "The Wall," he analyzes how Chinese modernity, as a kind of spatial consciousness, continuously constructs the history and boundaries of modern Chinese art. The book touches on many important issues related to the study of contemporary art in China, for example: how the Chinese avant-garde gets along in the complex space of the dual system; how traditional symbols are appropriated by the contemporary art space. how, under the pressure of global culture, there is a collision (recognition) of the phenomena of "borderline man" culture and "feminine art", etc."

4. Cooperation between Belarus and China in the Field of Art

4.1. Stages of Formation and Development of Cooperation between Belarus and China in the Field of Art

The continuous improvement of political mutual trust between China and Belarus has created the necessary conditions for cultural cooperation between the two countries, and the continuous expansion and deepening of cultural cooperation relations has further strengthened the basis for deepening mutual understanding and strengthening friendship between the two countries and their countries. peoples. Belarus President Lukashenko recently said that cultural exchanges and cooperation between China and Belarus have become the basis of bilateral relations.

Today, with the rapid development of globalization, cultural cooperation plays an increasingly important role as a bridge and connection to improve mutual understanding and develop relationships. The governments of China and Belarus have always attached great importance to the development of culture. As part of the China-Belarus Comprehensive Strategic Partnership Development Plan (2014-2018), the two governments established a cooperation committee in 2017 and established a subcommittee on culture under this committee. Cultural exchanges and cooperation between the two countries have strong institutional guarantees.

Cultural exchanges between China and Belarus are comprehensive. In addition to traditional areas, new areas have emerged, such as press and publishing, cinema and television, and sports, demonstrating the enormous potential for cooperation. The cultural departments of the two countries are no longer limited to holding general cultural and entertainment events, but are paying more attention to the content of the events, striving for resonance and recognition through humanistic ideological research and civilized dialogue, as well as deepening mutual understanding and recognition.

For example, a large-scale cultural exchange event abroad,

sponsored by the Chinese Ministry of Culture, “Happy Spring Festival” is being held in Belarus for the first time. The various cultural performances and entertainment events of the Chinese Civilization Spring Festival attracted the attention and participation of local residents. Former Minister of Culture of Belarus Boris Svetlov noted that after the New Year and before the arrival of spring in March of each year, a cultural off-season begins in Belarus, and the Spring Festival events organized by Chinese friends enriched the Belarusian culture and art market and shared the joy of the Chinese Spring Festival.

In 2014, cultural exchange events between the two countries included the holding of the International Round Table of Cultural Dialogue, academic exchanges of Belarusian sinologists in China, the trip of the director of the Museum of the History of the Patriotic War to China to participate in an international seminar, and the National Palace Museum of China signed an agreement with the National Art Museum of Belarus Agreement on inter-museum exchange.

2015 is an important year for China and Belarus to comprehensively deepen cultural exchanges and cooperation. In addition to the Spring Festival events, China also took part in the Minsk International Book Fair for the first time as a guest country. China organized a large delegation of 79 people, including publishers and writers, and brought over 5,000 beautiful Chinese books. As part of the book fair, 35 cultural events were held, including meetings of Chinese and Belarusian writers and seminars on literary translation. The two countries also signed a “Memorandum of Understanding on the Classical Literature Translation Project between China and Belarus,” according to which China and Belarus will translate and publish dozens of each other’s works between 2020 and 2025.

In 2024, the first meeting of the intergovernmental subcommittee on culture of the two countries will take place, which will comprehensively plan cultural exchanges and cooperation between the two countries. According to the memorandum of understanding signed by the ministries of culture of the two countries, the signing of an agreement on the establishment of cultural centers in each other will be accelerated this year and the construction of cultural centers will be encouraged.

4.2. The Impact of “One Belt, One Road” on Cooperation between Belarus and China in the Field of Art

Through the creation of the Silk Road Economic Belt, China and Belarus will continue to exploit the potential of cultural cooperation and allow culture and art, together with economics and trade, to become the wings of the China-Belarus comprehensive strategic partnership.

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The National Art Museum of China and the National Art Museum of Belarus collaborated with each other. After two years of careful preparation, art exhibitions are constantly taking place here. For the first time in history, the collection of the National Art Museum of Belarus was presented and was moved to the hall of the National Art Museum of China.

The National Gallery of Belarus has important art

collections ranging from ancient icons to modern styles. The exhibition on January 20, 2023 featured a total of 57 beautiful oil paintings spanning the period from the 19th century to the present day, including portraits, landscapes, still lifes and genre works. paintings. Works from different historical periods, different genres and different styles basically connect a clear thread in the development of Belarusian art, showing us the pure land and sky of Belarus, the peaceful and free life of the local people, their desire for beauty.

First of all, the exhibition presented works by Russian traveler painting masters, known and loved by the Chinese people, immersed in the cultural memory and emotions of the Chinese people, such as: Repin, Levitan, Shishkin, Nestor, etc. Wonderful works by representatives of art and others with magnificent realism interpret the great soul of the Russian people. Their works are considered the universal heritage of mankind and are held in high esteem in the National Gallery of Belarus.

Since the middle of the 19th century, Belarusian art has been developing within the framework of the Russian artistic system. Khrutsky, Biryulya, Zhukovsky and others successively appear in the picturesque world. The exhibition presents Khrutsky’s paintings “Rose and Roses”, “Fruit” and “Portrait of the Artist”. Man”, “Early Spring” and “Winter Day” by Bilyuli, “Spring Evening” and “Christmas Eve” by Zhukovsky, etc. The painting style is simple and deep, and there is poetry in the calm. Shows deep understanding and heredity. Russian artistic traditions. The Belarusian national art school began to take shape in the second half of the twentieth century. Belarusian artists, represented by Danzger and Gugel, penetrated into the soil of folk life, deeply explored their own national cultural traditions, and sang the poetry of nature and beauty. human nature. Especially after the declaration of independence of the Republic of Belarus in 1991, Belarusian art began to take the path of self-renewal and cultural roots. The artist's worldview is broader. On the one hand, he absorbs the influence of Western modernism and freely explores various forms of expression other than realism. On the other hand, he draws food from national and popular resources, creating such works as “Give Me the Moon” and others [11].

2023 marks the 31st anniversary of the establishment of diplomatic relations between China and Belarus [12]. Cultural exchanges and cooperation between the two countries are developing rapidly in various areas. The Republic of Belarus, as an important hub country of the Belt and Road Initiative, is one of the gateways of the Silk Road Economic Belt to Europe. Currently, under the Belt and Road Initiative, the two countries have joined forces to implement broad cooperation in the field of culture. Close exchanges between art galleries, museums and libraries of the two countries have created deep cultural ties between the two countries and strengthened the friendship between the two peoples. This exhibition is an important result of the implementation of a cooperation agreement between the National Art Museum of China and the National Art Museum of Belarus. It embodies the sincere friendship between the two national art galleries. Through this exhibition we will enter the world of Belarusian art, and through the art of the heart and the heart, the Exchange will surely cause a wider resonance.

4.3. An Example of Cooperation between Belarus and China in the Field of Art

2017 marks the 25th anniversary of the establishment of

diplomatic relations between Belarus and the People's Republic of China. On the occasion of the 25th anniversary of the establishment of diplomatic relations between China and Belarus [13], a series of cultural celebrations will be held, including performances by outstanding theater groups, concerts, various exhibitions and landscape painting exhibitions, to better promote cultural and artistic development.

Currently, the National Gallery of Belarus and the National Art Museum of China are jointly organizing an exhibition of the exquisite collections of the National Gallery of Belarus. The event will provide the Chinese with the opportunity to appreciate the works of outstanding Russian and Belarusian artists and understand the traditions and modern development of Belarusian art. The exhibition will feature 57 masterpieces from the collection of the National Gallery of Belarus of the 19th-20th centuries [1].

The boutique exhibition brings together works of art from different periods, traditions and styles. The exhibition presents to the viewer representative works of classical Russian art (Rebin, Levitan, Shishkin, Kramskoy, Serov, Kustodiev); works of classics of Belarusian art of the 19th-20th centuries (Lusky, Byarnitsky Biryuli, Zhukovsky, Vashenok, Danzger, Glomyk, Maslenikov, Koshank, Sherie Mashenk); works of representatives of modern Belarusian art (Tovshchik, Sumalev, Shkalupo, Kasakov, Balakhtkov, Kostyushenko, etc.).

The exhibition opens with classical Russian artists of the 19th - early 20th centuries - Kramskoy, Repin, Levitan, Makovsky, Nesterov, Kustodiev, Serov. Each of the above artists made a great contribution to the development of Russian art and even European art. Repin was an excellent portrait painter ("Portrait of Fredericks") and a genre painter ("Before the Statue"). Repin knows how to perfectly convey the characteristics of things. In addition to Repin, first-class portrait painters are Kramskoy, Makovsky and Kustoteev. Shishkin ("Pine Forest", 1886; "Burdock Leaves (Sketch)", late 1880s), Levitan ("Blossoming Apple Tree", 1896; "Alps (Sketch)", 1897) can be described as the founder of the Russian language. realistic landscape painting. Serov's work is characterized by freedom and artistic virtuosity ("Crimean Court (Sketch)", 1893). The images presented in Nesterov's works explain people and the world more symbolically than realistically (Sisters, 1915).

Belarus was part of the Russian Empire from the end of the 18th century. Therefore, Belarusian artists of the 19th century followed the development of Russian art and began to create their own works based on Russian art. Thus, Khrutsky, an outstanding Belarusian still life artist, received his art education in St. Petersburg. Some of his works presented at this exhibition ("Rose and Fruit", 1839; "Still Life. Flowers and Fruit", 1839; "Flowers and Fruit", 1840), on the one hand, give us realistic images of flowers and fruits, with on the other hand, presenting its ornamental and decorative qualities; In addition, the excellent landscape painter Yasnovsky ("Stones," 1879) and the genre painter Silvanovich ("Soldiers and Youths," 1866) received an artistic education in St. Petersburg.

Famous Belarusian landscape artists of the 19th-20th centuries Zhukovsky ("The Last Snow", 1896; "Spring Evening", 1900s) and Berenitsky Birulya ("March", "Twilight", 1903; "Winter Day", 1905; "Spring"), 1912; "Forest River", 1920; "Blue Spring", 1952) also received an art education in Russia (Moscow). It is worth emphasizing that in addition to landscape painting, Zhukovsky was also

actively involved in interior design ("Christmas Eve" ("Christmas tree in the house") and still life ("Still Life", 1916-1917).

Next, we will look at works of Belarusian art of the second half of the twentieth century. Works from this period form a significant part of the collection of the National Gallery of Belarus, numbering more than 15,000 paintings. This exhibition mainly presents the works of a group of artists of modern times, the founders of the Belarusian national art school: Vashenko, Danzger, Gromyk, Maslennikov, Sheremashenko, A. Khremchik.

The art of the 1950s and 1960s mainly depicted the peaceful life of ordinary people, their free and cheerful work life. Post-war life is represented in Gugel's works *The Dreamer* (1957) and Danzger's *The Porch* (1957). In Danziger's "Streets of the New City" (1960), we create an image of Minsk, reborn after the war.

The 1960s became the heyday of many famous Belarusian landscape painters. In the following works one can feel the love for the Motherland, a sentimental mood, an outstanding ability to color and deep psychological characterization in the depiction of ordinary phenomena of life: Tsvilko ("River Pripyat", 1963), Maas Lennikov ("Motherland Belarus", 1973), Gromyk ("August", 1971), Balakhtkov ("Seedlings", 1963), Katkov ("Bridge", 1966), Danelia ("Silver Autumn", 1977), Baranovsky ("Silent Winter", 2004).

Shchermashenko's works were outstanding in Belarusian painting of the 1960s. He was the first post-war artist to pay attention to the Belarusian national cultural tradition, the peculiarity of which is emphasized in "Portrait of Mr. G. Shirma" (1968), a work characterized by flatness and decorativeness.

The socio-political reforms of the late twentieth century and the declaration of independence of the Republic of Belarus in 1991 marked the transition of the development of art in our country to a new stage. The process of social change led to the transformation of a single artistic and aesthetic concept of socialist realism into diverse artistic concepts, movements, genres, forms and individual styles.

The plastic arts of this period reflected modern spiritual and moral tasks, the most important of which was the issue of national cultural identity and self-understanding in culture. Against this background, many Belarusian artists began to become interested in ancient Belarusian traditions, focusing on the origins of the Belarusian nation. Artists draw inspiration from national cultural traditions, folk customs, mythological and poetic heritage, and begin to show a keen interest in folk art materials, including various traditional holidays, legends, sayings and fables. This feature is clearly reflected in Sereshchuk's films "Foreign Guest" (1991) and Kostyushenko's "Give Me the Moon" (2007).

Shkalupo's "Alone" (2005) and Kasakova's "Belarus" (2002) demonstrate new views of reality based on photorealism, as well as the ability to realistically record the passage of time. It may also have metaphysical characteristics. In his work "Old Town" (1993), Tovchik established a unique resonance of culture and time, uniting past and future, combining portraiture with the cityscape.

Regardless of whether they are the older or younger generation of Belarusian artists, their work is closely connected with the country and the life of the people. In addition, Belarusian art is currently influenced by philosophical thoughts, aesthetic concepts and various schools from around the world. Belarusian art, purely

narrative and thematic, is gradually evolving into symbolic and metaphorical art. Thus, the work is concerned not only with physical reality visible to the naked eye, but also with cultural reality, cultural landmarks and symbolic spaces.

The works of Belarusian artists presented at the “Exhibition of Collections of the National Gallery of Belarus” convey to the viewer the unique tones, rich spiritual world and emotional world of Belarusian plastic art, and also demonstrate the heritage and uniqueness of the great tradition of Belarusian art. National culture.

5. Conclusion

The Republic of Belarus, as an important hub country of the Belt and Road Initiative, is one of the gateways of the Silk Road Economic Belt to Europe. Currently, under the Belt and Road Initiative, the two countries have joined forces to implement broad cooperation in the field of culture. Close exchanges between art galleries, museums and libraries of the two countries have created deep cultural ties between the two countries and strengthened the friendship between the two peoples. The exhibitions are an important result of the implementation of the cooperation agreement between the National Art Museum of China and the National Art Museum of Belarus. The art event embodies the sincere friendship between the two national art galleries. Thanks to Belarusian-Chinese exhibitions, we are entering the world of Belarusian and Chinese art.

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