

XVIII

COMPOSITIONAL AND STYLISTIC FEATURES OF ILLUSIONISTIC UNIATIC ALTARS OF BELARUS OF THE SECOND HALF OF THE XVIII CENTURY

XVIII

Abstract: The architecture of the Uniate altars in the second half of the 18th century was represented by all the variety of techniques of illusionist painting, spread thanks to the influence of the Catholic art of the Grand Duchy of Lithuania. They included trompley altars, altars imitating the manufacture of expensive marble, perspectival altars. The latter, as the highest manifestation of the mastery of illusionist painting of the Baroque due to the complexity of the transfer of three-dimensional space on the plane of the wall, were performed by the artist Kazimir Antoshevsky, the basilian monks Shashalevich and Aureli Pulatytsky with the help of treatises of the Italian masters.

Key words: architecture of Uniate altars, trompley altars, imitation of marble, perspectival altars, baroque painting.

XVIII

. [1, . 91],

[2, . 13]

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[3, . 1 ()].

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» [5, . 3].

[6, . 3].

[7, . 2].

[7, . 13].

[8, . 36].

[9, . 1-3],

[10, . 223].

[11, . 2-6]

[10, . 340].

[6, . 5].

XVIII .

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[13], . [14, . 111].

XVIII . [15, . 166].

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XVII .

ALTAR FOR THE WONDERFUL ICON IN THE CHURCH OF CARMELITE IN BELYNICHI

XVII .

Annotation. The production of interior items primarily reflected the tastes and financial capabilities of the customer. Depending on this, style preferences appears in architecture. In the first half of the 17th century. in the Belarusian lands, the mannerism style became widespread in the architectural