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Daugavpils Universitātē docētāju un studējošo zinātniskās konferences notiek kopš 1958. gada. Konferencēm ir starpdisciplinārs raksturs un tajās piedalās gan studējošie, gan docētāji, gan arī ievērojami zinātnieki no dažādām pasaules valstīm. Daugavpils Universitātes 61. starptautiskās zinātniskās konferences pētījumu tematika bija ļoti plaša – eksaktās, humanitārās, izglītības, mākslas un sociālo zinātņu jomās.

Zinātnisko rakstu krājumā ***Daugavpils Universitātes 61. starptautiskās zinātniskās konferences rakstu krājums = Proceedings of the 61st International Scientific Conference of Daugavpils University*** apkopoti 2019. gada 11.–12. aprīlī konferencē prezentētie materiāli.

Daugavpils Universitātes 61. starptautiskās zinātniskās konferences rakstu krājums tiek publicēts 3 daļās: A. daļa. *Dabaszinātnes*; B. daļa. *Sociālās zinātnes*; C. daļa. *Humanitārās zinātnes*.

The annual scientific conferences at Daugavpils University have been organized since 1958. The themes of research presented at the conferences cover all spheres of life. Due to the facts that the conference was of interdisciplinary character and that its participants were students and outstanding scientists from different countries, the subjects of scientific investigations were very varied – in the domains of exact sciences, the humanities, education, art and social sciences.

The results of scientific investigations presented during the conference are collected in the collection of scientific articles ***Proceedings of the 61st International Scientific Conference of Daugavpils University.***

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RED COLLABORATIONISM: MYTH OR REALITY. COLLABORATIONISM AND ALLIANCE AFFILIATION IN WORLD WAR II

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Abstract

Red collaborationism: myth or reality. Collaborationism and alliance affiliation in World War II

Key words: *collaborationism, collaboration, German occupation, Vichy regime, state alliance affiliation, national alliance affiliation*

The issue of collaborationism is particularly pointed in Eastern European countries. In the academic environment the question of whether to consider the subsequent cooperation with the Soviet authorities and especially the law enforcement agencies to be collaborationism is still keenly debated. The ambivalence of the attitude toward the collaboration of the Soviet times contributed to the emergence of the glorification of collaborationism of the times of the German occupation. The goal of this article is the assessment of the existing terminology of "collaborationism" and "collaboration" by the respective criteria. The article provides an analysis of the German occupation. The methodological basis of this research is constructed on the basic principles of modern historical science: historicism and scientific objectivity, as well as the general scientific methods: analysis and synthesis. The author draws a conclusion that the terms "collaborationism", "collaboration", "collaborator" comprise assessment out of a historical context without motivation of the involved persons in a concrete historical situation and significantly distort reconstruction of historical events. The author considers necessary carefully to verify the concept "collaboration". The scientific novelty of this research is defined by its introduction into scientific circulation the new term's "Red collaborationism" and "Alliance affiliation" as a form of cooperation during World War II, as well as the conclusions that the USSR was an empire of the "Mongolian type" and the actual occupation of Latvia took place on June 17, 1940, followed by the annexation and incorporation, which created the possibility of challenging the fact of occupation itself.

Kopsavilkums

Sarkanais kolaboracionisms: mīts vai realitāte. Kolaboracionisms un sabiedrotie Otrā Pasaules karā

Atslēgvārdi: *kolaboracionisms, kolaborācija, vācu okupācija, Višī režīms, valsts sabiedrotība, tautas sabiedrotība*

Kolaboracionisma problēma īpaši aktuāla ir Austrumeiropas valstīs. Akadēmiskajās aprindās joprojām asi tiek diskutēts jautājums par to, vai kolaboracionismu uzskatīt par sekojošo sadarbību ar padomju varas institūcijām, īpaši tiesībsargājošām institūcijām. Padomju laiku dubultā attieksme pret kolaboracionismu veicināja vācu okupācijas laiku kolaboracionisma glorifikācijai. Šī raksta mērķis ir esošo "kolaboracionisms" un "kolaborācija" terminoloģijas novērtējums pēc attiecīgiem kritērijiem, izanalizējot vācu okupāciju un sadarbības formas ar okupācijas varu. Šī pētījuma metodoloģiskā bāze veidota uz mūsdienu vēstures zinātnes pamatprincipiem: historisma un zinātniskās objektivitātes, kā arī vispārīgām zinātnes metodēm: analīzes un sintēzes. Autors izdara secinājumu, ka termini "kolaborācija", "kolaboracionisms", "kolaborants" ietver novērtējumus ārpus vēsturiskā konteksta, neņemot vērā iesaistīto personu motivāciju konkrētā vēsturiskā situācijā, tādējādi būtiski izkropļojot vēsturisko notikumu rekonstrukciju. Autors uzskata par nepieciešamu rūpīgi verificēt jēdzienu "kolaborācija". Pētījuma zinātniskā novitāte tiek noteikta, ieviešot zinātniskā apritē jaunus terminus "Sarkanais kolaboracionisms" un "sabiedrotība" kā sadarbības formas ar okupācijas varu Otrā pasaules kara laikā, kā arī secinājumu par to, ka PSRS bija "mongoļu tipa" impērija un faktiskā Latvijas okupācija notika 1940. gada 17. jūnijā ar turpmāko aneksiju un inkorporāciju, kas rezultātā radīja iespēju apstrīdēt pašu okupācijas faktu.

Introduction

Historical analogies, often similar in their form and situation, but having different internal content, are difficult to be used to assess collaboration in Europe during the Second World War.

The political strategy, which in modern realities is evaluated as a betrayal of national interests, in the historical context shows that those who embody this strategy are often guided not by the sympathies for opportunism or ideological sympathies for the invaders, but by the pragmatic considerations in the way they understand it in the respective situation.

It also often provokes protests against the use of the term *"collaboration"*, *"collaborator"*, *"collaborationist"*, since it already contains an assessment outside the historical context and does not take into account the motivation of the persons involved in a particular historical situation. But it is the historical assessment that proves that collaborationism is always a crime against the interests of its state and people.

The methodological basis of this research is constructed on the basic principles of modern historical science: historicism and scientific objectivity, as well as the general scientific methods: analysis and synthesis.

Terms and typology

There are various definitions of the term *"collaboration"*, however, the most common of them is the following – collaboration is part of the cooperation of the society of the defeated state with the representatives of the winner's authority (Armstrong 1968: 396).

The term is derived from the French word *collaboration* – complicity, cooperation. Most often, the emergence of the term is associated with the cooperation of the French with the occupiers in Northern France of Prussia occupied in 1871–1873. A new life to this term was given by the defeat of the French Republic during the Second World War, when Marshal Petain called on the French to cooperate with the German occupiers.

Collaboration, already as an academic term, began to relate to cooperation with the Nazis also in other occupied territories with different typologies, using also the sectoral classification approach of the collaboration. Many authors consider political, military, economic, cultural, everyday collaboration, taking into account almost any actions that help to consolidate the occupying power.

There are also other types of classifications which examples can be provided, but the attempts to create a classification of a collaboration that would fully mark all the nuances of cooperation are unsuccessful.

American political scientist Stanley Hoffmann, considering the problem of collaboration on the example of France during the Second World War, proposes to distinguish between collaboration and collaborationism (Hoffmann 1968: 376). He points out that *collaboration* is cooperation between the defeated state and the winner, and it is based on the considerations of the state *(raison d'état*) – to save what can still be saved.

However, in the case of *collaborationism,* we are talking about open voluntary cooperation with the Nazi regime and its imitation. In the understanding of S. Hoffmann, distinguishing between collaboration and collaborationism does not mean at all a division into "good" and "bad" cooperation, since we are talking about a different motivation (Hoffmann 1968: 375–395).

But the processes lie outside of statehood as such. Therefore, many researchers disagree with his opinion. Collaboration itself does not explain anything and the term *"collaboration"*, according to the author of this work, is redundant, since it does not describe real events and actually describes the national alliance observed in the territories of the occupied territories during the Second World War.

Alliance affiliation

The history, reconstruction and interpretation of past events requires thorough and careful attitude to facts. History is the meaning of the present, therefore voluntarism is not allowed here.

Having examined the typology of the concept of *"collaborationism/collaboration",* we were convinced of the rather wide use of these terms and the ambiguity of their application. It should be noted that this term is used to describe complex and ambiguous phenomena in all countries subjected to German occupation. Some researchers attempt to use these terms, describing the events both before and after World War II.

In order to form an opinion on the legality of such a wide application, let us turn to the historical moment of the emergence of the term *"collaborationism"* and what it meant at that time.

After World War I, Europe was everywhere infected with virulent socialist ideology ranging from Bolshevik communism to National Socialism. In 1922, the fascists of Mussolini came to power in Italy, and in 1933, as a result of the democratic will expression of the German people in Germany, the National Socialist Workers' Party, headed by Hitler, came to power.

Socialist ideology covers the entire time interval of the human consciousness – from the decorated past to the unknown, but happy future. The Second World War was caused by the intraspecific ideological struggle for the right to world domination as the only correct theory and practice of the survival of the humankind.

As socialism developed extensively, the war in Europe was inevitable and on May 9, 1940, Germany attacked Holland, Belgium and Luxembourg, defeating the French army without heavy fighting and with minor human and material losses, the Germans occupied the north of the country and at the beginning of June approached Paris.

The French decided to capitulate. The French government was headed by Marshal Henri Philippe Petain, who in his radio address to the French called on them to cooperate with the German occupiers. So, from the mouth of Marshal Petain, the term *"collaboration"* was born. The French government moved to the resort town of Vichy, and in historiography it is called the "Vichy Regime", which possessed all the attributes of the state.

After the war, President Charles de Gaulle created the myth of the mass character of the movement of the Resistance (Molchanov 1973: 88). This gave France a place among the victorious powers, and subsequently a place among the great powers – the founders of the UN, and a permanent seat on the Security Council along with the United States, the USSR, Great Britain and China with the veto power.

The usual consideration of the events of the Second World War in the *"occupation – resistance"* paradigm is generally incorrect. In the whole Europe, except for the Great Britain, there was a civil war with a focus on German national socialism, Anglo-Saxon democracy and Soviet communism.

By the beginning of the Second World War, Europe had been offered the following models of world order:

1) democratic (Anglo-Saxon),
2) national socialistic,
3) Soviet Bolshevist.

Soviet socialism was supra-state, global, so it was extraordinarily attractive because it carried in itself the notion of justice and protection against arbitrariness. The Communist Party, as the bearer of the ideology of justice, was more important than state institutions.

Fascism can be considered a special case of socialism. Having been unable to withstand economic competition, the Soviet supra-state socialism eventually faded away and dissolved itself in December, 1991. In turn, the German National Socialism, that is, socialism for the "full-fledged Aryan" peoples was doomed to confrontation, aggression and defeat.

The manipulative mythology of Nazism (to a lesser extent, fascism) always refers to the archaic ideals of the past. In turn, communism is a reference to the dream of a future proper life. Belonging to one or another ideology turned out to be no less valuable than the nation states. The citizens of the occupied countries faced a choice – who could become an ally. The main division was exactly in the ideological confrontation, in the choice of the system of values.

Europe during the Second World War was fragmentary divided, and Hitler's Germany had much more allies than is commonly believed. War criminals were in other countries. A million people from 15 countries joined the Waffen-SS and fought at the front (Reitlinger 1968: 155–160; 196–206). Therefore, they can be assessed as the allied nations.

But inside the allies there was a competition, too. The British tried to win over the communist Osip Broz Tito, the leader of the Partisan Yugoslav army, which is the dominant force in resisting the occupation of Yugoslavia. More successfully for the US-British allies, the Vichy Regime forces were reoriented. De Gaulle managed to keep the resistance oriented towards the West, although the Left and the Communists made up the majority in the Resistance.

S. Hoffmann, creating his own classification of collaboration, relied on the example of France and the manipulative myth created by the charismatic de Gaulle, where Marshal A. Petten is a traitor, and his call to cooperate with the occupiers is illegitimate. The French in their mass did not cooperate with the occupiers, especially voluntarily. But in fact we are talking about a union state with the Nazi regimes – France and Germany.

An alliance may be between states, but since not every nation has a state structure, it may be a national one. Thus, two types of alliance can be distinguished:

1) State alliance – concluding unions between states based on their common interests;
2) Popular alliance – citizens give preference to one or another ideology, sharing its core values.

Research of Collaborationism in Latvia

In the historiography of Latvia, the problem of collaborationism is divided into two parts – the German and the Soviet one. Most historians define the necessary compulsiveness of the Latvians as a way to the survival of the nation. In the Baltic countries, which experienced two occupations for one year, the use of the definition of *"collaborationism"* as a betrayal of the interests of the state, The Latvian researchers often use the synonym "the interests of the Latvian people".

Latvia and Estonia fell into the zone of the Soviet interests and on August 23, 1939, the Molotov-Ribbentrop agreement was signed on the division of the Eastern European countries into the spheres of influence.

On October 23, 1939, Soviet military bases with more than 20 thousand soldiers were established in Liepaja and Ventspils. And exactly this date can be considered the beginning of the occupation of Latvia. Immediately after the occupation, the process of annexation and incorporation began, in the style of the Mongol Empire, which the USSR was in essence. It was the process of incorporation that created the possibility of challenging the very fact of occupation.

Researchers K. Kangeris and A. Zunda offer a concept that rejects the idea of the Latvians collaborating with the Nazis as voluntarily collaborative people (Zunda 2007: 145; 159–160). According to K. Kangeris, it is necessary to find out the causes of the events and individual motives of actions. It is also necessary to characterize the ethics, norms and the legal system of the society prevailing at this time (Kangeris 2007: 80).

I. Feldmanis in his publications goes even further. He believes that the use of the term *"collaboration"* itself in relation to Latvia is problematic, since the notion of collaboration is not always applicable and does not correspond to characterizing the activities of local residents in the states that have experienced several occupations (Feldmanis 2012: 63–64). The term *"collaboration"* in his opinion can be applied only against those groups of the population that are directed against the Republic of Latvia.

This does not hold water for the following reasons. Firstly, in fact, the Republic of Latvia did not exist from 1940, since the Latvian SSR was proclaimed, which joined the USSR. Secondly, during the years of the German National Socialist occupation, there was no question of restoring an independent Republic of Latvia. Latvia, along with Estonia, Lithuania and Belarus, was included in the Governor-General of Ostland.

It should be mentioned that such a politically biased opinion reduces the massive cooperation of the population of Latvia with the German occupiers, leaving the collaborationists only those Latvians (actually, criminal offenders) who helped the Germans to implement the Holocaust.

Following the public discourse, a comparison is made between the two regimes – Hitler's and Stalin's, and the growing attempts to justify collaborationism during the German occupation. The crimes of the communist regime emerge, and massive cooperation with the German occupiers is justified by a lesser evil for the Latvian people. The research of the Soviet period and the limit of the applicability of the terms "collaborationism" from separating "conformism" become relevant.

In case of holding the official opinion of the Latvian researchers that during the Second World War the Latvian divisions of the Waffen-SS legion fought for the independence of the now-defunct Latvian Republic. These places in Latvia are a part of the AXIS powers – Germany, Italy, and Japan. However, in this case, Latvia had to undergo denazification and undo the damage caused by the Latvian SS men in the regions of Western Belarus, the Polish Republic, for active participation in suppressing the Warsaw ghetto uprising in 1943, as well as the peoples of the Ukraine for the bloody penal expeditions against the peoples of this country (Rappaport 2011).

The red collaborationism

In Latvia there is a compromise opinion (presented as the most balanced one) that those who in the post-war years stood up to the Soviet regime saved the statehood of Latvia to the same extent as those who collaborated with the Stalin's regime. The first and second ones complementing each other, achieved that the state structure was not destroyed, that the Latvian people were not scattered across the expanses of Russia, that the natural resources of Latvia were not depleted and that the ruling regime in Latvia at that time was mostly more liberal and softer than in the rest of the USSR.

The strategy of survival in Latvia in the Soviet times was as follows: to demonstrate resistance that does not turn into massive riots. The Latvian statehood and Latvianness saved the choice of both groups and their actions. And this is the main basis for reconciliation between those who at that time were on opposite sides (Urbanovish and other, 2013: 743).

However, this statement does not reflect the reality. There was never any resistance to the regime in the Latvian SSR. On the contrary, Latvia was a showcase of the successes of socialism. Latvians were always assigned a place in the Central Committee of the CPSU and its Politburo. Even in the last Politburo there was a Latvian, the Minister of Interior Affairs of the USSR Boris Pugo. Huge funds were allocated to maintain culture, potentially able students were provided with places in the best universities of the country. Latvia, which has no natural resources, during the years of the Soviet power, was turned into an industrial and scientific center.

The Latvians, as one of the participants in the World Revolution and the establishment of the Bolshevik regime, in Soviet times were extremely involved in all the Soviet elites: party, state, scientific, cultural, and, of course, in the KGB. Judges being in the ruling elites handed down sentences being guided by the "socialist legality".

Even the Popular Front of Latvia, according to the testimony of a political scientist I. Ostrovskaya, was initiated by Moscow, and its first charter of this organization was created according to the order of the General Secretary of the Central Committee of the CPSU M. Gorbachev (Ostrovskaya 2016). The author of this work heard this version from the Deputy Minister of Finance of the RSFSR in the spring of 1990. Supposedly, at a meeting of the Politburo of the Central Committee of the CPSU, Alexander Yakovlev said: "It is decided, we are abandoning Lithuania, with the exception of the port city of Klaipeda".

So, was there collaborationism in Latvia in Soviet times, let's call it "red collaborationism"? It was impossible; it is a catachresis, an oxymoron. You cannot cheat on yourself with yourself. The Latvians guided their republic, Soviet Latvia, and were active and high-ranking leaders in the USSR. They are one of the founders of the Soviet power, the creators of the great Soviet empire. Those who disagreed with the Soviet power, as a rule, participants of crimes or silent witnesses, fled with the Germans to the West, to Brazil, Argentina.

It is characteristic that the entire reform of the Soviet system right up to the dissolution of the USSR was conceived and carried out by the country's party leaders and the first secretaries of the Union republics. It was not by chance that after the collapse of the USSR and the formation of new independent states, the former communist leaders became their leaders. Therefore, it was impossible to implement lustration in the newly created independent republics.

Conclusions

1. The term collaborationism in relation to the events of the Second World War is a euphemism for betraying one's country or one's people.
2. Collaboration with German National Socialism is always fundamental anti-Semitism and participation in the Holocaust.
3. The following types of an alliance can be defined:
    1) State alliance – Concluding unions between states on the basis of common interests;
    2) Popular alliance – citizens give preference to one or another ideology, sharing its core values.
4. The following signs of an alliance with Nazi Germany can be stated in Latvia:
    1) Massive participation in the Holocaust, the murder of Jews had begun even before the arrival of the Germans in Riga;

2) The largest armed formation of the Waffen-SS – divisions 16 and 19 totaling up to 150 thousand people.
3) The resistance against the German occupation is insignificant, inspired by the command of the Red Army.

5. In Latvia, 90% of the Jewish population has been destroyed. And if for the Germans it was an ideologically conditioned, largely transcendental task, then for the Latvians it was economically advantageous to kill the Jewish neighbors, as they ravaged Jewish property.
6. The red collaborationism does not exist.
7. The problem of collaborationism requires deep study in the field of social psychology, to identify the phenomenon of rapid and massive reorientation – from one ideology to another, from national to religious, often historically alien.

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THE INCREASE OF COMPETITION IN BALTIC COOPERATION: 1995–2005

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Abstract

The increase of competition in Baltic cooperation: 1995–2005

Key words: *Baltic states, Latvia, Estonia, Nordic countries, cooperation, competition*

The article analyzes the positions of Latvia's and Estonia's politicians and researchers on the necessity to carry out a closer foreign policy cooperation amongst the Baltic countries – before their joining of the European Union, as well as shortly after their joining of the Union and to identify the reasons why so much critical ideas appeared.

There are two possible assumptions at the beginning of the article that are answered in the course of the paper:
1) the criticism of the Baltic direction does not mean Estonia's strong departure from the cooperation between the Baltic states,
2) "Estonia as a Nordic country" – a smart tactical step to facilitate Estonia's faster accession to the European Union.

It is concluded that potential belonging to the Nordic countries does not exclude the Baltic identity, so the notions of Nordic and Baltic states are not completely incompatible concepts.

Kopsavilkums

Konkurences pieaugums attiecībā uz Baltijas valstu sadarbību: 1995.–2005.g.

Atslēgvārdi: *Baltijas valstis, Latvija, Igaunija, Ziemeļvalstis, sadarbība, konkurence*

Rakstā tiek analizēta divu valstu – Latvijas un Igaunijas politiķu un pētnieku nostādnes jautājumā par Baltijas valstu sadarbību – pirms iestāšanās Eiropas Savienībā, kā arī pēc iestāšanās ES un identificēti iemesli, kāpēc parādījās tik daudz skeptisku ideju attiecībā uz Baltijas valstu sadarbību.

Raksta sākumā tiek izteikti divi iespējami pieņēmumi, uz kuriem darba gaitā tiek sniegtas atbildes:
1) Baltijas sadarbības apšaubīšana un kritizēšana nenozīmē Igaunijas pilnīgu atteikšanos no Baltijas sadarbības virziena;
2) "Igaunija ir ziemeļvalsts" – labi noderēja kā taktisks solis, lai veicinātu ātrāku valsts iestāšanos Eiropas Savienībā.

Tiek secināts, ka iespējama piederība ziemeļvalstīm neizslēdz sevī Baltijas identitāti, tāpēc ziemeļvalstu un Baltijas valstu jēdzieni nav pilnīgi nesavienojami koncepti.

Introduction

The three Baltic countries – Estonia, Latvia, and Lithuania – historical development during the beginning of the 20th and 21st century was generally similar.

The three countries are also

- geographically connected (although Estonia and Lithuania do not have borders with one another),
- similar in main foreign policy concepts,
- relatively small population and minimal territory,
- and have the similar perception of outside countries on the Baltic's as a single region (especially in the beginning of 1990s).

Considering these connecting factors, one of the foreign policy tactics of the Baltic countries is possibility to carry out the common action – cooperation with one another. In such case, a question arises – what about **the basic ideas as a general ground** for need to cooperate between these small states? Is there **more support or criticism** prevailing for cooperation between the neighbours?

The goal of this article is to analyze the ideas of Latvia's and Estonia's politicians and researchers on the necessity to carry out a closer foreign policy cooperation amongst the Baltic countries – before their joining of the European Union, as well as shortly after their joining of the Union and to identify the reasons why so much critical ideas appeared. Because of the limitation of this article, the position of Lithuania will not be considered. Just Latvia and Estonia has been chosen also for their occasionally the most differing ideas in the issues of common Baltic relations.

The article will try to answer **2 possible assumptions**:

1) the criticism of the Baltic direction means Estonia's strong departure from the cooperation between the Baltic states,
2) "Estonia as a Nordic country" – a smart tactical step to facilitate Estonia's faster accession to the European Union.

The paper uses qualitative research methods – literature and source analysis.

Cooperation in the article is defined as working together with other actors, to achieve a common goal. Cooperation occurs in result of negotiation process, when **coordinating** the politics from both sides to achieve the same joint goals (Keohane 1984: 51–52). However, there is suggestion **to separate** concepts of **cooperation from unity**. **Unity or harmony** can be defined as a situation, in which actor policy **automatically** facilitate other participating partner goal achievement (Keohane 1984: 51). This means that countries do not need to coordinate politics with one another because all goals are achieved together automatically, without joint consultations and debates. Clearly this situation cannot withstand among free democratic partners, if hegemonic country union does not exist, without failing to follow a single leading country authoritarian power center.

There is possible to define 4 periods in Baltic mutual relations:

1) Years 1991–1994, starting with the restoration of statehood independence of Latvia, Estonia and Lithuania and completed by withdrawal of Russian Federation troops out of Baltic countries;
2) Years 1995–1999: process of Baltic rush movements towards the European Union and NATO and, at the same time, also uncertainty about possibility to reach those goals on the first round;
3) Years 2000–2003: successful approaching towards favourable decisions on invitation for the European Union and NATO membership;
4) 2004 and after: all three Baltic countries as EU and NATO members and influence of that new situation on the inter-Baltic relations.

First Period: Years 1991–1994

The Baltic countries have recently achieved their state of independence; they are new and inexperienced players in world politics. Taking in consideration the negative 20th century occupation historical experience and successful process of independence restoration (August 23, 1989 Baltic way – joint action of three nations), Baltic nations recognizes cooperation necessity between the countries and there are no contradictory debates regarding this issue. Baltic cooperation process acquires institutional framework in the form of Baltic Assembly and Baltic Council of Ministers.

Foreign policy of both countries (Latvia and Estonia) incorporated similar ideas about advantages of mutual cooperation. The idea of Baltic cooperation is neither rejected nor disbelieved from the side of political leaders. During Valdis Birkavs government, Latvia is even creating special Minister Position for cooperation with Baltic and Nordic countries (Gunārs Meierovics takes that chair). On April 1994 Latvia’s president Guntis Ulmanis underlines two his main priorities on the foreign policy: Baltic unity and relations with Russia (Pāns 1994). Estonia is developing very intensive relationships with linguistic similar Finland, yet this relationship is not considered opposite to the Baltic cooperation. Furthermore, Estonia cooperates with Finland and other Northern countries and with Latvia and Lithuania as well.

In this period the Baltic countries resolves the difficult Russian army withdrawal issue. Russia has negotiated with each of the Baltic country separately, finishing withdrawal from the Lithuania for one year earlier comparing to Latvia and Estonia. Issue of Russian forces shows that in real diplomacy each of the Baltic country has its own tactics and success in dealing with eastern neighbour, although the main goal was similar – to finish Russian army withdrawal out of all the three Baltic countries as soon as possible. There were differences even for Latvia and Estonia despite the fact that both shared similar problem – large Russian minority, serving as smart argument for Russia to keep strong pressure on both countries. When Latvia finally reached agreement with Russia, but Estonia not yet, the latter was left alone face to face with Russia, thus leaving less room for bargaining.

It is obvious that Baltic cooperation has just developed from the starting point. Positive as an idea, but weak and inexperienced in practice: such conclusion for the first period could be drawn. The political analyst Žaneta Ozoliņa points to the low level of overall Baltic cooperation which is hampering cooperation in the defence sector (Ozoliņa 1996: 54). Similar analysis has been made by Edmunds Apsalons: Baltic cooperation is currently operating at an insufficient level (Apsalons 1996: 213–218).

Second Period: Years 1995–1999

Is it possible to establish a Baltic Union? Historian Edgards Dunsdorfs proposes a target for much higher level of cooperation – to establish a political union of the Baltic states (Dunsdorfs 1998: 317). In his conviction, the threats of Eastern neighbour – Russia will eventually force to that direction. Although Dunsdorfs mentions Switzerland as an example for the Baltic’s (Dunsdorfs

1998: 317), that radical idea is just a nice long-term vision without detailed analysis. Dunsdorfs' idea seemed as inadequate for the current status of the Baltic states and therefore has not been seriously discussed among political elites. Just analyst Edmunds Apsalons mentions idea of Baltic Union and even he is quite sceptical about possibility to form that kind of far reaching Union (Apsalons 1996: 203–218). Meanwhile, Apsalons has not explained – what kind of union should it be (political, military, economic etc.) and has not offered strong criteria in order to define union (Apsalons 1996: 203).[1]

Occasionally during this and previous period appears ideas about necessity to form the Baltic Military Alliance. This article will look just to the political aspects of the mentioned idea. Now to large extent it is NATO which is determining the inter-Baltic cooperation in military and political areas. Latvian activists Kārlis Krēsliņš and Māris Ruks have been favouring the immense formation of the Baltic Military Alliance by arguing that prospects of NATO membership for the Baltic states are still rather distant future and closer Baltic alliance could not be seen as an obstacle towards the NATO. On the contrary, both authors are asking for double security standards for Baltic countries in order to get a real defence in the case of an emergency (Krēsliņš, Ruks 1997). On the contrary, Estonian analyst Mare Haab puts completely opposite arguments, among them are the following:

- "The creation of a Baltic States Military Alliance would be in contradiction with their main goal – membership in NATO – because NATO does not admit new members as blocks;
- The Baltic States should not conduct any policy that might allow the international community to perceive them as different from the Eastern and Central European Countries who do not aim at establishing "mini-alliances";
- The Baltic Military Alliance could become an obstacle for any of the members of such an alliance should they qualified for early NATO admission" (Haab 1998: 13).

It seems that arguments against creation of the Baltic Military Alliance at that time sounds more convincingly than ideas for such an alliance. Despite the fact that Baltic military cooperation was the most successful area of Baltic cooperation, that has not led to establishing of military alliance and finally, at the end of 1990-s has been dropped out of agenda even at discussions of intellectuals.

In the middle of 1990s, **a fierce competition** between the Baltic states is getting openly obvious, when three countries compete for the opportunity to join the European Union and NATO as soon as possible. Until that time there was popular opinion facilitated by high ranking Western politicians – Baltic countries will be commonly admitted to the European Union and therefore they should expand their (Baltic) cooperation as far as possible (Tipāns 1996).

From some Estonian politicians occasionally appear **sceptical ideas**, for the first time (after restart of independence) casting strong doubts on the need for Estonia to develop Baltic cooperation. The most critical are two former government members, currently in opposition Mart Laar (former prime minister) and Hain Rebas (former defence minister), expressing doubts on existence of common Baltic identity and Baltic cooperation convenience for Estonia, considering that as an outdated foreign policy choice.

Laar's article "Baltic cooperation – myth or reality" (reprinted on shorter version at the Latvian newspaper in 1995) (Lārs 1995) contains contradictory ideas. On the one hand, Laar expresses his personal opinion that Baltic cooperation, if possible to reach, is very advantageous for Estonia and rest of Baltic countries and that Baltic cooperation is necessary. On the other hand, Mart Laar gives sceptical answer: "reality is sad, results from the top level Baltic meetings are very rarely" and "from the Baltic cooperation there is nothing more left than just an illusion" (Lārs 1995). According to Laar, Estonia has better level of economic development comparing to rest of Baltic's and European Union's membership for Estonia is possible at nearest future what cannot be said about Latvia and Lithuania; that Estonia could belong to the Nordic countries, possibly also Latvia, but not Lithuania. The latest scenarios would mean to make a distance from the other Baltic countries and hereby proposal to call Estonia as Middle-European or Northern-European country. At conclusion Mart Laar comes again in contradiction to himself: "chances for the development of Baltic region would be the best one in case if there could be possible to reach that (Baltic) cooperation" (Lārs 1995).

From an analytical point of view there is not possible agree with the Laar's strict assessment – whether there is cooperation or does not exist at all, disputable are some his arguments on Estonia's strong supremacy to comparing the development of other Baltic countries as well. At the same time, it seems that Laar is not strictly calling just for the Nordic direction for Estonia, but keeps the Baltic option open and, in the form of discussion, as a member of opposition (in that period) is simply criticizing the current level of Baltic cooperation. Few years later Mart Laar uses completely opposite rhetoric, serving again as a Prime Minister and with pragmatic action developed Estonian cooperation with other Baltic countries. Thus, at the time of his visit to Riga on May in 1999, he announces that there are no problems in Latvian-Estonian relations at all and that possibilities of cooperation still have good potential (Ozola 1999).

Quite similar assessment could be made about ideas of Hain Rebas. He insists that there "still exist fundamental "barriers" to large-scale Baltic cooperation" (Rebas 1998: 319), that "Baltic cooperation glass … can at best be defined as one-tenth full" (Rebas 1998: 332). On the other hand, Rebas for an outlook forecasts: "the Baltic's … should take great interest in maximum Baltic cooperation at forced speed" (Rebas 1998: 333). A lot of scepticism Rebas devotes to notion of "Baltic regionalism" by comparing that to Nordic countries and by using mainly old historical arguments even from the Medieval ages.

Much more important shift on ideas of Baltic cooperation is related with the present (of that period) Estonian Foreign Minister Toomas Hendrik Ilves. He organizes **campaign to popularize Estonia as Nordic country** and move off from Baltic "shared unhappy experiences imposed … from outside: occupations, deportations, annexation, sovietization, collectivisation, russification" (Ilves 1999). Ilves is not satisfied that most people in abroad talk about Estonia as a Baltic country. For him "the Baltic's" is just a sadly soviet history. Ilves calls to recognize that Estonia, Latvia and Lithuania are three very different countries, that there is no common Baltic identity with a common culture, language group and religious tradition (Ilves 1999).

As an argument of Estonia's belonging to the Nordics Ilves applies few linguistic similarities with Northern countries and even Great Britain: "*Jõul* in Estonian, *Joulu* in Finland, *Jul* in Sweden, Norway, Denmark and *Jol* in Iceland. On the British Isles, *Yule*" (Ilves 1999). And thus comes Ilves's main idea about existence of Yule-land, shared by Estonians, Finns, Scandinavians and British, that Estonians are already called as the "new Finns". Ilves uses comparison with Finland: "no one thinks of Finland as a Baltic country, but as a self-evident member of Yule-land" (Ilves 1999). Correspondingly, according to Ilves, Estonia belongs to mythical Yule-land or to group of Nordic countries.

Ilves' applied linguistic comparison cannot be treated as serious arguments to limit or even stop political relations with other Baltic countries. No one will dispute special relations between Estonia and Finland where is possible to find closeness of both languages. At the same time, it is not sufficient for Estonian belonging to Nordic group, where are really large differences between Estonia and the Nordics. Also example of Finland's' shift from the Baltic's towards Nordics is not appropriate to Estonia. Finland managed to defend itself during the Second World War, retained independence and thus was able to reach good level of economic development. It is really possible to discuss whether there is or does not exist Baltic identity. At the same time, it is possible to ask the same hard questions about Estonians and their connection towards Nordic identity.

I sum, Toomas Hendrik Ilves was skilfully playing dual-direction politics on issue of Baltic cooperation. By calling Estonia as Nordic country (Neatkarīgā 1998), as a tactical step on the way towards European Union, such Estonian move got wide publicity. Ilves tried to show position that Estonia has closer ties with EU current member-states and, therefore, has real privilege to join European Union before other Baltic neighbours. However, in reality Ilves has not limited cooperation with Latvia and continued to keep relations with other Baltic countries (Tihonovs 1998; Upleja 1998a).

Publicly, at least, all three Estonian leaders – president Lennart Meri, prime minister Mart Siiman and foreign minister Toomas Hendrik Ilves – have strongly supported admission of Latvia and Lithuania to the European Union and expressed readiness to help both Baltic neighbours in EU integration process as well as denied possibility that decision by European Commission in July 1997 (and later by European Council) to start accession talks just with one Baltic country could have negative affect to the inter-Baltic relations (Pelse 1997; Smoļenska 1997; Diena 1997). Leading Estonian newspaper "Postimees" on December 1998 expressed opinion that close Baltic states' cooperation is necessary and admission of Latvia and Lithuania to the European Union corresponds to Estonia's interests ((Upleja 1998b).

What What about Latvian position and reaction to the previously mentioned ideas? Official "Latvia's foreign policy guidelines until 2005" (accepted in 1995) states that enhancing of Baltic states cooperation is one of the main directions for the Latvia's foreign policy (Latvijas 1995a). The same idea – strengthening of Baltic states cooperation as one of priority tasks of Latvia's foreign policy – is possible to find at the "Conception of foreign policy of Republic of Latvia" which calls for regular consultations and common positions among the Baltic countries at international level (Latvijas 1995b).

Among Latvian politicians views of European Commission (later – decisions by European Council) and some Estonian politicians' critical statements are received very painfully. The prime minister Andris Šķēle expresses serious concerns that European Union will split the Baltic states' unity and, accordingly, the Baltic room will be divided (Rožukalne 1997). Latvian next prime minister Guntars Krasts goes further at the criticism of possible admission just one Baltic country to the European Union and argues that it is Estonia who in the name of faster EU membership is ready to stop the Baltic cooperation and therefore the real question comes to be or not to be for the whole idea of cooperation among the three Baltic states (Ozola 1997; Ščerbinskis 1997).

Nevertheless, there is strong agreement within Latvian political elite that Baltic's cooperation should continue in future, even if countries disagree and compete in some issues. Associate Professor of the University of Latvia Antonijs Zunda (who had connection with the ruling elite) expresses a modest diplomatic assessment of situation: it is not so important what direction (Baltic or Nordic) is used by the Baltic states towards the main goal – EU and NATO. They are not contradictory on the way of EU and NATO membership, but are supplementing each other (Zunda 2000).

Latvian political scientists decline critical Estonian ambitions (towards idea of Baltic cooperation) as groundless and populist. Atis Lejiņš argues that Latvia has no other choice than to continue efforts toward Baltic unity (Lejiņš 1997: 176). According to Lejiņš, there are factors facilitating common Baltic political actions as follows: similar historical experience and destiny, geographical location and, subsequently, geopolitical logic (Lejiņš 1997: 148). However, at least in the period of extensive competition for faster joining to EU and NATO such logic was not working, when small states are using all available tactics in order to reach main political goals (even if they are completely identical). It is also obvious, that Latvia has no regional supporters like it is in Estonia's and Lithuania's case (Finland and Poland).

Žaneta Ozoliņa convincingly identifies such important external factor as European Union's dual impact on Baltic cooperation: initially there was a great attention devoted to emphasizing the value of Baltic mutual cooperation, but lately (starting with Commission's Opinion in July 1997) EU candidate-countries were strictly evaluated and divided on basis of individual approach. According to Ozoliņa, such contradictory EU's policy for the time of being could cast doubts on the idea that Baltic cooperation as such has any positive role to play in the integration process (Ozolina 1999: 9–10, 18). Žaneta Ozoliņa has also offered counter-arguments against Estonian critics of Baltic cooperation – Mart Laar and Hain Rebas. She emphasizes that it is not possible to separate Laar's mentioned myth and reality in the case of Baltic cooperation issue, that both are in existence (Ozolina 1999: 1). Ozoliņa's main idea is to ask not to fall at radically extreme judgments like just to be white or black. Žaneta Ozoliņa gives strong criticism about Hein Rebas' argument – to use folk dancing as basis for belonging to Nordic or Central-Eastern European countries. According to Ozoliņa, it is not correct to compare old Nordic model of cooperation with the new Baltic ones which has had much shorter period for development (Ozolina 1999: 4–6).

Third Period: Years 2000–2003

This is very important time period in Baltic countries foreign policy, when finally (formally, at the end of 2002) important decisions are made to include all three Baltic countries in the European Union and NATO at the same time. After this extensive run – which country first will be joining both organizations; anxiety and doubts about keeping out from EU or NATO are over. At the same time **Estonia gradually softens** some previous leader's noisy **rhetoric against Baltic countries cooperation** development and **Baltic direction is no longer considered as opposite to Northern countries**.

Let's here remember Estonian Foreign Minister Toomas Hendrik Ilves former remarks (in 1999) that Estonia wants to see itself as a Nordic country. According to the assessment of World Bank, now it is clear that other senior officials in Estonia do not share this view. They contend that the Baltic states need to develop closer relations with each other to attract investment, believe that the label Baltic could promote each country as part of a wider dynamic region, and have visions of becoming one of the "three Baltic tigers" (World Bank 2001). Estonian newspaper "Postimees" criticizes former Estonian attitude towards Latvia as being too haughty and denies opinions that Latvia could hamper Estonia's movement to the European Union and that Latvia's problems in relations with Russia (in 1998) makes unnecessary problems for Estonia's relations with Russia as well. "Postimees" expresses strong conviction that:

- Estonia needs Latvia so much as Latvia needs Estonia,
- neighbour's (meant – Latvia's) life is important for Estonia and Western countries often looks to the Baltic states as a common region,
- coordination of foreign policy towards Russia between Latvia and Estonia is extremely important (Latvijas Vēstnesis 2000).

Prime minister and former sceptic Mart Laar now expresses words of gratitude towards the Baltic cooperation, hailing Baltic mutual relations as very close. Laar points to the common Baltic goals (EU and NATO) and calls to support each other efforts (Upleja 2000).

Similar approach and **gradual softening of rhetoric (and correspondingly – tactics)** is now used by Estonian Foreign Minister Toomas Hendrik Ilves as well. At speech at the University of Latvia in November 2001, Ilves declares that cooperation among Latvia, Estonia and Lithuania should be evaluated as very close and successful and therefore it could serve as an example for many places in Europe and world (Nīgals 2001). On the contrary, according to Ilves, it is a myth to think that there is no Baltic cooperation or cooperation is too weak or insufficient (Nīgals 2001). Ilves correctly argues that Baltic people do not wish to establish a common Baltic state or nation, but, at the same time, it does not disturb to facilitate a successful cooperation among three Baltic states. Ilves expresses conviction that there always will be possibility of existence of different opinions and disagreements, like Finland and Sweden do have at some issues within the European Union, but complete "unity" of opinions could be possible to reach just by returning to membership of Soviet Union (Nīgals 2001).

Ilves particularly underlines Baltic defence cooperation where Baltic countries share common goal – aspiration for NATO membership. Estonian National Security Concept (2001) on this point states very bluntly: "… a comparable geopolitical and security situation connects Estonia to its southern neighbours Latvia and Lithuania. … Lasting stability of Estonia is unthinkable without comparable stability for Latvia and Lithuania. … the broadest possible cooperation with Latvia and Lithuania, as well as coordinated action in the international security arena, are of vital importance to Estonia..." (National Security Concept 2001: 14).

Estonian researchers continue actively to discuss ideas on orientation towards Nordic and/or Baltic direction. Vahur Made argues that for Estonians the Baltic unity has never been a strong identity factor. At the same time, according to Made, Estonians do not necessarily see themselves as one of the Nordic nations, although they give great value to good cooperation with Nordic countries. Made recognizes that similar understanding is dominant in the Nordic countries as well (Made 2003: 183–198). Thus Nordic Council Summit in November 2000 by overwhelming majority rejected the idealistic proposal to grant Estonia, Latvia and Lithuania full membership at this organization. Vahur Made recognizes that importance of Latvia and Lithuania is significantly growing, especially in the field of economics. Therefore, it is not surprising that Estonian business circles have started to influence the government towards the more Baltic-oriented foreign policy (Made 2003: 183–198). Similar point comes out by Karsten Bruggemann (Narva College): "'leaving the Baltic's' ... remains a dream because the term 'Baltic States' ... after integration into the EU and NATO will include Estonia as well as her southern neighbours, at least in foreign eyes, as means to differentiate these three states from Russia. As a small state … Estonia does not have the power to set rules for her own image beyond the borders" (Bruggemann 2003: 359). Strong criticism on Estonia's Nordic conception is devoted by **Mikko Lagerspetz** (Estonian Institute of Humanities). **Lagerspetz points out that Estonian foreign policy statements by key politicians on country's Nordic orientation are directed mostly on international audiences, but much less for domestic use (Lagerspetz 2003: 56). The problem of Estonian belonging to Nordics is found in the reality that** Nordic cooperation is based on participating countries' similar choice of basic economic and social policies. At the same time, Estonia's economic policies are, in fact, much closer to the neo-liberal model of the USA and Great Britain, but not to the welfare-state regime particular to the Nordic countries (Lagerspetz 2003: 56–57).

What factors have influenced the gradual change of some Estonian politicians' views on advancing the Nordic image above the belonging towards the Baltic's? Here comes the clear answer – **all three Baltic states at the same time** have approached to their main goal at foreign policies – to get membership of EU and NATO. Latvian position on need of Baltic cooperation has not changed and, in principle, remains the same: Latvia supports cooperation among the Baltic countries as practical and rational in connection with common interests and goals in foreign policy (integration into EU and NATO) (Baltijas 2003). It is highly symbolic fact that Estonian leaders visit Latvia shortly before referendum on European Union's membership and call for Latvian voters to support EU integration and points to the common ability of Baltic states to effect EU decisions and to defend their national interests (Lulle 2003).

Fourth Period: 2004 and after

So long waited membership of the European Union has affected the cooperation institutions of the Baltic countries. There are significant changes and cut downs in terms of numbers within structures of the Baltic Assembly and the Baltic Council of Ministries.[2]

At the same time, Baltic cooperation as a principle is not disputed in Estonia anymore. Official guidelines of Estonian Foreign Ministry (in July 2004) states that "the Baltic cooperation will not sink in value in the new situation" (after joining the European Union and NATO) and "it will go on in the forthcoming years" (Baltic 2004). Baltic cooperation should continue in the joint activities of Estonia, Latvia and Lithuania through a substantial European cooperation (Baltic 2004). Estonian foreign minister Urmas Paet (in February 2007) underlines importance of both

Nordic and Baltic directions in Estonian foreign policy: "Our relations with our Nordic and Baltic neighbours are closely intertwined, and we are promoting ever more unified and dynamic cooperation" (Paet 2007).

Meanwhile, serious blow to the previous Estonian dreams on belonging to Nordics is done by the Nordic countries. The Nordic Council in November 2004 rejects proposal to admit Baltic states' cooperation institutions within Nordic cooperation structures. Leaders of Nordic countries are strongly against idea on uniting the Nordic Council and the Baltic Assembly as well as against merging of the Nordic and the Baltic Councils of Ministers as premature and groundless (Valaine 2004). Previous Baltic sceptic Toomas Hendrik Ilves also recognizes that Estonia still has a long way to go in direction to the Nordic states (Upleja 2006).

Now Ilves, both at European Parliament and later as president of Estonia, is strongly favouring Baltic and other Eastern-European mutual cooperation within the European Union. "All candidate-countries before joining the European Union had a strong competition among themselves. … However, situation within EU is completely different. … Our closer current natural partners are located at the other new EU member-states. It is time to recognize that (Estonia) as a new EU member-state has much more common with Poland than Finland. … Interests and views of Estonia and Poland have certainly much more common than different, especially, if we compare our interests with those of old EU member-states. … Struggling with old Europe's stereotypes (Estonia) needs partners (in the new EU member-states). We need to look further than Riga and Vilnius" (Ilvess 2005).

These ideas mean an important **shift of tactics after joining** the European Union and NATO. The mentioned request to find new partners in Eastern Europe (especially in Poland) not in Nordic countries (including Finland) proves that Estonia have taken in count the new geopolitical reality when differences within EU often centres on the basis of division between old and new member-states.

What is Latvian position at this period after successful joining the European Union and NATO? According to Latvia's Foreign policy guidelines 2006–2010, at the one hand, Latvia's relations with the other Baltic States are described as multi-faceted and intensive at the political and the practical levels; three countries have common experience and similar views on EU and NATO; Baltic cooperation has an historical and symbolic dimension as well (Latvia's 2006). It actually means the same attitude towards the Baltic cooperation as in previous time periods. On the other hand, this period is first when Latvia officially acknowledges the need to be more flexible in relation to such in Latvia undisputed "taboo" issue like Baltic cooperation. Foreign policy guidelines 2006–2010 recognize that Baltic countries **can** sometimes **pursue differing tactics** in achieving their foreign policy objectives (Latvia's 2006). Then more diplomatic language calms down by stressing that the Baltic states' objectives themselves are not very different which allows for the further development and deepening of relations with Latvia's nearest neighbours. In addition to Baltic cooperation there is also an emphasis on great importance of active bilateral and multilateral dialogue with the Nordic countries in strengthening regional cooperation (Latvia's 2006).

Conclusions

Baltic countries have common geographical location and their leading principles and goals are very similar in foreign policy. Being part of European Union can change cooperation institutional structures, but not the basic interests. There are no doubts that the previously used country **tactics can vary** and do **not always have to match**, since foreign policy realization is in each countries competence. Even in the European Union the Common Foreign and Security Policy formally has to be coordinated in all member-states, but in reality it is diminished from some countries individual policies.

Cooperation does **not** necessarily mean immediate **unity**, because it contains negotiations and coordination of policy of both sides. This process itself includes disagreements and differences in opinions. European Union example show how difficult it is for countries to reach political integration, even if large scale integration is achieved in economics.

Answering two possible assumptions at the beginning of the article:

1) no, the criticism of the Baltic direction does not mean Estonia's departure from the cooperation between the Baltic states,
2) "Estonia as a Nordic country" – a smart tactical step to facilitate Estonia's faster accession to the European Union – yes, it pretty much looks like that.

It has to be concluded that belonging to the Nordic countries does not exclude identity of the Baltic states, so the **notions of Nordic and Baltic's should not be opposed** as incompatible concepts.

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Endnotes

1 Apsalons defines: "A union is an association of **democratic** states". The author of an article disagrees with Apsalons' narrow emphasis on democracy, because union could exist among undemocratic states as well (Soviet Union). Apsalons' used example of European Union is embracing not just democracy, but, much more important, strong motives of economic integration.

2 These institutional changes will not be covered in the article as a more detailed issue.

INFLUENCE OF STRATEGIC CULTURE ON POLISH FOREIGN POLICY: GIEDROYC DOCTRINE, "*KRESY*" AND LATGALE

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Abstract

Influence of strategic culture on Polish foreign policy: Giedroyc doctrine, "*kresy*" and Latgale

Key words: *Poland, strategic culture, foreign policy, Jerzy Giedroyc, Latgale*

The purpose of this article is to analyses impact of strategic culture on Polish foreign policy and how ideologies affect Poland's foreign policy thinking and action in areas historically located in the Polish political and cultural space ("*kresy*"). This article discusses the doctrine of Jerzy Giedroyc which focuses on the belief that Poland in relations with the eastern neighbors, the most important thing was to recognize the right to national self-determination and to abandon any territorial claims that Poland could have against them. The concept of strategic culture is viewed from the point of view of authors of neoclassical realism. The influence of domestic factors on the political elites' political choices is unquestionable. One of the key elements of unit-level variables that has an impact on how systemic incentives are perceived, on the decision-making process and how policy is implemented is a strategic culture. In the Poland's case the strategic culture is formed by ideologies, which plays a key role in process of building it. Certainly, historical experience and the geopolitical situation have an impact on the Polish strategic culture, which further forms Poland's foreign policy choices. The Polish strategic culture is made of political elites and societies beliefs which are influenced by the ideas and beliefs of ideologies on the Poland's place in European politics and foreign policy choices.

Kopsavilkums

Stratēģiskās kultūras ietekme uz Polijas ārpolitiku: Giedroica doktrīna, "*kresy*" un Latgale

Atslēgvārdi: *Polija, stratēģiskā kultūra, ārpolitika, Ježijs Giedroics, Latgale*

Rakstā tiek analizēta stratēģiskās kultūras ietekme uz Polijas ārpolitiku, kā dažādi strāvojumi ietekmē Polijas ārpolitisko domāšanu un rīcību attiecībā uz teritorijām, kas vēsturiski atradušās Polijas politiskajā un kultūras telpā ("*kresy*"). Šajā rakstā tiek aplūkota Ježija Giedroica (*Jerzy Giedroyc*) doktrīna, kur uzmanība tiek pievērstam uzskatam, ka Polijai attiecībās ar austrumu kaimiņiem svarīgākais bija atzīt tautu tiesības uz pašnoteikšanos un atteikties no jebkādām teritoriālajām prasībām, kādas Polijai varēja būt pret tām. Darbā tiek aplūkots stratēģiskās kultūras jēdziens no neoklasiskā reālisma autoru skatu punkta. Iekšpolitisko faktoru ietekme uz politiskās elites ārpolitiskajām izvēlēm ir neapšaubāma. Viens no galvenajiem vienības līmeņa faktoriem, kuram ir ietekme uz to, kā tiek uztverti sistēmiskie stimuli, kā notiek lēmumu pieņemšanas process un kā tiek īstenota izvēlētā politika, ir stratēģiskā kultūra. Polijas gadījumā stratēģisko kultūru veido strāvojumi, kuriem ir nozīmīga loma stratēģiskās kultūras veidošanas procesā. Bez šaubām vēsturiskie notikumi un ģeopolitiskā situācija ietekmē Polijas stratēģisko kultūru, kas tālāk veido Polijas ārpolitiskās izvēles mūsdienās. Polijas stratēģisko kultūru veido politiskās elites un sabiedrības uzskati, kurus ietekmē dažādu strāvojumu idejas un uzskati par Polijas vietu Eiropas politikā, par nepieciešamajām ārpolitiskajām izvēlēm.

Introduction

Strategic culture plays an indispensable role in Polish foreign policy preferences. Leadership matters. Since November 2015 when the Law and Justice (*Prawo i Sprawiedliwość*) party has been in power, the identity and strategic culture issue are playing an increasingly important role in how the country sees itself in the international system and how it acts to legitimize its domestic policy decisions. The aim of the article is to evaluate the influence of strategic culture on Poland's foreign policy thinking and action in areas historically located in the Polish political and cultural space ("*kresy*"). Emphasis is placed on the case study of Latgale (*Inflanty Polskie*). The main tasks of the article are to define strategic culture concept; to analyses Polish strategic culture; to define concept of "*kresy*" and to analyses Giedroyc doctrine highlighting the most important theses that have an impact on Polish foreign policy choices.

Paper is based on qualitative research methods including analysis of scientific literature on strategic culture, foreign policy guidelines, documents, related articles on research topic and interpretation of these data. The theoretical basis of the work is neoclassical realism, where we can see influence of internal factors on foreign policy choices. Focus is on the role of the strategic culture.

Discussion

Strategic culture is a concept introduced in the 1970s by Jack Snyder, who explains that strategic culture can be defined as the sum of ideas, conditioned emotional responses, and patterns of habitual behavior that members of a national strategic community have acquired through instruction or imitation and share with each other with regard to nuclear behavior (Snyder, 1977: 9). By J. Snyder strategic culture, like culture in general, is changing with changing circumstances. Strategic culture includes a set of interrelated views, norms, and assumptions that affect strategic issues, the way they are formulated, and the conceptual parameters. Each country has its own specific strategic culture that determines the country’s strategic thinking and behavior. Unique historical experience, political and institutional experience, as well as strategic dilemmas, create and over time change the country’s strategic culture. For several decades, the importance of the concept of strategic culture in national foreign policy choices were studied, for example, Norrin M. Ripsman, Jeffrey W. Taliaferro and Steven E. Lobell, who are neoclassical realism representatives determine four unit-level actors who have an impact on national foreign policy. Image and perceptions of the state leaders, strategic culture, state and society relations and domestic institutional arrangements are unit-level actors that have influence, but strategic culture is the only domestic policy factor that has an impact on how systemic incentives are perceived, on the decision-making process and how policy is implemented, while other unit-level actors have no impact on all processes. Leader images only affect the perception of systematic stimuli and state-society relations and domestic institutions have an influence only on the decision-making process and policy implementation (Ripsman, Taliaferro, Lobell, 2016: 66).

Strategic culture includes a set of inter-related beliefs, norms, and assumptions. Strategic culture or collective expectations shape the strategic understanding of political leaders, social elites, and even the public. Through socialization and institutionalization of rules and norms, these common assumptions and hopes are deeply rooted and constrain a state’s behavior and freedom of action in determining what strategic choice is acceptable and what is not (Ripsman, Taliaferro, Lobell, 2016: 67). National strategic culture is formed and can be transformed over time. It is formed and influenced by the government, historical events or victorious power, as well as the dominant ideology and degrees of nationalism. The dominant ideology can affect the state’s attitudes to international affairs and willingness to use force, and the degrees of nationalism is an important component of strategic culture. A nationalist culture, which promotes personal sacrifices in support of the state, can aid in resource mobilization in support of national security policy (Ripsman, Taliaferro, Lobell, 2016: 69). Strategic culture can limit the elite's ability to strategically adapt to systemic changes. The ruling elite can get into a strategic culture trap if the established priorities are not relevant at the time because the international environment or actors and their behavior have changed. At that moment, the state is pursuing a policy that undermines its main security interests, as the strategic culture can be prevented from responding to current external challenges. Even in less complicated situations, strategic culture creates a national policy choice and limits it (Ripsman, Taliaferro, Lobell, 2016: 70).

For the first Poland's strategic culture is rooted in its unique historical experience and therefore plays a crucial role in the process of building a strategic culture. The historical events and geopolitical situation have had far-reaching consequences for the country's foreign and security policy. Poland experienced a division of its country among the superpowers, the Polish-Lithuanian Commonwealth was divided three times: in 1772, 1793 and 1795, the independent and sovereign Polish state disappeared from the European map for 123 years. By the end of the First World War Poland succeeded in regaining its independence, but not for a long time. After the Second World War Poland came into the USSR sphere of influence. Experience plays a crucial role in strategic cultures' formulation process. Without doubts, geopolitics and Poland's location between Germany and Russia affected Poland's fate. Polish awareness of the threat and attitude towards the use of force always depends on the history associated with geopolitics. Consequently, Poland's strategic culture is based on its territorial protection and the need for reliable security guarantees, which Poland gained thanks to the international environment which formed after the end of the Cold War. Poland's experience influenced its position after 1989 when Poland was looking for security guarantees that would guarantee its independence and sovereignty. The Polish government was interested in receiving significant security guarantees by rejecting all the alternatives offered by collective security agreements. Poland succeeded in achieving this goal and in 1999 Poland became a member of NATO. This was largely influenced by external factors, the international environment that created after the end of the Cold War and the collapse of the USSR also affected the formation of Poland's strategic culture.

Polish foreign policy choices are based on the dilemma of security arising from historical experience and views on the place of Poland in the international system and its place on the European political map, which is determined by views and ideologies.

For the second Poland's strategic culture is also influenced by its domination over Eastern Europe, nowadays these territories are called "*kresy*", which means territory at the state border. "*Kresy*" is one of the elements that historically creates Polish identity (*polskość*), determining the form and nature of Polish identity. The territories of the Eastern border (*Kresy Wschodnie*) are understood as the borders of the Second Republic. Because of the Second World War, the border areas were almost completely depolonized, so the Polish cultural, economic and political dominance of these territories practically no longer existed. The areas that Poland lost in the East based on Yalta and Potsdam's decisions were defined as "*kresy*". Although much attention is paid to the borders of the Second Republic, Poland with "*kresy*" understood all territories where Polish domination was. Historically, during the First Republic, part of today's territory of Latvia (Latgale (*Inflanty Polskie*)) was part of the Polish-Lithuanian Commonwealth, which explains the presence of Polish culture in this region, which was preserved through the centuries. One Polish identity element is religion, so Catholicism in Latvia is dominated only in Latgale, which shows the influence of Polish culture and strengthens the Polish connection with this region of Latvia. Nowadays, Eastern border policy is one of Poland's areas of foreign policy, in which Poland tries to restore its influence through culture, common history and the development of bilateral relations. The activity of the Polish Embassy in Latvia in the Latgale region proves the thesis of Poland's tendency to preserve its influence in the areas that were previously in its historical and cultural space.

The attitude of the Republic towards the Eastern borders of the Second Republic is based on Jerzy Giedroyc's doctrine to accept the irreversible loss of these lands. Jerzy Giedroyc (1906–2000) was a politician, journalist and editor of the Paris-based journal Kultura, the highly influential Polish émigré magazine. From late 1940s Giedroyc's name became a synonymous with "the Editor", and the Editor's with Kultura – and vice-versa. Jerzy Giedroyc believed that through publishing he could best influence Poles and other East Europeans on either side of the Iron Curtain and he was right.

Poland, after the restoration of independence, made the right choice, largely influenced by the Giedroyc Eastern Policy Doctrine, which became an important guide for independent Poland after the end of the Cold War. In relations with the eastern neighbors, the most important thing was to recognize the right to national self-determination and to abandon any territorial claims that Poland could have against them. In the 1970s the proposed idea was controversial, it called the Poles to recognize the eastern border of Post-Yalta as a precondition for further cooperation with independent Ukraine, Lithuania, and Belarus. After 1989, it was the only rational option, because another strategy would haven't been so successful to Poland.

Thus, after 1989, the Giedroyc doctrine was regarded as the axiom of Polish foreign policy. The basic principles of doctrine were to support the independence of Ukraine, Lithuania, and Belarus, recognizing the post-war border, to implement the idea of a bridge to the East, and to stop Polish-Russian competition about dominance in Eastern Europe. It is not possible to talk about this concept without other Giedroyc doctrine postulates the restoration of Polish-Germany friendly relations and Polish integration in Western political, military and economic organizations. Because according to J. Giedroyc, these two elements give Poland the potential and freedom of action in the East (Frenkel, 2016: 87). Looking at the heritage of Giedroyc doctrine, it must be recognized that a safe, independent and democratic Poland can only exist in a secure, independent and democratic Eastern Europe. In realizing the assumptions of the ULB idea, Poland acknowledged the new post-Soviet states by abandoning any territorial requirements by establishing the right relations with them, and by supporting them towards a united Europe (Urbańczyk, 2015: 322).

The echo of Giedroyc doctrine can be seen in the Eastern Partnership project what was initiated by Poland and Sweden in 2008 with the aim of promoting political association and economic integration with eastern neighbors – Belarus, Ukraine, Moldova, Georgia, Armenia, and Azerbaijan. Of course, the EaP project includes not only ULB (Ukraine, Lithuania, Belarus) countries – Ukraine and Belarus, but the inclusion and the interest of these countries in the framework of EaP shows Poland's interest in Eastern European countries as well. The ULB concept cannot be seen as a monolithic formation, like Lithuania, like Poland, has successfully integrated into the Euro-Atlantic structures, becoming part of the Western world, so mentioning Lithuania within this concept is unsuitable. Belarus is still a dictatorial country, while Ukraine was experiencing the biggest political crisis in history. It must be said that Ukraine has always played a special role in Giedroyc Eastern policy, as it was regarded as an essential component of regional security and the key to Russia's de-imperialization. In the 1990s, the Polish government also realized that it was necessary to support Ukraine and start doing so by supporting Ukraine, its independence, democratization, and Euro-Atlantic integration.

Since November 2015, when the Law and Justice, led by Jaroslaw Kaczynski (Jarosław Kaczyński), came to power, one of the main settings of the Polish ruling elite was to build a stronger Polish position in the region and to engage more in the region, thanks to good relations with the countries of the region. The Law and Justice Government in its foreign policy priorities emphasize the role of the region, the need for regional cooperation. While the former government of Civil Platform (*Platforma Obywatelska*) sees in a different way how to increase Poland's role in European politics and in the decision-making process. Both parties have the same goal which comes out from Polish strategic culture, but ways are different how to achieve it. Civil Platform is more flexible in discussions and relations with the European Union main decision-makers. They tried to increase Poland's role in EU politics by good relations with Germany and France. Also, through such a regional cooperation format like Weimar Triangle. Law and Justice consider that kind of way wasn't effective. So, Law and Justice focus on such regional cooperation formats as Visegrad Group, Three Seas Initiative and cooperation with Baltic states but not more on Weimar Triangle.

Such focus on these regional cooperation formats can be explained by Poland's desire to be a regional leader. Getting regional leader status is easier. Law and Justice position on Weimar Triangle was that this cooperation should be more active including the introduction of a constant practice of consultations where Poland will be an equal partner, but it isn't something that is easy to achieve. Law and Justice in their rhetoric and foreign policy choices try to show that, despite the topicality of security issues and the need for strategic partners, Poland is an independent state that can set its own priorities without being subjected to pressure from other countries, such as the views and views of Germany as the main EU decision-maker. on various issues, such as the reception of refugees in Poland by a quota system, or EU criticism of national decisions, in the reform of the judiciary. Law and Justice pay great attention to identity issues and Poland's independence in the decision-making process, but it cannot be said that Poland rejects the EU as a union or Germany as a partner. Poland believes that there should be a strong EU in which the Polish voice has influence and significance, which is why one of Poland's foreign policy goals is to strengthen its position in the region by building good relations with the countries of the region to become a regional leader, thus strengthening its position in EU politics.

Poland doesn't see the Baltic States as a monolithic actor in its foreign policy, because of Poland and each of the countries have different historical experiences that affect the relations between the states, the nuances of these relations. Polish-Latvian relations have similar interests in international politics and position in security issues in the region, as well as similar historical experience, lack of controversial issues, promote not only the development of relations between the two countries, but also, show that elements of strategic culture are visible in Polish foreign policy towards Latvia, which reinforces the thesis that strategic cultural influences affect Poland's foreign policy thinking and action in areas historically located in the political and cultural space of Poland.

Conclusions

Polish foreign policy choices are the result of several interrelated factors. Despite the impact of historical events and geopolitics the Polish strategic culture is based on the Polish vision of its role and place in European politics. The great impact on the strategic culture has ideas and beliefs that formulate Poles vision and beliefs about its country. Also, strategic culture is affected by the political elites' perceptions. In the Poland's case it is possible to discuss about political forces perceptions and ways that they choose to achieve national goals. Both parties, Civil Platform and Law and Justice, have similar goals, only methods and ways are different, it is about changing priorities and the accent.

We should remember that the political elite can get into a strategic culture trap if the established priorities are not relevant at the time because the international environment or actors and their behavior have changed (Ripsman, Taliaferro, Lobell, 2016:70). In Poland's case there is no need to talk about such turn of events because the political elite responds to the international environment signals. Besides Poland's need for security guarantees and allies is a key aspect of Polish foreign policy. Because of historical experience. The main goal of any political elite, political party is to maintain the country's independence and sovereignty. After 1989, Poland's strategic culture is influenced by ideas and beliefs about country's place and influence in Europe. Ideologies plays crucial role. That is a way in which we can estimate Giedroyc doctrine's influence on the strategic culture of Poland and then how strategic culture influence Polish foreign policy choices. These things are interrelated. Giedroyc doctrine is also about importance to build good relations with countries which were historically located on Polish territory. Through good relations, Poland can not only increase their role in the region but through its soft power it can regain influence in its former territories. Giedroyc doctrine is clearly identifiable in Polish foreign policy not only towards Eastern neighbors who were in Giedroyc ULB concept, but against all territories, including Latgale, which were in Polish political and cultural sphere of influence.

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LĪGO UN JĀŅU TEMATIKAS AKTUALIZĀCIJA LATGALIEŠU DZEJĀ: NO 20. GS. SĀKUMA LĪDZ MŪSDIENĀM[1]

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Abstract

Actualization of *Līgo* and *Jāņi* themes in Latgalian poetry: from the beginning of the 20th century to date

Key words: *festival culture, Līgo, Jāņi, power, ideology, transformations, actualization, Latgalian poetry*

The present research is based on 40 Latgalian-born authors' works related to the themes of *Līgo* and *Jāņi* (Summer Solstice), which have been written in the traditions of both languages – Latvian and Latgalian. The research is carried out with the aim to reveal the specifics of the actualization of *Līgo* and *Jāņi* in the Latgalian poetry of various stages taking into account that-time socio-political situation and the authorities' official attitude to this festival, as well as the situation in the Latgalian literature in general. The analysis of the material allows for the conclusion that by means of the themes of *Līgo* and *Jāņi* the Latgalian authors characterise the national awakening efforts (F. Kemps) and the establishment of the independent country (J. Pabērzs). The authors are attracted by the events of the 1940s (Madsolas Jōņs) and the 1950s (K. Mednis, A. Vējāns) in Latvia and the development of Latvian culture in exile (J. Vōskāns). Poetry on *Līgo* and *Jāņi* features the criticism of the Soviet power (the 1970s – 1980s: B. Martuževa, A. Ločmelis, A. Slišāns; the period after 1991: B. Martuževa), there is a range of testimonies of the crises of the 1990s and the 2000s: the influence of mass culture and the devaluation of traditional culture (H. Hansone, J. Ryučāns, J. Tenčs, J. Vagulāne, a. o.), the migration of labour force (L. Andronova) and the "extinction" of the countryside (H. Hansone, V. Čepuļs, a. o.), various political games (J. Pelšs, J. Tenčs). Modern poets actively juxtapose these trends with the ancient traditions and symbols of celebrating *Līgo* and *Jāņi* (M. Bārbale, V. Čepuļs, B. Martuževa, P. Meikstums, A. Šīrone, R. Urtāne, a. o.).

Kopsavilkums

Līgo un Jāņu tematikas aktualizācija latgaliešu dzejā: no 20. gs. sākuma līdz mūsdienām

Atslēgvārdi: *svētku kultūra, Līgo, Jāņi, vara, ideoloģija, transformācijas, aktualizācija, latgaliešu dzeja*

Pētījuma pamatā ir 40 Latgalē dzimušo autoru 77 Līgo un Jāņu tematikai veltītie darbi, kas tapuši abās valodas tradīcijās – latviešu un latgaliešu. Pētījums tiek veikts ar mērķi atklāt Līgo un Jāņu aktualizācijas specifiku dažādu posmu latgaliešu dzejā, ņemot vērā gan tā laika sociālpolitisko situāciju un varas oficiālo nostāju pret šiem svētkiem, gan arī situāciju latgaliešu literatūrā kopumā. Materiāla analīze ļāva secināt, ka ar Līgo un Jāņu tematikas starpniecību latgaliešu autori raksturo 20. gs. sākuma nacionālās atmodas centienus (F. Kemps) un neatkarīgās valsts izveidi (J. Pabērzs). Rakstniekus saista 20. gs. 40. gadu (Madsolas Jōņs) un 50. gadu (K. Mednis, A. Vējāns) notikumi Latvijā un latviešu kultūras attīstība trimdā (J. Vōskāns). Līgo un Jāņu dzejā izskan padomju varas kritika (70.–80. gadi: B. Martuževa, A. Ločmelis, A. Slišāns; periods pēc 1991. gada: B. Martuževa), plaši ienāk 1990. un 2000. gadu krīzes liecības: masu kultūras ietekme un tradicionālās kultūras devalvācija (H. Hansone, J. Ryučāns, J. Tenčs, J. Vagulāne u. c.), darbaspēka migrācija (L. Andronova) un lauku „izmiršana" (H. Hansone, V. Čepuļs u. c.), dažādas politiskās spēles (J. Pelšs, J. Tenčs). Šīm tendencēm mūsdienu dzejnieki aktīvi pretstata senās Līgo un Jāņu svinēšanas tradīcijas un simboliku (M. Bārbale, V. Čepuļs, B. Martuževa, P. Meikstums, A. Šīrone, R. Urtāne u. c.).

Ievads

Līgo un Jāņi kā latviešu tautas būtiskākie svētki (Rūķe-Draviņa 1991: 6) ir piedzīvojuši daudzus mēģinājumus tos apkarot, jo svešas varas pārstāvjiem tie pirmām kārtām asociējās ar latviešu nacionālo garu un brīvību. Visspilgtāk tas izpaužas padomju varas periodā, kad ideoloģijas ietekmē šo svētku jēgu cenšas transformēt, piedēvējot tiem saistību ar baznīcu un reliģiju vai arī slinkumu un alkoholu. Neraugoties uz to, Līgo un Jāņu tradīcijas turpina pastāvēt, jo cilvēki tos svin

[1] Pētījums izstrādāts ERAF projekta „Svētku kultūras transformācijas pierobežā: Latgales un Pleskavas reģiona piemērs" ietvaros (vienošanās Nr. 1.1.1.2/16/I/001; pieteikuma Nr. 1.1.1.2/VIAA/1/16/109).

slepeni, puslegāli, atbilstoši tā laika „dubultās dzīves" (Ansone 2008: 7) noteikumiem. Līgo un Jāņu svinēšana kļūst par savdabīgu „klusa protesta" formu, kas palīdz saglabāt savu identitāti tai draudīgos apstākļos, kā arī ticēt gaišai latviešu tautas nākotnei. Šādā kontekstā likumsakarīga šķiet Līgo un Jāņu motīva iekļaušana, protams, cik to pieļāva apstākļi un vara, dažādos diskursos: periodikā, kinofilmās, mūzikā, kulinārijā un visplašāk – literatūrā. Zinātniece Velta Rūķe-Draviņa konstatē, ka „pagājušā gadsimta sākumā un šā gadsimta sākumā Jāņu motīvus atrodam turpat vai visu latviešu autoru darbos" (Rūķe-Draviņa 1991: 7). Teikto apliecina viņas sastādītā antoloģija „Jāņi latviešu literatūrā", kas iznāca 1991. gadā. Zīmīgi, ka šajā neliela apjoma grāmatā (208 lpp.) atrodam tikai dažus latgaliešu izcelsmes autorus, tostarp Antonu Rupaini un Vilhelmīni Urtāni, kas Jāņiem bija veltījuši savus darbus. Pati V. Rūķe-Draviņa ar nožēlu konstatē, ka „daudz grūtāk mūsu daiļliteratūrā sameklēt aprakstus par Jāņu norisi Latgalē" (Rūķe-Draviņa 1991: 7), un liek aizdomāties par nepieciešamību pievērsties šo tradīciju „pārveidību atspoguļojumam" mūsdienu daiļliteratūrā (Rūķe-Draviņa 1991: 9).

Šī pētījuma mērķis ir atklāt Līgo un Jāņu aktualizācijas specifiku dažādu posmu latgaliešu dzejā, ņemot vērā gan tā laika sociālpolitisko situāciju un varas oficiālo nostāju pret šiem svētkiem, gan arī situāciju latgaliešu literatūrā kopumā.

Pētījuma empīriskā bāze: 40 Latgalē dzimušo autoru 77 Līgo un Jāņu tematikai veltītie teksti, kas tapuši abās valodas tradīcijās – latviešu un latgaliešu.

Pētījuma teorētiskā bāze: darbi, kas atspoguļo Latvijas svētku kultūru dažādos tās attīstības posmos (Ansone 2008; Ērglis, Žvinklis 2017; Kruks 2012; Rudzītis 1987), kā arī latgaliešu kultūrai, vēsturei un literatūrai veltītie pētījumi (Salceviča 2005, Zeile 1996).

Pētījuma metodes: kultūrvēsturiskā, aprakstošā (diahronā), komparatīvā.

Pētījuma novitāte: pienesums latgaliešu literatūras un kultūras vēstures pētniecībā, kā arī pierobežas svētku kultūras transformāciju apzināšanā.

Materiāla analīze: hronoloģisks apskats

Laikposmā no 1900. līdz 1918. gadam radītā Līgo un Jāņu dzeja pilnībā atbilst Latgales nacionālās atmodas (1904–1917) idejām un nostādnēm. Piemēram, „otrā redzamākā nacionālās atmodas līdera" (Zeile 2006: 362) **Franča Kempa** (1876–1952) 1910. gadā[2] tapušais darbs „Jōņa dīnas naktī" demonstrē reālu tā laika Latgales kultūras situāciju – pēc drukas aizlieguma atcelšanas (1904) bija nepieciešams likt pamatus latgaliešu periodikas, literatūras, teātra, mūzikas u. c. nozaru attīstībai, ko uzņēmās neliels ideologu un entuziastu skaits, tostarp pats F. Kemps. Jauna laikmeta iestāšanos dzejolī simbolizē Jāņu ugunskurā dedzinātā vecā nauda un senču tikumi, citiem vārdiem, vecā kārtība un vara: „Gaiša Jōņvokora mygla / Mani vāsā krāslā sadz; / Nazkur tōli kolnu golā /

[2] Te un turpmāk dzejoļiem norādīts to tapšanas un / vai publicēšanas gads, pieļaujot, ka atsevišķas publikācijas pagaidām nav atrastas. Autoru dzīves dati norādīti, tos pirmoreiz pieminot tekstā.

Jōņa bārni guni dadz. // Guņteņa pa viļnim leigoj, / Mirdzēdama mudri tak; / Kas zyn', voi na vacō nauda, / Vacū tāvu lykums dag?..” (Kemps 2001: 63), ko nomaina „reita vējs” (jaunā vara), kas izkliedē pagātnes „myglu” (Kemps 2001: 64).

Paturot prātā šī posma latgaliešu literatūras attīstības pakāpi („šajos juku laikos nekāds vērā ņemams literārais process nebija iespējams” (Salceviča 2005: 42)), runāt par Līgo un Jāņu tematikas aktualizāciju kā tendenci šajā gadījumā nav īsti korekti, drīzāk tas ir atsevišķu personāliju fragmentāri izmantots paņēmiens.

Identiska situācija vērojama arī **Latvijas Republikas pirmajos pastāvēšanas gados**. Piemēram, Latvijas (Latgales) sociālvēsturiskās peripetijas ar Jāņu tematikas starpniecību aktualizē atmodas darbinieks, dzejnieks un politiķis **Juris Pabērzs** (1891–1961). Ar 1920. gada 23. jūniju datētā dzejolī „Dumas Jòņa wokorâ”, kas tika publicēts 1923. un 1940. gadā, proti, neilgi pēc Latgales atbrīvošanas un tieši pirms padomju varas iestāšanas Latvijā, šis latgaliešu autors definē Jāņu svētku nozīmi tautas sadzīvē un kultūrā: „Joņa dina – Tautas swatums, / Latwiu Tautas lapnumiņš”, „Joņa dinâ Latwiu Tauta / Remda bàdas, pricojas” (Pabērzs 1923: 61, 62). Faktiski Jāņi šajā darbā pozicionēti ne tikai kā būtiska nacionālā kultūras mantojuma daļa, ko ir nepieciešams saglabāt un nodot pēcnācējiem, bet arī kā sava veida remdinājums tautai, kas ilgstoši atradās svešā varā un tikai nesen atguva politisko un nacionālo patstāvību: „Sweši ļaudis, borgi kungi / Tautu spidia, mucija” (Pabērzs 1923: 62). Vēl jo vairāk – uzverot, ka nebrīves apstākļos Jāņi tika svinēti slepeni, jo kungi „Lidzia dzidot breiwas dzismes / Breiwâ Joņa wokorâ” (Pabērzs 1923: 63), J. Pabērzs pieļauj, ka šī uzdrīkstēšanās lielā mērā sekmēja latviešu tautas atdzimšanas un brīvības atgūšanas procesu: „Joņa dinâ Latwiu Tauta / Jaunom ceiņom spakus smeļ” (Pabērzs 1923: 66) un „Latwiu Tauta breiwa / Wèrgu wažas sarowus” (Pabērzs 1923: 62).

Jāatzīst, ka arī šajā periodā Līgo un Jāņu tematikas aktualizācija latgaliešu dzejā ir visai fragmentāra, kas izskaidrojams ar 20. un 30. gadu sākuma latgaliešu kultūras situāciju kopumā: „Darbi jāizdod un jāfinansē pašiem, honorārus nemaksā. Kritika vāja, konstatējoša, bez nopietnas analīzes. Nav tikpat kā nekādas rezonanses lasītājos. Latgaliešu dialekta pilnīga ignorēšana pārnovados. Skolās nav ne Latgales vēstures, ne kultūrvēstures” (Zeile 2006: 457).

Kārļa Ulmaņa autoritārā režīma laikā (1934–1940) analizējamie svētki tiek atzīmēti plaši un masveidīgi, iegūstot jaunas svinību un aktualizācijas formas: zaļumballes, plašas reklāmas akcijas, tendenciozas publikācijas presē u. tml. Tas viss, protams, lielā mērā saskanēja ar pastāvošo ideoloģiju un vadoņa kultu. Pētījuma veikšanas laikā nav izdevies konstatēt nevienu latgaliešu autora Līgo un Jāņu tematikai veltītu dzejoli, kas tiktu rakstīts un / vai publicēts minētajā periodā, lai gan šāds materiāls būtu ārkārtīgi vērtīgs gan tā laika sociālpolitiskās situācijas, gan arī rakstnieku nostājas apzināšanai. Tekstu nepieejamība mēdz būt izskaidrojama ar faktu, ka šajā laikā Latgalē „izdošanas iespējas bija ārkārtīgi sašaurinājušās” un 40. gadā latgaliešu grāmatu izdošanu pavisam aptur (Salceviča 2005: 59, 60). Šī iemesla dēļ nav izdevies atrast materiālu (iespējams, tāda nemaz nav), kas attiecas uz **Latvijas okupācijas pirmo gadu (1940–1941)**, kas tautai nodarīto pārestību dēļ ieguvis apzīmējumu „Baigais". 1941. gada maijā padomju vara Jāņu dienu (24. jūniju) pasludina par tautas svētku dienu un brīvdienu, tādējādi radot „draudzīgas" vides ilūziju, ko izjauc realitāte – masveida aresti un deportācijas.

Turpretim **vācu okupācijas režīma gados (1941–1945)** tapušie literārie darbi ne tikai apliecina „latgaliski etnisko identitāti", bet arī aktualizē „izteikti etnogrāfiskus motīvus" (Zeile 2006: 563). Šī posma dzejā plaši sastopami Līgo un Jāņu atribūti un uzsvērta kultūras mantojuma saglabāšanas un tālāknodošanas nepieciešamība. Kā spilgts piemērs jāmin **Madsolas Jōņa** (īst. v. Jānis Ludboržs; 1913–1975) darbs „Daugovas Jōņu nakts balade" (uzr. 1941), kas pirmoreiz publicēts „Olūta" 1943. gada laidiena 3. numurā un kurā uzsvērts fakts, ka Jāņu svētki, tāpat kā senču laikos, atkal ir atļauti un svinami: „Jo cauri godsimtim, kas malnom ānom sagti, / Kai sērmā senōtnē mirdz leigū sōrti dagti" (Madsolas Jōņs 1998: 241). Šis teksts ir zīmīgs ar to, ka tajā, izmantojot vēsturisko metaforu (Jersikas izpostīšanas un ievainotā ķēniņa bēgšanas skats), dots mājiens uz laikiem, kad latviešu tauta bija vienota cīņā pret saviem naidniekiem. Būtībā tas ir teksts, kas vienlīdz nav pieņemams nedz padomju, nedz vācu varai, taču brīnumainā kārtā publicēts un tādā veidā nodots latgaliešu lasītāju auditorijai. Ņemot vērā, ka šī posma „latgaliešu dzeja kopumā ir apolitiska" (Zeile 2006: 563), citi vācu okupācijas laikā rakstītie Līgo un Jāņu teksti atklātībā nāk galvenokārt tikai 20. gs. beigās un 21. gs. sākumā.

Atgriežoties padomju režīmam un līdz pat Staļina nāvei (1945–1953), iestājas vēl viens ārkārtīgi smags periods Latvijas vēsturē, ko pavada represiju vilnis un sovjetizācijas process dažādos sabiedrības dzīves līmeņos. Šajā laikā Jāņus mēģina pārvērst par padomju propagandas svētkiem[3], kas tiek panākts ar priekšlasījumiem, radioraidījumiem, padomju Līgo dziesmām, kā arī ar jaunu „modi" šos svētkus atzīmēt orķestra pavadījumā dārzos, parkos un jūrmalā (Ērglis, Žvinklis 2017: 15). Savukārt 1950. gadā, uzreiz pēc deportācijām, Jāņus izņem no oficiālo svinamo dienu saraksta un liek šajā dienā strādāt. Periodā no 1950. līdz 1952. gadam Latvijas presē par tiem neraksta (Ērglis, Žvinklis 2017: 15). Protams, Līgo un Jāņu svinēšana turpinās, ko apliecina arī daži latgaliešu autoru tolaik radītie, bet nepublicētie darbi. Piemēram, dzejnieka, rakstnieka un publicista **Andra Vējāna** (īst. v. Donats Kalnačs; 1927–2005) dzejoļi „Jōņu vokora prīks" (uzr. 1947, publ. 1997) un „Līgo" (uzr. 1948, publ. 1987), kuros aktualizēta svētku atribūtika (vainags, dziesmas u. c.) un netieši iezīmēta labākas dzīves perspektīva (gaisma, sapņu galotnes, darba kalni u. tml.) (Vējāns 1997: 21; Vējāns 1987: 48), kā arī rakstnieka, dzejnieka un pedagoga **Konstantīna Medņa**

[3] To apliecina Latvijas Padomju Sociālistiskās Republikas Arodbiedrību Centrālās padomes prezidija lēmums, kas 1945. gada 19. jūnijā publicēts laikrakstā „Cīņa" (plašāk: Ērglis, Žvinklis 2017: 15).

(1924–2006) mīlestības dzejas paraugs „Leigošona pi Ičas” (uzr. 1950, publ. 2001, 2004), par kura atribūtiem kļūst dziesmas, siers un papardes zieds (Mednis 2004: 78).

Periodā **pēc Staļina nāves** svētki piedzīvo vairākus atzīšanas un kritikas posmus.

1954. gadā ar LPSR Ministru Padomes lēmumu Līgo diena kļuva par svinamu dienu, kas bija jāatstrādā tuvākajā svētdienā, faktiski turpinās pseidotautisko elementu izmantošana un masveida svinēšana ar uzskatāmu aģitāciju[4]. Šai situācijai atbilst dzejnieka **Vladislava Bojāra** (1905–1984) 1957. gadā publicētais darbs „Jōņu zōles (Tautas dzīsmu gorā)”, kurā skan Jānīša bērniem adresēts aicinājums lasīt un kaltēt zāles (Bojārs 1957: 346). **1959. gadā** svētkiem sākas jauni uzbrukumi[5] un apkarošanas kampaņa[6], kā rezultātā **1961. gadā** tiek aizliegta ne tikai pati svinēšana, bet arī tās pieminēšana literatūrā, kinofilmās, kulinārijā u. c., Līgo un Jāņus pasludinot par dzērāju svētkiem un kaitīgu pagātnes reliktu[7]. Šajā periodā (1958.–1980. gadi) Latgalē stājas spēkā jauns, neoficiāls drukas aizlieguma posms. Likumsakarīgi Līgo un Jāņu tematikai veltītos darbus atrodam vienīgi trimdas izdevumos, tostarp laikrakstā „Latgolas Bolsī”. 1960. gados tur publicēti dzejnieka un sabiedriskā darbinieka **Jezupa Vōskāna** (?) dzejoļi „Jōņu vokorā. Kupleja par latvīšu Leigū vokoru svešumā” (publ. 1961), kas aktualizē latviešu kultūras vērtību devalvācijas problēmu mītnes zemes apstākļos (pepsikola un šņabis) (Vōskāns 1961: 3), un „Jōņu nakts” (publ. 1962), kas pretstatā mūsdienu situācijai uzbur senatnīgu svinību atmosfēru kādā mistiskā pilskalnā (Vōskāns 1962: 2).

1970. gados rakstītā un publicētā latgaliešu autoru dzeja (šādu tekstu nav daudz) atklāj pavērsienu, kas tolaik iezīmējas attieksmē pret Līgo un Jāņu svinēšanu. Proti, valdības pārstāvju nostāja šajā jautājumā kļūst nedaudz „maigāka” (1973. gadā to aprakstu pat iekļauj „Lielajā padomju enciklopēdijā”). Uz šo periodu attiecināmi vairāki latgaliešu autoru darbi. Tostarp **Andra Vējāna** dzejoļi „Jāņamātes rudens svētki” (publ. 1971), „Jāpalīdz līgot..” (publ. 1979) u. c., kurus caurstrāvo mīlestība un prieks un kas ir svarīgi svinēšanas rituāla aktualizācijas kontekstā (attēlota ciemiņu sagaidīšana un cienāšana, lopu rotāšanu ar vainagiem u. tml.) (Vējāns 1971: 75–77; Vējāns 1979: 77), kā arī ar 1973. gadu datējamā **Antona Slišāna** (Ontons Slyšāns, arī Ontōns Slyšāns; 1948–2010) mīlestības dzeja („Ir saulgriežu laiks pirms pašiem Jāņiem”, publ. 1998; „Pagāja laiks tas”, publ. 1998; „… to taku”, publ. 1998), kurā skan novēlējums „Lai nākošos Jāņos deg zilas rudzupuķes” (Slišāns 1998: 28). Uz mīlestības dzejoļu fona krasi izceļas vēl divi šī perioda teksti. Pirmkārt, tas ir **Alberta Ločmeļa** (1937) darbs „Līgo” (uzr. 1970, publ. 1971), kas ir piesātināts ar

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[4] To apliecina Latvijas Komunistiskās partijas Centrālās komitejas biroja 1956. gada 1. jūnija sēdes lēmums (Ērglis, Žvinklis 2017: 15).

[5] Teikto apliecina publikācija laikraksta „Cīņa” 1961. gada 24. marta numurā.

[6] Pētniece Elita Ansone sniedz šādu situācijas raksturojumu: „Pēc Latvijas nacionālkomunistu represēšanas, 50. gadu beigās aktualizēt folkloras un etnogrāfisko mantojumu tika liegts, un tas nozīmēja arī Līgo svētku aizliegumu” (Ansone 2008: 37–38).

[7] Tam atbilst Cenzūras pārvaldes 1961. gada 11. maija lēmums; pētnieks Sergejs Kruks šos aizliegumus lielā mērā saista ar Latvijas Komunistiskās partijas Centrālās komitejas pirmā sekretāra Arvīda Pelšes personīgo iniciatīvu (plašāk par to sk.: Kruks 2012: 34–48).

svētku simboliku (papardes zieds, zāļu vainags, alus krūze, jāņuguns dūmi u. tml.) un reizē ieskicē vēsturisko kolīziju tēmu (strēlnieki, revolūcija), citiem vārdiem, ar Līgo starpniecību runā par brīvības cīņām (Ločmelis 1971: 106–109). Otrkārt, tā ir **Broņislavas Martuževas** (1924–2012) Jāņu dzeja, kurā atveidotas latviešu dziesmas pie svētku ugunskuriem („Pēclaika Jāņi"; uzr. 1975, publ. 2004) un reizē runāts par šķeltiem cilvēku likteņiem (mājiens uz autoritatīvo režīmu sekām) (Martuževa [2004]: 281). Protams, šī teksta publicēšana tolaik nebija iespējama.

20. gs. 80. gados, kad Latgales grāmatniecībā vērojams uzplaukums un atjaunojas latgaliski rakstītās dzejas tradīcijas, mainās arī Līgo un Jāņu svinēšanas situācija: tos piemin enciklopēdijā (1985), svētku ainas demonstrē tā laika kinofilmās, kopš 1988. gada 15. aprīļa oficiāli atļauta Līgo svinēšana, un no 1988. gada 24. jūnija tā ir brīvdiena. Likumsakarīgi Jāņu tematika plaši ienāk arī latgaliešu autoru dzejā, lai gan masveidā tā tiks publicēta desmitgadi vēlāk. Vēl joprojām plaši izmantots paņēmiens ir šo svētku atribūtikas minēšana: **Antona Slišāna** darbā „Gribu varavīksni saķert" (uzr. 1987, publ. 1998), **Martas Bārbales** (1933–2003) dzejolī „Jāņuzāles" (uzr. 1987, publ. 1993) u. c. Tāpat kā 70. gados, atsevišķos dzejoļos ienāk sociālvēsturiskais konteksts, piemēram, motīvs par to, ka tautai nodarīts pāri, izskan **Antona Slišāna** dzejolī „Aizlyugums dēļ dzimtines" (uzr. 1989, publ. 1992). Parādās arī jaunas nianses, tostarp saulgriežu svētku iekļaušana kosmiskā aspektā (**Martas Bārbales** dzejolis „Caur baltu miglu"; uzr. 1988, publ. 1994), kā arī sasaiste ar ticības jautājumu (**Antona Kūkoja** (arī Ontons Kūkojs; 1940–2007) dzejolis „Leigū vokorā"; uzr. 1987, publ. 1990). Kā zināms, svētku iespējamais sakars ar Jāņa Kristītāja dienu, citiem vārdiem, reliģiskais komponents, kļuva par iemeslu to kritikai „karojošā ateisma" laikā, līdz ar to ir pilnīgi pamatotas dzejnieka A. Kūkoja raizes par to, vai latvieši „paliks eistyn ticeigi!" (Kūkojs 1990: 55). Zīmīgi, ka tieši 1980. gados šo sakaru apšauba un pat zinātniski noliedz[8].

20. gs. 90. gadi raksturojami kā apmulsuma laiks. Latvija atkal kļūst par neatkarīgu valsti ar virzību uz Eiropu no kurienes intensīvi ieplūst masu kultūras zīmes. Rezultātā aktuāls top nacionālo kultūras vērtību (tostarp svētku) saglabāšanas jautājums patērētājsabiedrības un globalizācijas apstākļos. Pārejas perioda liecības, kā arī iepriekšējo posmu pieredze plaši atspoguļota šī perioda Līgo un Jāņu dzejā, kas kļūst patiešām daudzveidīga:

- joprojām svētku motīvs izmantots mīlestības dzejā, kurā tas lielākoties saistīts ar papardes zieda meklēšanu: **Ontes Leičujōņa** (īst. v. Antons Rancāns; 1933–2009) „Mōj pakolnūs jōņugunis" (publ. 1992), **Janas Vagulānes** (1965) „es esmu tava problēma", „esmu tikai sieviete", „es tevi mīlēšu" (visi publ. 1998), **Jāņa Gurgona** (1936–1999) „Līgo vakarā" (publ. 1999) u. c.;

[8] Līgo svētki nav saistīti ar Jāņa Kristītāja dienu, tiem piemīt izteikta kolektīvisma iezīme, jo tiek veicināta pārnovadu komunikācija un tautu draudzība (Rudzītis 1987: 121–133).

- latgaliešu autori labprāt aktualizē arī citu šo svētku simboliku un rituālās darbības: lēkšanu pāri ugunij (**Broņislavas Strodes** (?) „Jāņunakts", publ. 1993; **Broņislavas Martuževas** „Jāņi", uzr. 1997, publ. 1999), dziedāšanu (**Martas Bārbales** „Redzi, kā…", publ. 1993; **Augusta Eglāja** (arī Eglōjs; īst. v. Ciprians Pokrotnīks; 1904–1994) „Par zaļū zemi saule aizsleid lēni…", publ. 1995; **Voldemāra Voguļa** (1952) „Jōņa dīnā", uzr. 1994, publ. 1998 u. c.), aplīgošanu (**Emīlijas Kalvānes** (1944–2014) „Leigū vokorā", publ. 1998) u. tml.;
- tāpat kā 80. gados, autorus satrauc ticības jautājums: aicinājums vienoties caur reliģiju pausts **Leontīnes Apšenieces** (prec. Akula; 1939) dzejolī „Jōņa dīnys dīvakolpōjums" (uzr. 1990, publ. 1992) u. c.;
- vēl joprojām ar Līgo un Jāņu starpniecību aktualizēts sociālpolitiskais konteksts, tostarp skan atzinums, ka okupācijas laikā Latvija stipri cieta: „Ko šāva no slēpņa, kas cietumā mests, / Un neskaitīt svešumā dzītos. / Pār Latviju melns baiļu karogs plests, / Pār ozoliem – rūsa un vītums" (**Broņislavas Martuževas** „Jāņi", publ. 1990) (Martuževa 1990: 84), taču Jāņu ugunskura liesmās un Jāņu rīta saules staros mūsu valsts atjaunojas un kļūst neatkarīga: „Ceļš saulē ved. / Sarkanā gunī / Un asinīs mazgātā / Tīrā un karstā saulē / Tavs ceļš ieiet, / Latvija" (**Helmas Hansones** (1934) „Jāņu rītā"; publ. 1992, 1993) (Hansone 1993: 4);
- šī posma dzejā tiek atspoguļots arī pašu gadskārtu svētku sarežģītais liktenis, kas tomēr stipri neietekmēja to popularitāti latviešu vidū: „Šo svētku izjūta asinīs dun, / pat naids to nespēja nomākt. / Lai cik tev saguris šimbrīd prāts, / šai naktī visgaišāk tu domā" (**Martas Bārbales** „Vai cerīgāk?", publ. 1994) (Bārbale 1994: 30);
- autori konstatē, ka tradicionālajai kultūrai ir sācies jauns pārbaudījumu un izaicinājumu laiks, kas sekmē būtiskas transformācijas ne tikai cilvēku attieksmē un uztverē, bet arī pašā kultūrā. Piemēram, samērā ironiskā, postmodernisma poētikai atbilstošā formā šo situāciju raksturo **Juōņs Ryučāns** (arī Riučāns, īst. v. Ivars Magazeinis, arī Magazeiņs; 1962) 1997. gada vasarā rakstītajā dzejolī „Juoņa dīna" (publ. 1997, 1999, 2001, 2003): „Taņtis tautyskūs skusteņūs / nūvaicoj par baktereju dorbu / i aņtivirusu programu. // Kurejūs Juoņu bārni kod navīn / raudzeis stuosteit par sīra styprumu i / saneituo gīdruma nūdzierdu" (Ryučāns 2003: 301).

21. gs. sākums – plašu iespēju un izaicinājumu laiks – ienes savas korekcijas ne tikai sabiedrības dzīvē, bet arī svētku kultūrā kopumā. Kā spilgtākā šī posma parādība minama Latvijas iestāšanās ES un NATO, ekonomiskā krīze, darbaspēka masveida aizplūšana uz ārzemēm, kultūras komercializācijas akcijas u. tml. faktori, kas tiešā un netiešā veidā aktualizēti latgaliešu dzejā.

Pirmā zīmīga šī posma tendence: dzejā daudz tiešāk ienāk sava laikmeta sociālpolitiskā kritika. Tostarp vērojama ES jautājuma aktualizācija, paužot šaubas par Latvijas valsts ekonomisko drošību un labklājību nākotnē: „– Kas gan Eiropā mūs gaida? / Dažu Jāni šaubas māc. / Skaidru atbildi kas dotu / Gaišreģis nav dzimis tāds" (**Jāņa Pelša** (1931–2007) „Lai līgojam!", publ. 2003)

(Pelšs 2003: 58–59); „Eiropā nu esam iekšā! Līgo, līgo! / Nevar zināt – priecāties vai raudāt? / Līgo!" (**Jāņa Tenča** (īst. v. Jāņa Bringuļa; 1946) „Līgo – 2004", publ. 2006) (Tenčs 2006: 52).

Samērā bieži šādos tekstos sniegts spilgtāko sabiedriskās krīzes liecību raksturojums. Visbiežāk ar Jāņu tematikas starpniecību tiek aktualizēta: a) korupcija un kontrabanda, kas ir „tā kā dvīņu māsas īstas" (**Jāņa Pelša** „Lai līgojam!", publ. 2003) (Pelšs 2003: 59); b) nabadzība un lauku posts: „Mūsu Jānis augstu lēca / Pār to Jāņu uguntiņu. / „Lai svilst manas humpalbikses! / Gan jau jaunas atvedīs!" un „Ne tev mājas, ne tev sētas, / Ne tev govju laidarā" (**Helmas Hansones** „Modernās Līgo dziesmas", publ. 2007) (Hansone 2007: 22); „Taidas tōs te līteņas, / Palīk lauki tukši. / Kur beja kaidas mōjeņas, / Mōjoj meža rukši. [..] Ir leidz slimineicai tōli, / Tōli ir pi ōrsta: / Cikom daboj eistōs zōles, / Vairs nav, kas muti vōrsta" (**Vincenta Čepuļa** (1939–2015) „Jōleigoj", publ. 2009) (Čepuļs 2009: 99); „Jōneišam daudzi bārnu, / Vysim tukši vēdereni. Leigū!" (**Vladislavas Černecovas** (?) „Leigū, leigū!", publ. 2012) (Černecova 2012: 327); c) darbaspēka migrācija uz ārzemēm: „Mīlais nabrauc uz Īriju, / Kod Jōņudīn gunkuri vysspūdrōk dag / Un dzērkstis iz dabasim īt, / Un vysi pa pōrim papardes zīdu meklēt īt" (**Līgas Andronovas** (1976) „Mīlais nabrauc uz Īriju", publ. 2008) (Andronova 2008: 195); d) komunālo dienestu patvaļība: „[..] no krāna tek ūdens brūns [..] Kā no īstas govju kūts; Mazāk silda, vairāk mānās! Līgo!" (**Jāņa Tenča** „Līgo – 2004", publ. 2006) (Tenčs 2006: 52, 53). Jāpiebilst, ka šajā situācijā, autoruprāt, vainojami valstsvīri: Repše, kas „zelta kalnus sola", Lembergs, kas „nu ar Laksu cīnās" (**Jāņa Pelša** „Lai līgojam!", publ. 2003) (Pelšs 2003: 58), Rēzeknes domes deputāti (**Jāņa Tenča** „Līgo – 2004", publ. 2006) u. c.

Otra būtiska tendence: par atsevišķu tēmu šī posma latgaliešu dzejā kļūst pašu svētku devalvācija, kas galvenokārt iezīmējas ar masveida dzeršanu Jāņa nakts laikā, jo mūsdienās daudzi ir pārliecināti, ka „Jāņi ir vakars pie ugunskura ar piedzeršanos mūzikas pavadījumā" (Tenčs 2006: 127). Dzeršanas motīvs tiek apspēlēts dažādu autoru darbos, piemēram: „Dzērājpuiši nemanīja: / „Pēterdiena atnākusi!"" (**Helmas Hansones** „Modernās Līgo dziesmas", publ. 2007) (Hansone 2007: 23). Daudz atklātāka 21. gs. sākumā kļūst arī mīlestības dzeja, kur Jāņu nakts iegūst izteikti erotisku pieskaņu: „Kad apkārt viss tvanojis tiecībā, / Kad tiekšanās slāpei bij segums, / Glāstu, skūpstu alkainā tiešumā, / Tika meklēts kad papardes ziediņš" (**Antona Kūkoja** „Līgo naktī", publ. 1999–2000) (Kūkojs 1999–2000: 50). Autori konstatē Līgo un Jāņu tradīciju pakāpenisko izzušanu. It īpaši tas attiecināms uz dziedāšanas tradīciju: „Bet kur mūsu Jāņu dziesmas? / Pārtaisītas šlāgeros" (**Helmas Hansones** „Modernās Līgo dziesmas", publ. 2007) (Hansone 2007: 23); „šai līgo naktī kaķēns laiski pie spuldzes sildās uz mana naudas maka un telefona un fonā šlāgerdziesmu sirds laikā par papardi dzied [..]" (**Janas Vagulānes** „šai līgo naktī…", publ. 2008) (Vagulāne 2008: 67).

Nacionālo kultūras vērtību apdraudēšana izprovocē pretreakciju: daudzos darbos dzejnieki mērķtiecīgi turpina apliecināt Līgo un Jāņu svētku seno statusu, piemēram, kā to dara **Pēters Meikstums** (?) dzejolī „Jāņi" (publ. 2013): „Svētki latvju tautā tie ir ļoti seni, / Cauri laika lokiem, līdz pat mūsu dienām [..]" (Meikstums 2013: 118). Pārsvarā šāda tipa tekstos, tāpat kā arī iepriekšējos periodos, piedāvāti dabas idilles skati ar tradicionālajiem svētku ēdieniem, dziesmām, dejām, ugunskura dedzināšanu un papardes zieda meklējumiem. Jāsaka, ka skaitliski šāda tipa dzeja mūsdienās dominē: **Vincenta Čepuļa** „Līgo" (publ. 2000), **Martas Bārbales** „Mūžīgais Līgo" (publ. 2003), **Broņislavas Martuževas** „Jāņu laiks" (publ. 2004), **Annas Šīrones** (1940) „Jau „Jōneits" kalneņā" (uzr. 2005, publ. 2006), **Voldemāra Voguļa** „Veļtejums Jōnim" (publ. 2011), **Rasmas Urtānes** (1956) „Jāņu nakts" (publ. 2011), **Ivetas Dimzules** (?) „Līgo" (publ. 2012), **Anitas Svilānes** (?) „Jāņi pie Maltas" (publ. 2012), **Romona Spaitāna** (īst. v. Romualda Zarembo; 1925) „Jōņu laiks" (publ. 2013) u. c.

Secinājumi

Latgaliešu autoru radītā Līgo un Jāņu dzeja ir līdz šim mazzināms literārs un, jāsaka plašāk, kultūras fenomens, kas ir īpaši svarīgs ne tikai reģionālajā līmenī, bet arī visas mūsu valsts vēstures kontekstā. Tās detalizēta izpēte pirmām kārtām ļauj pašu literāro procesu Latgalē uztvert kā sistēmu, kur vienlaikus ar centrālām un atzītām personībām (M. Bārbale, F. Kemps, A. Kūkojs, A. Slišāns, A. Vējāns, B. Martuževa u. c.) ir darbojušies un līdz šim darbojas mazāk zināmi autori, kā arī dzejnieki debitanti (L. Andronova, V. Černecova, I. Dimzule, P. Meistums, A. Svilāne, J. Vōskāns u. c.). Visus šos cilvēkus vieno dzimtās puses mīlestība, rūpes par tās nacionālā kultūras mantojuma saglabāšanu un ilgtspējību, kas vēsturisko, sociālo un politisko apstākļu dēļ atsevišķos posmos tik tiešām bija liels izaicinājums. Būtībā tas ir vairāku desmitgadu un pat divu gadsimtu laikā veidots latgaliešu autoru naratīvs par to, cik būtisku lomu Līgo un Jāņu svētki spēlē mūsu nacionālajā kultūrā un kādā veidā tie būtu saglabājami un svinami arī turpmāk. Šim nolūkam izmantota dabas un gastronomiskā koda, rituālo darbību un atribūtikas aktualizācija, autoru brīdinājumi par šo svētku devalvācijas procesu u. tml. paņēmieni.

Šajā ziņā ārkārtīgi svarīgs kļūst arī analizējamo svētku vēsturiskais un politiskais konteksts – varas institūciju un nereti atsevišķu valstsvīru izprovocētie aizliegumi, absurdas ideoloģiskās transformācijas un asa sabiedrības kritika. Tieši šis apstāklis nosaka Līgo un Jāņu dzejas tematisko un idejisko paplašināšanos. Faktiski ar šo svētku tematikas starpniecību latgaliešu autori tiešā vai netiešā veidā runā par sava laikmeta, savas desmitgades vēsturiskajām un sociālpolitiskajām aktualitātēm ne tikai Latgales reģionā, bet arī Latvijā kopumā: nacionālās atmodas centieni drukas aizlieguma atcelšanas pēcperiodā (F. Kemps); neatkarīgās valsts izveide 1918. gadā (J. Pabērzs); varas un ideoloģisko nostādņu maiņa 1940. gados (Madsolas Jōņs) un desmitgadi vēlāk (K. Mednis, A. Vējāns); ārpus Latvijas (trimdas) kultūras dzīve (J. Vōskāns);

padomju režīma sekas, kuras pauž zemtekstos (1970.–1980. gadi – B. Martuževa, A. Ločmelis, A. Slišāns) un atklātībā (pēc 1991. gada – B. Martuževa); jaunākā perioda liecības: masu kultūras ietekme uz tradicionālo kultūru (H. Hansone, J. Ryučāns, J. Tenčs, J. Vagulāne u. c.), diskusijas par iestāšanos Eiropas Savienībā (J. Pelšs, J. Tenčs), valstsvīru politiskās spēles (J. Pelšs, J. Tenčs), darbaspēka migrācija (L. Andronova), lauku posts (H. Hansone, V. Čepuļs u. c.). Kā pretreakcija uz mūsdienu laikmeta pretrunīgo un mainīgo dabu latgaliešu dzejā iezīmējas un kļūst īpaši aktuāla universālo vērtību un seno tradīciju atdzīvināšanas tendence (M. Bārbale, V. Čepuļs, B. Martuževa, P. Meikstums, A. Šīrone, R. Utrāne u. c.).

Laika gaitā latgaliešu Līgo un Jāņu dzeja, protams, transformējas, tomēr šo svētku aktualizācijas potenciāls, ko nodrošina tajos ietvertais nacionālais un politiskais konteksts, garantē šādu tekstu aktualitāti arī nākotnē, kad, izsakoties dzejnieces Broņislavas Martuževas vārdiem, būs „laikmets cits un desmits cits” (Martuževa [2004]: 281).

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FILOLOĢIJA / PHILOLOGY

LE FRANÇAIS CHEZ LES ENFANTS BILINGUES FRANCO-LETTONS EN LETTONIE: APPRENDRE UNE LANGUE AU STATUT LOCALEMENT MINEUR

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Abstract

French language among French-Latvian bilingual children in Latvia: learning a language with a locally minor status

Key words: *Latvia, French-Latvian bilingual children, Social representations of French language, French language status and acquisition*

Latvia is the scene of a diglossic conflict between the Latvian and Russian languages where teaching / learning of English as a foreign language predominates in school. How, in this context, children of Latvian-French families living in Latvia perceive their languages? This paper presents the first results of a research on the social representations of French language among these children. Based on an analysis of interviews carried out by their parents with two eight-year-old children schooled in Latvian, the paper considers representations of French language organized around two main themes – the status and acquisition of French. These representations reveal two different connections between children and the French language, which offer reasons for reflection on the support of the acquisition/learning of a first language with major status at the global level but minor locally among bilingual children whose other first language is of major status locally but minor overall.

Kopsavilkums

Franču valoda franču-latviešu divvalodu bērnu vidū Latvijā: apgūt valodu, kurai ir lokāli neliels statuss

Atslēgvārdi: *Latvija, Franču-latviešu divvalodu bērni, Franču valodas sociālās reprezentācijas, Franču valodas statuss un iegūšana*

Latvijā valda diglosijas konflikts starp latviešu un krievu valodām, bet tai pat laikā Latvijas skolās dominē angļu valodas kā pirmās svešvalodas apgūšana. Kā šajā kontekstā Latvijā latviešu-franču ģimenēs dzīvojoši bērni uztver abas savas pirmās valodas? Šajā rakstā sniegti pirmie pētījuma rezultāti par franču valodas sociālajām reprezentācijām šo bērnu vidū. Pamatojoties uz viņu vecāku un divu astoņus gadus vecu bērnu, kuri mācās latviešu valodā, veikto interviju analīzi, tiek uzskatīts, ka franču valodas reprezentācijas tiek organizētas ap divām galvenajām tēmām – franču valodas statusu un iegūšanu. Šīs reprezentācijas atklāj divus atšķirīgus sakarus starp bērnu un franču valodu, un rosina domāt par to, kā atbalstīt pirmās valodas apguvi / mācīšanos, ja tai ir nozīmīgs statuss pasaules mērogā, bet neliels lokāli starp divvalodu bērniem, kuru otra pirmā valoda ir vietējā mērogā nozīmīga, bet kopumā neliela.

La Lettonie est le terrain d'un conflit diglossique entre les langues lettone et russe depuis le milieu des années 1930, une quinzaine d'années après que l'Etat letton est devenu indépendant de la Russie, en novembre 1918. Ce conflit diglossique a pris son ampleur après 1945. Les minorités historiques germanophones et juives ayant été déplacées ou exterminées durant la guerre, les russophones et les lettophones se sont retrouvés face à face sur un territoire et dans une population marqués par les occupations et exactions nazies et soviétiques. Les années d'occupation soviétique du pays entre 1944 et 1991, avec une politique de russification voulue par les autorités centrales, ont exacerbé ce conflit qui a connu un revirement après le recouvrement de l'indépendance lettone. Le letton ayant retrouvé le statut de langue nationale unique et bénéficiant d'une planification linguistique résolue au détriment du russe et de ses locuteurs, le conflit diglossique s'est maintenu durant les années 1990 et au début des années 2000 (Durandin 2011: 86 – 103). Même si les russophones profitent encore d'une autosuffisance linguistique sur le territoire et que le russe est parlé au moins à un niveau de base par 98,5% de la population, le conflit diglossique s'apaise depuis le milieu des années 2000. Le statut du letton s'est renforcé au sein de la population autant que son emploi s'est développé dans tous les domaines de la vie sociale (Kibermane & Kļava 2016: 47–52). Dans cette situation diglossique maintenant faiblement conflictuelle, la population a une attitude positive envers le multilinguisme, qui se vérifie dans la propension des habitants à apprendre et à pratiquer plusieurs langues, non seulement locales. Parmi les langues étrangères, l'anglais prend de plus en plus d'importance: un peu plus de la moitié des Lettons déclarent connaître l'anglais alors que cette langue est apprise par quasiment la totalité des élèves du pays, bénéficiant de son image de langue moderne et utile pour le développement personnel, celui des enfants principalement. Les autres langues étrangères sont largement moins apprises ou connues par la population; l'allemand et dans une moindre mesure le français perdent l'intérêt des écoliers et lycéens. (Kibermane & Kļava, ibid.: 52, 57–58, 66–67).

Cadre théorique et méthodologique de la recherche

Dans un tel contexte, il nous semble intéressant d'observer comment les bilingues porteurs du letton ou du russe et d'une langue de diffusion européenne (voire mondiale) autre que l'anglais considèrent les langues qui font leur bilinguisme. Nous délimitons actuellement notre champ de recherche au bilinguisme français-letton ou français-russe chez les enfants de 7 à 11 ans scolarisés à Riga. Nous cherchons à comprendre comment ces enfants perçoivent leur bilinguisme et leurs deux langues premières mais cette contribution portera essentiellement sur le français. Nous nous intéressons ici aux travaux effectués auprès de deux enfants de 8 ans, Anna et Roberts, issus de deux familles franco-lettones et tous deux scolarisés en letton. Avant de détailler les principaux résultats de la recherche que nous avons effectuée auprès d'eux, détaillons le cadre théorique de cette recherche ainsi que la méthodologie que nous avons appliquée pour la mener.

Pour identifier les enfants qui sont concernés par notre recherche, nous nous appuyons sur une conception ouverte du bilinguisme, comme celle que propose Myers-Scotton (2006: 44) lorsqu'elle définit le bilinguisme comme la capacité d'utiliser deux langues ou plus suffisamment bien pour pouvoir participer à des conversations courantes. Cela nous permet d'ouvrir le plus possible notre terrain de recherche. Même si le critère du niveau de compétence langagière ne nous est pas primordial pour sélectionner les enfants, nous attendons tout de même qu'ils puissent s'exprimer en français, même simplement, car notre recherche se base sur un corpus d'entretiens dans cette langue.

Nous avons choisi de travailler sur la base des transcriptions d'entretiens effectués auprès des enfants car elles constituent un très bon moyen d'accéder à leurs représentations sociales, notion sur laquelle nous nous appuyons pour répondre aux questions qui nous intéressent. D'après Jodelet

(2003: 53), la représentation sociale est «une forme de connaissance socialement élaborée et partagée, ayant une visée pratique et concourant à la construction d'une réalité commune à un ensemble social». C'est «un ensemble organisé d'opinions, d'attitudes, de croyances et d'informations se référant à un objet ou une situation» et «elle est déterminée à la fois par le sujet lui-même (son histoire, son vécu), par le système social et idéologique dans lequel il est inséré, et par la nature des liens que le sujet entretient avec ce système social» (Jodelet, op. cit.). Nous savons par ailleurs avec la «théorie du noyau central» d'Abric (2003: 215), qu'il existe un «élément fondamental d ['une] représentation sociale […] qui détermine à la fois la signification et l'organisation [de cette représentation car] il est un sous-ensemble de la représentation, composé d'un ou de quelques éléments, donc l'absence déstructurerait ou donnerait une signification radicalement différente à la représentation dans son ensemble». Le noyau central de toute représentation est «l'élément le plus stable de la représentation» notamment parce qu'il est le plus partagé par les membres du groupe social qui produit cette représentation. Pour comprendre comment les enfants perçoivent le français, nous tentons donc d'identifier les éléments qui constituent le noyau central des représentations sociales de cette langue. Pour cela, il nous faut considérer les représentations de chaque enfant et observer quels éléments de chaque représentation sont partagés par les autres enfants. Notre travail à partir des représentations de deux enfants est une première étape vers l'identification des représentations sociales du groupe sociolinguistique qui nous intéresse, il donne des pistes de réflexion et d'analyse pour les cas à venir.

Afin d'identifier les éléments d'une représentation sociale, il est nécessaire de réunir «une collection de discours individuels» (Moliner, Rateau et Cohen-Scali 2002: 5) ce que nous faisons à l'aide d'entretiens semi-directifs. Durant ce type d'entretiens, il est important d'encourager ce qui fait le principe de la dynamique énonciative, c'est-à-dire la co-référence au monde des interlocuteurs et, dans notre cas, plus particulièrement comment les enfants expriment leurs relations au monde par leurs discours sur leurs langues dans la co-énonciation avec leur interlocuteur. C'est dans cette optique que nous travaillons initialement sur les transcriptions d'entretiens semi-directifs entre les enfants et leurs parents, ceux-ci menant les entretiens à partir d'un guide que nous leur fournissons. Les entretiens portent sur les pratiques langagières des enfants dans les différents cercles sociaux où ils évoluent et sur leurs réflexions concernant ces pratiques. Il s'agit de préciser ainsi autant que possible les vécus et rapports des enfants à leurs langues et à leur bilinguisme.

Les entretiens que nous considérons ici ont été effectués fin 2018. Anna a été interviewée par son père, en fait nous même, et Roberts, par sa mère, parfaitement francophone. L'entretien initial, celui d'Anna, a montré qu'un enfant interviewé par son parent peut respecter le cadre situationnel d'un entretien de recherche et se mettre à distance du rapport enfant-parent pour assumer celui plus neutre d'enfant répondant à un chercheur. Néanmoins, et c'est ce qui fait l'intérêt de l'entretien mené par un des parents, les deux interlocuteurs ne peuvent réprimer totalement l'émergence du rapport enfant-parent et de valoriser certains aspects de ce rapport dans leurs discours. Emergent alors des sujets ou des positionnements énonciatifs primordiaux pour la compréhension des représentations des enfants mais aussi pour comprendre ce qui influence ou a influencé le développement de certains éléments des représentations.

Des représentations autour du statut et de l'acquisition/apprentissage du français

L'analyse des entretiens qu'Anna et Roberts ont eus avec leurs parents permet de constater que les représentations que ces deux enfants ont du français se construisent sur des considérations liées d'une part au statut de cette langue dans l'environnement local et global et d'autre part à son acquisition ou son apprentissage.

A propos de leurs environnements sociolinguistiques, il faut savoir qu'Anna et Roberts ont en commun le letton et le français comme langues premières et d'avoir suivi leur début de scolarité en letton dans la même classe, en maternelle jusqu'à 7 ans. Ils ont ensuite poursuivi leur scolarité dans deux établissements lettophones distincts du centre de la capitale lettone, où ils se trouvent actuellement, tout en suivant des activités extra-scolaires en letton. Les deux enfants ont gardé contact et se retrouvent régulièrement lors de rencontres entre anciens camarades de maternelle ou quand leurs familles participent à des événements festifs. Les familles d'Anna et Roberts sont composées d'un père de nationalité française, avec comme langue première le français, et d'une mère de nationalité lettone et lettophone. Les parents d'Anna parlent la langue du conjoint ainsi que le russe et l'anglais à des niveaux variés. Les parents de Roberts partagent le français et l'anglais. Son père comprend et parle le letton à un niveau débutant et sa mère parle russe. Roberts a un frère de trois à quatre ans son cadet avec qui il parle letton mais aussi français. Les parents d'Anna vivent avec elle à Riga alors que ceux de Roberts sont séparés, son père résidant en France lui rend visite ou le reçoit durant ses congés ou les vacances scolaires. Anna parle aussi bien letton que français avec ses parents qui pratiquent globalement la politique «un parent – une langue» avec elle. Roberts parle français avec son père et, selon le témoignage de sa mère, letton et français quasiment à égalité à la maison en Lettonie avec sa mère mais exclusivement français «dans la rue».

D'après les informations obtenues des parents et les transcriptions des entretiens effectués entre les parents et les enfants, Anna et Roberts ont des pratiques langagières en français différentes. Roberts utilise principalement le français avec sa mère, dans une relation d'enseignement/apprentissage basée sur la lecture, l'écriture et dans la pratique orale à la maison et au cours de leurs échanges hors de la maison. Roberts ne semble pas utiliser le français avec d'autres personnes, hormis parfois Anna, qui fait partie de son cercle d'amis. Roberts utilise le français en France avec son père mais aussi des amis de vacances. Anna pratique le français en famille principalement avec son père et plus occasionnellement avec sa mère mais elle l'utilise également en Lettonie avec d'autres personnes issues de différents cercles amicaux. Il s'agit de Roberts et de deux autres enfants bilingues franco-lettons mais surtout d'adultes, des connaissances ou des amis de ses parents, qu'elle présente comme «des copains» à elle. Anna déclare utiliser le français en France dans le cercle familial, avec ses cousins et ses grands-parents. Nous constatons que les cercles d'emploi du français que présente Anna sont plus larges et variés que ceux évoqués par Roberts. Les perceptions que les enfants ont de leurs pratiques langagières en français influencent leurs représentations sociales principalement sur deux thèmes qui traversent leurs entretiens: l'acquisition/apprentissage et le statut du français dans le contexte letton.

Le statut mineur du français en Lettonie se concrétise pour Anna à travers le nombre limité de locuteurs (le corpus[9]) de cette langue dans le pays: «les gens ne me comprennent pas en Lettonie, quand je parle français». Néanmoins, Anna valorise cette langue dans le contexte letton en insistant sur la relation affective qu'elle permet avec son père mais aussi sur le fait qu'elle a des caractéristiques appréciables dans ce contexte. Ainsi, l'esthétique sonore du français lui permet d'attirer ou de garder l'attention des personnes qu'elles côtoient, vraisemblablement les membres de la famille lettone ou les amis lettophones, notamment quand elle chante des chansons et qu'elle a «l'impression que tout le monde [la] comprend mais en fait c'est pas comme ça».

Le français a une autre caractéristique appréciable: c'est la langue qui permet de se ménager une certaine liberté. Anna déclare préférer le français «parce que dans le monde, on parle plus le français», son statut de langue internationale lui donnant des possibilités de socialisation hors de la Lettonie. Il existe une autre raison à cette préférence: cela lui permet d'avoir un espace de liberté privilégié avec d'autres personnes francophones, dont Roberts «quand il y a d'autres enfants […] quand on a des choses, petits secrets, des petits secrets». Roberts ne parle pas du statut du français ou du corpus propre à cette langue mais il ne la considère par moins utile dans le contexte mondial, comme Anna, et dans le contexte letton. Elle lui permet de se mettre en valeur: «quand je parle en français, dans mon école, je crois que tout le monde dit *Whaouh*». Cela n'est pas sans rapport avec la représentation stéréotypée qu'il reprend à son compte du français comme langue «difficile pour les Lettons».

Vraisemblablement en relation directe avec ce dernier point, Roberts insiste sur la question de l'acquisition/apprentissage du français. Il vit un rapport scolaire avec cette langue alimenté par sa mère, comme nous l'avons indiqué précédemment. Cela semble lui déplaire: il déclare ne pas aimer faire grand-chose en français sauf «parler». Il tente de montrer à sa mère qu'il n'apprécie pas les exercices d'apprentissage du français qu'elle lui donne à faire. Cela d'autant moins que Roberts considère ses deux langues comme des caractéristiques personnelles héréditaires, issues de l'union

[9] Le corpus est le volume de production linguistique réalisé dans la langue (cf. R. Chaudenson, 1991)

de ses parents. Il vit ainsi un paradoxe désagréable: pourquoi apprendre une langue, le français, alors que celle-ci lui a été donnée «parce que maman, elle s'est mariée avec un Français»? Anna ne considère pas ses langues comme héréditaires mais plutôt comme les produits d'interactions avec les porteurs de ces langues. Ainsi, il est important pour elle d'échanger avec son père et «avec les personnes qui parlent la langue» pour qu'elle puisse la développer. En outre, nous remarquons qu'elle déclare régulièrement mener des activités personnelles sur ou avec le français, par exemple en jouant et discutant avec les francophones, surtout adultes, ou encore en s'enregistrant lorsqu'elle lit ou chante en français pour se réécouter ensuite.

Conclusion

Les deux cas que nous venons d'évoquer invitent à considérer quelques pistes de réflexion pour favoriser l'acquisition/apprentissage chez des enfants bilingues d'une de leurs langues au statut et au corpus majeurs mondialement mais mineurs localement, alors que l'autre, au statut et au corpus majeurs localement mais mineurs mondialement, est aussi leur langue de scolarité.

La motivation des enfants peut être maintenue grâce au rapport affectif que la langue permet d'entretenir avec d'autres personnes, parents ou amis. En outre, certaines caractéristiques propres ou attribuées à la langue peuvent être mises en valeur pour assurer cette motivation. De par son double statut, la langue permet une double socialisation, mondiale mais aussi intime, et ouvre des espaces de liberté aux enfants dans l'environnement linguistique qui est le leur. Par ailleurs, cette langue peut avoir des caractéristiques valorisantes pour ses locuteurs. Pour le français, il s'agit d'une valeur esthétique forte et de l'image d'une langue difficile.

Pour ce qui est de l'acquisition/apprentissage, les témoignages des deux enfants en révèlent trois modes: un acquis héréditaire, un apprentissage «scolaire» et une acquisition dans l'échange interpersonnel. Les deux premiers modes correspondent à un rapport non contrôlé voire non voulu à la langue alors que le dernier coïncide à un rapport plus volontaire et dynamique. Il semble que les cercles de pratiques langagières, familiaux ou amicaux, influencent ces modes d'apprentissage mais cela reste à vérifier. D'après l'exemple d'Anna, le troisième mode semble pouvoir se développer dans différents de ces cercles grâce à plusieurs interlocuteurs réguliers. Dans ce troisième mode, comme dans le premier (voire le deuxième), il semble très utile de créer des moments d'échange réguliers entre les porteurs de la langue en cours d'acquisition/apprentissage.

De là, nous concluons que si les parents ou les membres d'une communauté linguistique donnée cherchent des alternatives à l'enseignement scolaire d'une langue mineure localement mais majeure globalement pour leurs enfants bilingues, il est nécessaire de se demander quels modes d'acquisition/apprentissage privilégier pour leurs enfants et ce que cela engendre au niveau de l'organisation du quotidien. Cela tout en se gardant du risque de communautarisme qui pourrait amener l'enfant bilingue à rejeter l'autre langue, l'autre culture et une partie de son identité en construction.

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THE WORD *BRACK* AND ITS RELATED MEANINGS IN SOME INDO-EUROPEAN LANGUAGES

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Abstract

The word *Brack* and its related meanings in some indo-European languages

Key words: *concept, meaning, semantic relationships, semantic fields, sets*

Different traditions investigate a notion of a concept from various points of view. The representatives of Russian school understands the concept as a cultural unit (Wierzbizka 1980), (Stepanov 2007, 248), and the Western school investigates the concept as a mental unit (Frege 1892), (Fodor 1998). On the basis of a theoretical study of a concept by different schools from Aristotle till recent days the author of the present research has collected some empirical material and investigated a word *Brack* in selected Germanic languages such as English, German, Danish, and Dutch with examples from Latvian, Russian, and French. A structural approach and comparative method as well as applying elements of synchronic and diachronic analysis are used here revealed all the meanings of the word *Brack* in the Dutch language (the language of origin, 1510, *brak*) with the central meaning ´´worthless´´ in old Dutch and new meanings of the word *Brack* in modern Dutch.

The aim of this research is to compare a semantic field created by the word *Brack* in the Dutch language with semantic fields of the related words in the analyzed Indo-European languages. The comparative analysis of their meanings in different languages has revealed the idea that a shared component of meaning – "worthless" – is present in all analyzed languages and new additional numerous meanings in investigated languages are related.

The database collected consists of 18 meanings of the word *Brack* within 7 languages, thus the analysis of the related meanings shows close semantic relationships between these words in different Indo-European languages.

Kopsavilkums

Vārds BRACK un tā radniecīgās nozīmes dažās indoeiropiešu valodās

Atslēgvārdi: *koncepts, nozīme, semantiskās attiecības, semantiskie lauki, kopas*

Dažādās tradīcijās tiek pētīts jēdziens no dažādiem skatu punktiem.

Krievu skolas pārstāvji saprot jēdzienu kā kultūras vienību (Wierzbizka 1980), (Stepanovs 2007, 248), un Rietumu skola pēta jēdzienu kā garīgu vienību (Frege 1892), (Fodors 1998). Pamatojoties uz teorētisko pētījumu par konceptu, sākot no Aristoteļa uzskatiem līdz mūsu dienām, šī pētījuma autors ir apkopojis empīrisku materiālu un izpētījis vārdu „Brack" izvēlētajās ģermāņu valodās (angļu, vācu, dāņu un holandiešu valodās) un citās indoeiropiešu valodās (latviešu, krievu un franču), izmantojot strukturālo pieeju un salīdzinošo metodi, kā arī pielietojot sinhroniskās un diahroniskās analīzes elementus, ka atklāja visas nozīmes vārdam „Brack"vecajā holandiešu valodā un jaunas nozīmes vārdam „Brack" mūsdienu holandiešu valodā.

Nozīmju salīdzinošā analīze ir pierādījusi, ka galvenā nozīme – 'nevērtīgs' – ir sastopam visās analizētajās valodās.

Savāktā datu bāze sastāv no 18 semantiski tuvām nozīmem 7 valodu radnieciskajos vārdos, tādējadi radniecīgo vārdu analīze liecina par tuvām jēdzieniskām attiecībām starp analizētajiem vārdiem dažādās indoeiropiešu valodās.

A term *"concept"* is traced back to Aristotle's "The classical theory of concepts" (Aristotle 1998). The word *conceptus* is of Latin origin, formed from the verb "concipere" which means "conceive". The Oxford Dictionary gives such a definition of the concept as "an abstract idea" (www.oxfordlearnersdictionaries.com), Merriam-Webster Dictionary (www.merriam-webster.com) gives a more broad one but a very close definition: "abstract or generic idea generalized from particular instances".

Two leading traditions are known in their investigations of concept nowadays.

The representatives of the Russian tradition understand a concept as cultural–cognitive unit to be analyzed from the point of view of cultre (Wierzbicka 1980), (Stepanov 2007, 248). According to J. Stepanov, the concept is "a basic cultural cell in the mental world of a man" (Stepanov 2007:

248). Being a part of the world picture, the concept reflects the orientation of values of both the individual person and the values of a linguistic community.

Western tradition investigates the concept as a mental unit (Frege 1892), (Fodor 1998) and uses linguistico-cognitive approach. The notion of a concept corresponds to those senses, which a man operates in the process of thinking and the senses which reflect the content of experience and knowledge. According to this view, a language does not form concepts but serves them. The choice of the verbal form depends on the personal meaning, mental representation and the lexicon of the speaker.

The English scholar Jerry Fodor developed Computational theory of Mind (CTM), and advocates ***the representational theory of mind*** (***RTM***) which later led to creating of his theory Language of Thought.

He argues that mental activity stores *Mentalese* symbols in memory locations seen as mental items which figure as constituents of thoughts and at the base of a concept there is an activity of mind. He argues that concepts are "representations of mental states" (Fodor 1995).

One can agree with the scholars who claim that a concept is a wide mental notion connected with epoch, culture and individual qualities of a person. Hence, the same concept will be different for each individual person and will have certain subjectivity. Owing to this point, in this research a linguistic-cognitive approach will be used.

In a broader sense, the structure of the concept can be represented as a circle. The basic notion – the kernel of the concept – is the centre of the structure, and at the periphery there is stored everything that is added by culture, traditions and people's personal experiences. All the meanings of the concept can be represented as sets.

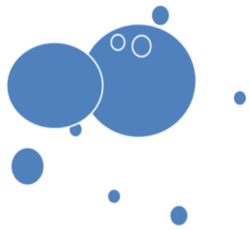
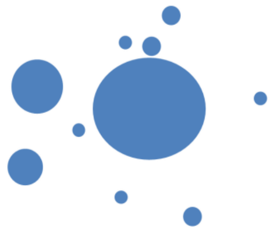
Set Theory is a branch of mathematics that deals with the properties of well-defined collections of objects, which may or may not be of mathematical nature. Between the years 1874 and 1897, the German mathematician and logician Georg Cantor (1845–1918) created a theory of abstract sets of entities and made it into a mathematical discipline. A set, wrote Cantor, is a collection of definite, distinguishable objects of perception or thought conceived as a whole (Cantor, Georg 1874).

In reference to any pair of objects qualified as elements of a set one must be able to determine whether they are different or the same (Stoll, 1963: 3). For example, if a set A is called a subset of a set B (symbolized by $A \subseteq B$) all the members of A are also members of B. The set theory gave the start to logic as a branch of science. The set of different notions of concept can be represented by circles, or called an Euler diagram.

The **Euler diagram** is a diagrammatic means of representing sets and their relationships. They are particularly useful for explaining complex hierarchies and overlapping definitions. The first use of "Eulerian circles" is commonly attributed to the Swiss mathematician Leonhard Euler (1707–1783). Euler diagrams consist of simple closed shapes in a two dimensional planes that each depicts a set or category. The way how these shapes overlap or not demonstrates the relationships between the sets. (2019 Encyclopedia Britannica, Inc.)

There are only 3 possible relationships between any 2 sets; completely inclusive, partially inclusive, and exclusive. This is also referred to as overlapping, containment or neither.

Table 1. **Relationships between sets**

 Picture 1. An example of containment	 Picture 2. An example of overlapping	 Picture 3. An example of neither

It is clear that completely inclusive, i. g. full equality of two concepts or even words is almost impossible in any language (except international words such as a *diffusion* or *communism*).

The first mention of this word is in the Dutch language. The Online Etymology dictionary (www.etymonline.com) gives the following explanation of this word: "salty, bruny", 1510s, from Dutch *brak* "brakish", probably from Middle Dutch *brak* "worthless", a word also used in commercial trade and which also made its way into early Modern English.

The given related word *brakish* (adjective): Of water, "somewhat salty", 1530s, from Scottish brack "salty".

The Oxford Dictionary (www.oxfordleanersdictionaries.com, 2019 Oxford University Press) gives the following definition of the word *Brak*: Brak, adjective (South African English):

1. (of water or soil) salty or containing alkali; *a brak, clay soil.*
   Unfortunately, our borehole water is brak.
2. word *brakish;* (of water) salty in an unpleasant way; *brakish lakes/lagoons/marshes.*

Merriam-Webster Dictionary (2019 Merriam-Webster, Inc.) gives more meanings of this word:

1. somewhat salty; *brackish water.*

2a. not appealing to the taste; *brackish tea.*

b. repulsive; *a brackish personality.*

Here we can see a broadening of the first direct meaning: *(brackish water – brakish tea)* and a new figurative meaning created by a metaphorical thinking: *a brackish water – a brackish personality*.

The Collins dictionary (Collins 2019) gives a new meaning of *brak* which is used in South African English: *brak*, noun.: *a mongrel dog*.

As we can notice in this example the development of the meaning of the word *Brack* in English has the following way: Salty water (untasteful) – Bad water or tea – Bad dog – Bad person.

The relationships between the different meanings of the word *Brack* in English may be shown in the following scheme where partially overlapping of the circles represents a shared component of meaning:

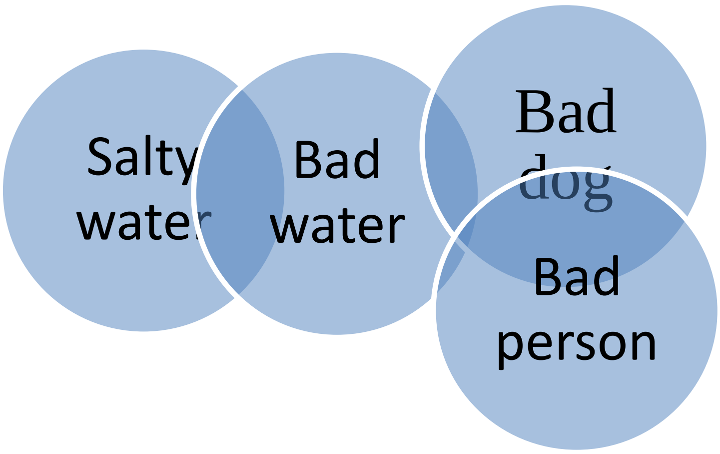


Table 2. **The meanings of the word *Brack* in English**

In the modern German language there are the following meanings for the word *Brack* given by Duden Dictionary: (BibliographischesInstitut GmbH, 2018): *Brakig*, adj – *schwach salzig und daher ungenießbar* – bad salt water, and hence uneatable.

As a noun it has 3 meanings:

1. *das Brack*–Tümpel=pool, aggregation of water in a smaller depression, deepening in the ground, a pool with standing, dead water;
2. **das *Brack* –** in the mouth area of rivers and in beach lakes forming mixture of salted water and fresh water;
3. ***das Brackwasser*** – *brakig – brackish water* – bad salt water, and hence uneatable.

Thus, the development of the meaning of the word *Brack* in German has the following way: *Brack* as a salty water (untasteful) – *Brack* as a standing water, bad water – *Brack* as a place in the river.

The meanings of *Brack* in German can be shown in the following scheme:

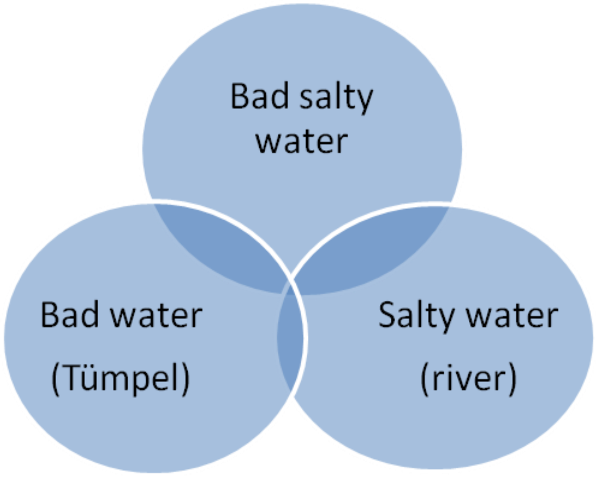


Table 3. **The meaning of the word *Brack* in German**

Here partially overlapping of the circles shows a shared component of meaning.

In the Danish language this word has the same meaning as an adjective: *Brak*, adj – salty and fresh. (sproget.dk)

As a noun it has two meanings:

1. *Brak* – a piece of land uncultivated; fallow land; the ground is broken;
2. Ligge *brak* – overført ligge uvirksom hen; være uden udvikling, be without development.

In the Old Danish language the word *brak* had a meaning of “defect, crack”: *denne Kniv, har mange Brakker*. This knife has many cracks.

Or be in trouble, be in need, lack anything. *Være i nød, mangle noget.*

In modern Danish the latter meanings are lost.

The following meanings in the Modern Danish language are related with the component *worthless* in the word *Brack: Brak* as a piece of land uncultivated (waste land) – *Brak* as doing nothing (waste time).

These relationships can be shown in the following scheme:

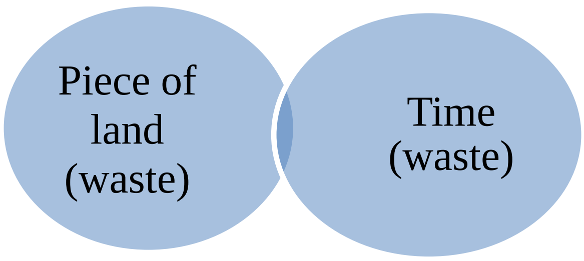


Table 4. **The meanings of the word *Brack* in Danish**

Brack in modern Dutch has the following meanings which are taken from the dictionary www.vandale.nl/gratis-woordenboek/nederlands-engels:

Brak, as an adjective: saltish, brinish.

This word with the spelling *Braak* has the following meanings:

1. Break-in;
2. *(m.b.t.landbouw)* fallow land: *braak laten liggen* leave (*of:* lay) fallow;
3. *(figuurlijk)* fallow, undeveloped, unexplored.

A verb *Braken* has the meaning *womit* which is related to the component *worthless* because *womit* means that an organism threw out worthless food.

The interconnection of the meanings of *Brack* in Dutch may be represented in the following scheme:

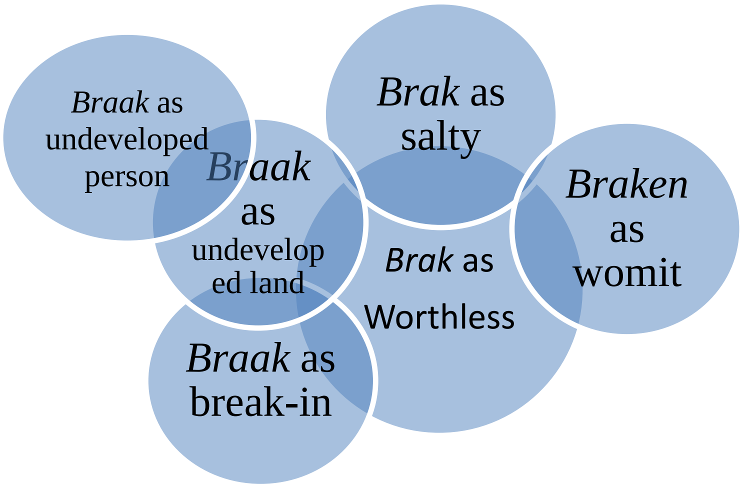


Table 5. **The meanings of the word *Brack* in Dutch**

The word *brāķis* in the Latvian language has only one meaning "defect".

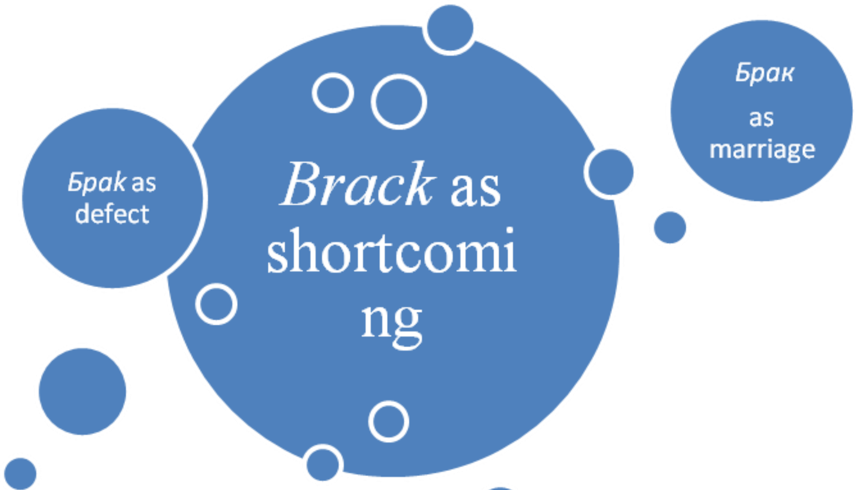
Brāķis means *zemas kvalitātes ražojums – low-quality product* – related to the main meaning in the Dutch language. (2009–2019 www.vardnica.lv)

The word *Brack* = брак exists in Russian language also, but in Russian it obtained wider meaning *"defect"* related to Dutch *worthless.*(The Explanatory Dictionary of the Living Great Russian Language by Vladimir Dal, Copyright, 2008–2017).

In this case we notice a widening of meaning. But in Russian the word *брак h*as another meaning such as a synonym of marriage. Here we can see a case of homonymy.

Brak as defect – *Brak* as shortcoming – *Brak* as marriage.

It may be represented in the following scheme where an overlapping shows the shared component of meaning, and absence of overlapping shows a case of homonymy:



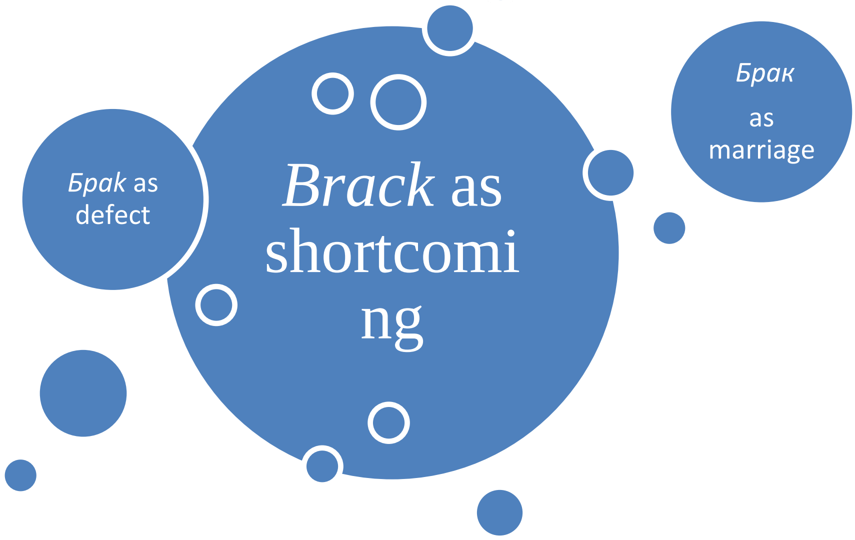


Table 6. **The meanings of the word *Брак* in Russian**

It is worth mentioning a curious case in French language: *bric-a-brac* (n.) fr deprecative term for objects having a certain interest from being old, pretty, or curious, but no claim to art, 1840, from obsolete French *à bric et à brac* (16c.) "at random, any old way," a nonsense phrase which might be related to *brack* as something *worthless.*

All analyzed relationships may be represented in the following scheme:

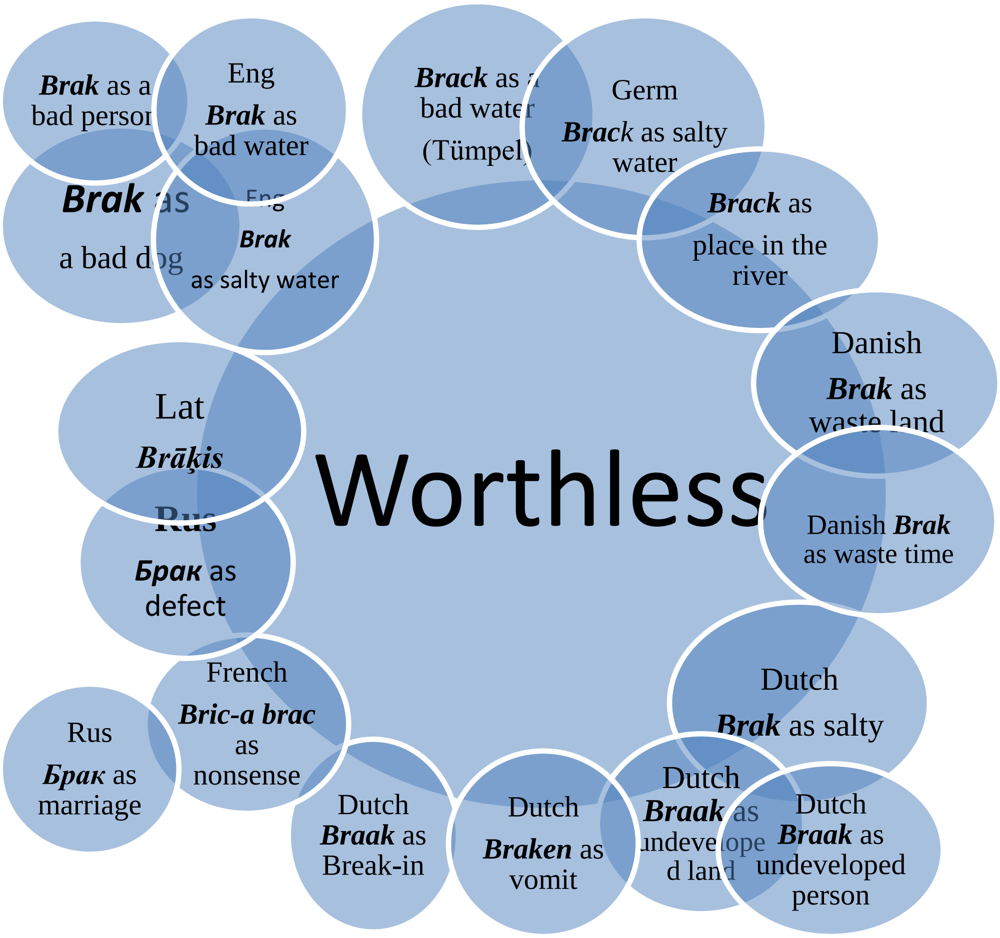


Table 7. **The meanings of the word *Brack* in the analyzed languages**

Conclusion

The author of this research has provided the analysis of the word *Brack* in different languages and revealed the idea that a shared component of meaning "worthless" from Old Dutch is present in all the Indo-European languages selected for the analysis, and this word has obtained additional meanings in the analyzed Germanic languages. The ways by which the new meanings are created as follows: broadening, narrowing of meaning, and metaphoric transfer. These new meanings are on the border of the semantic field of the word *Brack* and differ from each other, but (except the case of a homonymy in the Russian language) they are related. The meaning "worthless" is in the centre of the semantic field of the word *"rack"* and is present in all the analyzed languages.

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LITERATŪRZINĀTNE / LITERARY STUDIES

MEDIA SYNERGY AND INSTITUTIONAL COOPERATION AS AGENT OF THE BOOMING MARKET OF AUDIOBOOKS IN GERMANY AT THE END OF 20TH CENTURY TILL PRESENT

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Abstract

Media synergy and institutional cooperation as agent of the booming market of audiobooks in Germany at the end of 20th century till present

Key words: *Audiobook, audio play, media synergy, media transfer, joint projects, Deutsches Rundfunkarchiv, Audible, Starke Stimmen, Literatur im Zug, leisure activities, media dominated leisure*

The last decade of the 20th century in Germany is marked by the "boom" of audiobooks; the boom, called now the "audio-boom", goes on. Though the market share of audiobooks makes in 2017 only 3.1 % (physic sale, except digital sale), the users of audio content (audio books and audio plays) make 22% of the total population in Germany. Facing decline in the turnover and number of book-buyers, at the end of last century the book market was looking for possibilities to attract new customers and to hold the existing ones, and the audiobook was seen as its financial hope ("wirtschaftlicher Hoffnungsträger" (Oliver Kahn)). However, the turn towards new media came also from radio institutions, which were trying to go beyond the medium radio exploring new venues for the audio-plays to be performed live etc., following the general trend of contemporary art going out of premises and inhabiting streets, abandoned living space. The audio plays, once to hear only on radio, were published as Audio-CDs. The German Radio-Archive collects since 1952 historically relevant audio & audio-visual documents and has made them available for public, both online and as audio-CD. The audio book publishers in Germany turn to the sound archives of radio exploring the audio memory of the nation. Existing audio documents are used for audio books, and new audio documents of different genres are created and promoted, also as joint projects. This is possible only because of interaction of different organisations, which see themselves not as competitors, but as cooperation partners who have the same aim: to keep up with the change in media usage of population, to increase the number of users of cultural, both written and audio products, not media competition, but media synergy will attract the buyers.

Kopsavilkums

Mediju sinerģijas un uzņēmumu sadarbības loma audio grāmatu tirgus uzplaukumā Vācijā (20. gs. 90. g. – šobrīd)

Atslēgvārdi: *audio grāmata, audio luga, radio luga, mediju sinerģija, mediju transfērs, sadarbības projekti, Deutsches Rundfunkarchiv (DRA), Audible, Starke Stimmen, Literatur im Zug, brīvā laika pavadīšana, mediju izmantošana brīvajā laikā*

Vācijas grāmatu tirgus piedzīvo audiogrāmatu "bumu" kopš 20.gs. pēdējās dekādes, un tas turpinās jau kā "audiobums". Lai gan 2017. gadā audiogrāmatas apgrozījums (bez lejupielādēm) bija 3,1 % no kopējā apgrozījuma, audio satura (audio grāmatu, audio lugu) lietotāji ir 22% no Vācijas kopējā iedzīvotāju skaita. Samazinoties apgrozījumam, pircēju skaitam, pagājušā gadsimta izskaņā grāmatu tirgus spēlētāji meklēja iespējas jaunu pircēju piesaistīšanai – par vienu no tādām kļuva audiogrāmata. Radio iestādes arīdzan bija gatavas pārkāpt medija radio robežas un izdeva audio lugas arī kā CD. Vācijas Radio arhīvs kopš 1952. gada apkopo vēsturiski nozīmīgus audio un audiovizuālus dokumentus, daļa no kuriem pieejama publiski – tiešsaistē un kā virkne audio CD. Audiogrāmatu izdevēji izmanto arī radio arhīvus, tā no jauna atklājot nācijas akustisko atmiņu, un, protams, veido jaunus dažāda žanra audio dokumentus, ko popularizē arī sadarbības projektu ietvaros ar citiem uzņēmumiem. Tādējādi dažādi uzņēmumi un iestādes kļūst par sadarbības partneriem ar vienu mērķi: reaģēt uz izmaiņām sabiedrības mediju patēriņā un saglabāt vai palielināt kultūras produktu – rakstītu vai runātu – lietotāju skaitu. Ne konkurencē, bet sadarbībā un mediju sinerģijā iespējams piedāvāt pircējam pievilcīgu kultūras (literatūras) produktu.

Introduction

The big advertising campaign 1995 by the German audio publishing house, *Der Hörverlag*, founded in 1993, should have contributed to the establishing of the audiobook on the German book market in the last decade of the 20th century the (Henning 2002: 10). The audiobooks were booming 2001, and the contribution of radio-art to its commercial success cannot be denied (Kapfer 2001: 203, Footnote 10). 2004 the audiobook was defined as the "wirtschaftlicher Hoffnungsträger der stagnierenden Buchbranche", *financial hope of the book market in stagnation,* (Krohn 2004: 61)[1], and the book publishers are taking USA as an example: the sale of a pocketbook increased by 20%, if the title was also published as an audiobook (Krug 2003: 8). The "audio boom" still goes on 2018, including also the audiobooks (Audible Hörkompass 2018)[2]. The booming market of audiobooks or the "audioboom" can be described from two points of views: that of book publishers and that of radio institutions. The market share of audiobooks (without downloads) made 2017 only 3.1% of the total turnover of the book market (Börsenverein des Deutschen Buchhandels: Branchenkennziffern 2017), and therefore it could be still considered as a niche, but it is a stable one. The aim of the following article is to analyse the ways the book publishers and the radio institutions were meeting the challenges, which were created by the change in the media consume and domination of the audio-visual media. Findings of market researches, opinions of representatives of radio institutions and publishing houses were used, and three different marketing projects are analysed, last but not the least, the activities of the German Radio Archive (DRA) described.

Discussion

The number of users of audiobooks increases while the number of buyers of printed books decreases. In accordance with a study, ordered by Audible, an online platform for download of audiobooks etc., there were 18 million people in Germany, who listened to at least one audiobook within the last 12 months (Audible Hörkompass 2018)[3]. It makes approx. 22% of the total population in Germany 2018 – 83 million (Statistisches Bundesamt: Bevölkerungsstand 30.09.2018). The CD as the external form of an audiobook, i.e. as an data-carrier, has maintained in Germany its position and was used by 47%, though the number of people, who downloaded an audiobook and listen to it on their smartphones or tablets, increased (35% of the listeners used the downloads 2016, 2018 – 44%) (Audible Hörkompass 2018).

Reading a book, however, is not an important leisure time activity anymore. Looking at the statistics how people in Germany spend their free time, "Reading a book" has declined during the decades and has not made into the TOP 10 in the year 2018 (as well as eight years before, in 2010): 1957 "Reading books" was no. 8 after "Having a sleep" and before "Cinema", 1975 it was no. 9 after "Playing with kids" and before "Having a deep sleep", and 2000 it was still no. 10 of the Top 10. However, 1963, 1986, 1994 "reading a book / books" did not make into the TOP 10, but it returned in the next decade or in some 27 years, which is (still) not the case after 2010 (Stiftung für Zukunftsfragen: Freizeitmonitor 2018). People read less book, they read them less often, they "forget" about the books. The reading is considered as the time spent on oneself, but there is a plenty of other things to do to enjoy oneself. Reading books doesn't mean being smart or an intellectual. The printed book has lost its high status, and no one is being mobbed for not reading books. Experts make the conclusion that the book steps down and gives place for audio-visual media (Buchkäufer-Studie des Börsenvereins 2018)[4]. Since 1986 watching TV is the most popular way of spending free time, and 2018 95% of Germans are watching TV at least once a week (Stiftung für Zukunftsfragen. Freizeitmonitor 2018). The overall use of electronic media or devices dominates the leisure time: 90% listen to the radio, 85% listen to the music, 84% talk on phone, 78% use internet, (and 51% prefer doing nothing) (Stiftung für Zukunftsfragen: Freizeitmonitor 2018). Although the usage of the media radio is quite high, the TV became the competitor of radio and especially of the audio play in the 1950th. 1975 more than 93% had a TV set (Trost 2016) and TV became a (the) mass-media; already 1972 playwriter Martin Esslin underlined, that the hype, the bloom of the radio play as a mass entertainment has passed: "Die Blütezeit des Hörspiels als Massenunterhaltung ist vorbei" (Esslin 1972: 243). In the 50th families used to listen to the audio plays on the radio, it was an event, planned as carefully as going to the theatre, and it contributed to the communication of the family. In the 60th the radio and audio plays lost they magic, the TV took over, and still there was a believe that one will become tired of the TV and so the whole society will: There was a hope in the 1960th that there could be people, who will not give in to the flow of images ("Strom der Bilder") (Klose 1962: 20), and there were believers in a possible tiredness from TV ("Fernsehmüdigkeit"): "Ich [Hans Weigel] glaube an die Zukunft des Hörfunks ... weil vielleicht eine gewisse Fernsehmüdigkeit eintritt, zuerst individuell, dann kollektiv" (Weigel 1974: 32). It did not happen, and the audio-visual media have influenced both, the radio and the book market, and therefore the producers of radio content and radio institutions were ready to support the audio book, to use it for its own purpose, and so the book market and book publishers were: both were promoting the audiobook, as an extension of radio or of the printed book, and hoping to attract new audience, i.e., customers and buyers.

***

An audiobook, as an audio tape, CD, and especially as download, made audio plays independent from the radio; in the 1960th it was even one of the building stones of the definition of the audio play: it cannot exist in any other media than radio, without experiencing structural changes, "ohne entscheidende Strukturveränderungen" (Frank 1963: 23). Thanks to the audiobook, the audio content of radio has experienced an emancipation from the medium it was created in. One can now decide, when and where to listen to the audio play. The audiobook profits from the audio play (or other spoken documents: readings, poetry readings, speeches, features), and the audio play profits in return from the audiobook.

1. The stocks, archives of the radio institutions allowed to produce the audiobook as tape, CD or download very fast, the content was already present; audio plays had better sales results, when popular on radio and broadcasted often bevor produced as an audiobook: *"Draussen vor der Tür"* (1947) by Wolfgang Borchert was the best sold tape under 80 other plays, which were produced by *Klett Cotta* Publishing House in the series "Cotta's Hörbühne", *Cotta's Audio Stage*, (Lenz 1991: 27). Different historical documents from the audio archives were published, for instance: audio plays, plays, speeches, monologues, chansons, performed by the actor Gustaf Gründgens, 17 CDs, Deutsche Grammophon 2004; "Die Gruppe 47. Zwei Jahrzehnte deutscher Literatur" by Heinz Ludwig Arnold, Der Hörverlag 2002, featuring original records by Hans Werner Richter, Günter Grass, Ingeborg Bachmann; two CDs each – "Deutschsprachige Literatur 1900–1918" (2004) and "Deutschsprachige Literatur 1918–1933" (2006) by Dorothee Meyer-Kahrweg, featuring original records by Hermann Hesse, Thomas Mann, Bertold Brecht, Kurt Schwitters etc., Der Hörverlag; two CDs "Anne Blume trifft Zuckmeyer, 60 legendäre Dichter in Originalaufnahmen 1901–2004", Der Hörverlag 2005.
2. The audiobook promoted already in the 70th and 80th the idea, that the audio play is an autonomous peace of the *Ars Acustica (*Reinhard Döhl) (Döhl 1987), it can be released from the media radio, in which it was created.
3. The audio book keeps the interest about the genre audio play alive. When Audible entered the German market 2004, it emphasized that the main potential lies in offering for downloading the "gigantic archives of radio studios" ("Die Rundfunkanstalten verfügen über riesige Archive" (Arik Meyer, audible.de)), or using for production of audiobooks already existing audio plays as a "great treasure which is stored at the radio stations" ("Da lagert bei den Rundfunkanstalten ja noch ein großer Schatz" (Klaudia Gehr, Audioverlag)) (Krohn 2014: 61). Original audio plays are produced now by the audible.de: "Die juten Sitten" (2009)**,** another Audible Original – "Auris" (2019) as the first audio play in the series of audio plays–thrillers, based on the idea by German writer Sebastian Fitzek. The audible.de contributes to the development of the genre audio play, not only to its preservation and distribution, and emancipation from the radio.
4. Radio taught that prose can be turned into an audio play: a novel can become a play, and the audiobook uses this tradition when dramatizing prose and when using the radio stocks of non-original audio plays as well.

And, being recorded on a tape or a CD doesn't mean that an audio play or a poem, or an adaptation of a novel cannot be broadcasted again, the media transfer is not final, it is reversable.

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Christoph Lindenmeyer, chef of the culture department at the Bavarian radio, complained at the beginning of this century that very few publishers and publishing houses know about treasures of the radio institutions, of their archives, which consider themselves as a place where the acoustic memory of the mankind or a nation are preserved (Krug 2003: 8). Since 1952 The German Radio Archive (Das Deutsche Rundfunkarchiv (DRA))[5] handles and documents different historically relevant radio and TV records made till 1945 as well as the TV and radio records made in the German Democratic Republic. The archive covers currently four big groups of radio documents: “Frühe Tönee” (*Early Records),* 1888–1923, “Weimarer Rundfunk” (*Radio in the Republic of Weimar),* 1923-1933, “NS-Rundfunk” (*Radio in the Time of National Socialism),* 1933-1945, “DDR-Rundfunk” (*Radio of the German Democratic Republic),* 1945-1991. Written documents and pictures are also available; the main idea: the cultural memory consists from written, visual, audio documents and also from audio-visual documents, as we are living in an age of multimedia, and the history of a society cannot be told when ignoring radio or TV documents. We are remembering many historical events as told by mass media, especially TV (DRA).

The archive has published its documents also on CD (and let’s call it an audiobook), and there are several series: “Stimmen des 20. Jahrhunderts” (*Voices of the 20th Century*), “Wort” (*Word),* “Musik” (*Music).* And the particular CDs have such titles as: “Friedrich Schiller im Rundfunk”, “Der Zeppelin in Deutschland 1900 –1937”, “Frauenstimmen 1908–1997”, “1933. Der Weg in die Katastrophe – Tonaufnahmen aus dem Jahr 1933”, “Erstveröffentlichungen von Rundfunkaufnahmen aus den Jahren 1936–1943”, “Prosit Neujahr! Silvesteransprachen- und feiern 1900–1988”. For instance, the Audio-CD “Frühen Töne. Tonaufzeichnungen ab 1888”, *Early Records, Starting from 1888,* features a letter by Thomas A. Edison, recorded 1888, when he tests the phonograph, which he has invented, and the speech by Ferdinand von Zeppelin: he thanks people of Germany for the donations, which allowed to go on with the building of his aircraft. This speech is available online as well.

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The publishers of audiobooks are promoting their products themselves and frequently they happen to be partners of book publishers or are enterprises of one group, and synergies with other type of media and cooperation with other companies are welcome when advertising the audiobook. The *InStyle* Magazine published 2004 an article about the hottest Mediterranean party and travel places: Ibiza, St-Tropez, Rimini, Bodrum. How to dress, what parfum and accessory to wear. The disco style is welcome on Ibiza, white is THE colour on St-Tropez. And you should listen to an audiobook! The recommended audiobooks differ from place to place: “Mister Aufziehvogel” by Haruki Murakami (Deutsche Grammophon 2004) suits Ibiza, “Das Mädchen mit dem

Perlenohrring" by Tracy Chevalier (Ullstein Hörverlag 2004), narrated by TV-Star Mara Schrader, fits Bodrum, the flirt mode can be enhanced on St.-Tropez after listening to "Fremd küssen" by Steffi Wolf (Ullstein Hörverlag 2004) and on Rimini on should listen to "Maria, ihm schmeckt's nicht" by Jan Weller (Ullstein Hörverlag 2004), "a marvellous funny declaration of love towards an italian *foreign worker* family" ("wunderbar komische Liebeserklärung an eine italienische Gastarbeiterfamilie") (Reise. Party-Hotspots am Mittelmeer 2004: 232). The audiobooks are published simultaneously with or after a printed book is published, and they have same or similar visual codes[6].

In July 2004, die Deutsche Bahn (the German Railway) started a project in 59 ICE-1-Zügen, the cooperation partners were the Radio of Hessen and the audio book publishing house Der Hörverlag. "Kanal 4 – Literatur im Zug", *Channel 4 – literature on train*, offered readings of different stories: Fiction by Agatha Christie and Edgar Wallace was read in Augusts 2005 (Sarkowicz 08.2005: 22), love stories by Hermann Hesse, Marie-Luise Kaschnitz and Anton Tschechow in February 2005 (Sarkowicz 02.2005: 29). The project was advertised in the Mobil Magazine, one of the ads also featuring in its right upper coroner an audiobook (CD), based on the reading in train in July 2004: "Mörderische Frauen" (*Killer-Women).*

The "Brigitte" Women's Magazine started in February 2005 a project called "Starke Stimmen", *Powerful Voices*: 12 actresses were reading 12 stories written by women. Every 14 days there was a new issue of an audiobook with a reading, and the project included "Kassandra" by Crista Wolf, read by Corinna Harfouch, "Mary Poppins" by Pamela L. Trevis, read by Heike Makatsch, "Verstand und Gefühl" (*Sens and Sensibility),* by Jane Ostin, read by Sibel Kekilli. Hörproben or audio samples of the reading were also available online. Sabine Buβ, product manager at Random House Audio, underlined, that 70% of Brigitte-Female-Buyers have purchased an audiobook for the first time, also thanks to information in "Brigitte" Magazine about the audiobook series. Two years after the project described above and the second edition were finished, a new one was planned in year 2007: "Starke Stimme – Die Männer" (Hörbuch-Edition 2007: 17; Röth 2007), *Powerful Voice of Man*, also to discover new target groups (Hörbuch-Edition 2007: 17), and currently there are already five editions of "Starke Stimmen" (Press announcement by G+ J Verlag 2011), and 2011 the publishing house G+J characterised it as one of the most successful German audiobook projects ("Deutschlands erfolgreichste Hörbuch-Edition") (Press announcement by G+ J Verlag 2011). The Gruner + Jahr, the publishing house of the Brigitte Magazin, is a part of Bertelsmann Concern, which includes the Verlagsgruppe Random House, which includes the Random House Audio, the publisher of the "Starke Stimmen" – Edition. This company structure allowed to use the "powerful position on the market" ("Marktstärke") (Sabine Buβ) of the Bertelsmann Concern (Hörbuch-Edition 2007: 17).

Conclusions

Synergy and cooperation, that of institutions and companies, that of different types of media, have contributed to the audiobook in Germany and teaches a lesson: there is no competition between a printed-book and audio book, between an audio-play on radio or on CD, or as download. There is a huge amount of audio documents collected at the radio archives which can be distributed via electronic media (online platforms, downloads, CDs), making them available for public and creating new groups of listeners and buyers. The audiobook profits from its promotion in different types of media, including the print media and must be considered as an independent product of the book market.

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Endnotes

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5 https://www.dra.de/

6 The design of “Mister Aufziehvogel” as printed book (Taschenbuch) by btb Verlag 2000 and as audiobook by Deutsche Grammophon 2004; “Maria, ihm schmeckt’s nicht” as Taschenbuch by Ullstein Verlag 2003 and as audiobook by Ullstein Hörverlag 2004, “Das Mädchen mit dem Perlenohrring” by Ullstein Verlag 2003 and as audiobook by Ullstein Hörverlag 2004; “Fremd küssen” as Taschenbuch by Fischer Taschenbuch 2003 and as audiobook by Ullstein Hörverlag 2004 can be compared.

MĀKSLA / ART

CONTEMPORARY CERAMIC TRENDS IN THE BALTIC STATES

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Abstract

Contemporary ceramic trends in the Baltic States

Key words: *contemporary art, ceramics, artists, trends*

The art of the 21st century is reflected in the rich cultural and societal heritage through which artists find newer ways of portraying the era and demonstrating the diversity of artistic possibilities. Artists in the ceramics sector can freely express themselves, as modern times are rich in resources and information variety. Contemporary ceramic development direction is determined by various factors, such as experimenting with materials in search of new technical solutions, open thinking – without boundaries, rules and topics. The work consists of connecting different kinds of art. The era is responsible for the contemporary art in it, as it creates a spirit that characterizes itself. It is because of the time, experience and innovations that are being realized with the artist's thoughts, the artist finds how to portray this era through his art. With sophisticated experimentation contemporary artists are trying to come to another previously unforeseen result, something new, phenomenal.

The works of contemporary ceramic artists from Latvia – Valda Podkalne, Sanita Ābelīte, Dainis Pundurs and Ilona Šauša – were observed and studied more closely. From Lithuania *– Rūta Šipalytė, Rytas Jakimavičius, Eglė Einikytė-Narkevičienė* and *Rasa Justaitė Gecevičienė.* And Estonian ceramicists *– Anne Türn, Merike Hallik, Karin Kalman* and *Annika Teder.* The aim of the study is to choose among the brightest and most active representatives of contemporary ceramics in the Baltic States to further describe the whole ceramics industry through their works, highlight the main trends, the concept of work, the idea, what materials are used, innovations and technical solutions.

Kopsavilkums

Laikmetīgās keramikas tendences Baltijas valstīs

Atslēgvārdi: *laikmetīgā māksla, keramika, mākslinieki, tendences*

21. gs. mākslu atspoguļo bagātais kultūras un sabiedrības mantojums, ar kuru palīdzību mākslinieki atrod jaunākas iespējas, kā attēlot laikmetu un apliecināt mākslas iespēju daudzveidību. Mākslinieki keramikas nozarē var brīvi izpausties, mūsdienas ir bagātas ar resursu un informācijas dažādību. Mūsdienu keramikas attīstības virzienu nosaka dažādi faktori, piemēram, eksperimentējot ar materiāliem, meklējot jaunus tehniskus risinājumus, atklāta domāšana – bez rāmjiem, normām un tēmām. Darbus veido, savienojot dažādus mākslas veidus. Laikmets ir atbildīgs par laikmetīgo mākslu tajā, jo tiek radīts sevi raksturojošs gars. Pateicoties laikam, pieredzei un inovācijām, kuras tiek realizētas ar mākslinieka domu gājienu. Mākslinieks atrod, kā attēlot šo laikmetu caur savu mākslu. Sarežģītu eksperimentu ceļā mūsdienu mākslinieki cenšas nonākt līdz vēl iepriekš neparedzētām rezultātam, kaut kam jaunam, fenomenālam.

Tika tuvāk aplūkota un izpētīta laikmetīgās keramikas mākslinieku daiļrade. No Latvijas – Valda Podkalne, Sanita Ābelīte, Dainis Pundurs un Ilona Šauša. No Lietuvas – Rūta Šipalytė, Rytas Jakimavičius, Eglė Einikytė-Narkevičienė un Rasa Justaitė Gecevičienė. Un Igauņu keramiķi – Anne Türn, Merike Hallik, Karin Kalman un Annika Teder. Pētījuma mērķis – izvēlēties no Baltijas valstīm spilgtākos un aktīvākos laikmetīgās keramikas pārstāvjus, lai caur viņu darbiem sīkāk noraksturotu visu keramikas nozari kopumā. Iezīmēt galvenās tendences, darbu koncepciju, ideju, kādus materiālus izmanto, inovācijas un tehniskos risinājumus.

Introduction

21st century is unique with access to information – there is simply no limits to getting it. This not only helps people to improve their knowledge, but also to speed up the development of technology.

Contemporary art is used as a basis for its creative expression, without any boundaries. And nowadays, the ceramics industry is exactly the kind of environment where ceramicists are able to create works, interact with the world around them, venture into new experiments, ideas and apply their knowledge to work.

The aim of the research is to choose among the brightest and most active representatives of contemporary ceramics in the Baltic States to further describe the whole ceramics industry through their works, highlight the main trends, the concept of work, the idea, what materials are used, innovations and technical solutions. The research is to explore the works of the most prominent and active representatives of contemporary ceramics from Latvia, Lithuania and Estonia in order to highlight the main trends of contemporary pottery, innovation and technological processes and conceptual ideas of work. Through pottery works that will help to understand the situation with ceramics, its processes and role in our age.

Identity of contemporary ceramics

The word 'contemporary' is used to define the art that is being created today. The contemporary era is responsible for contemporary art in it, and nowadays ceramic language is one of the strongest art languages that speaks of current topics reflects contemporary culture and ongoing processes in society (www.lsm.lv, 2017)

Although ceramics was always necessary, it has never been considered an artistic sector. It has come a long and complicated road. Nowadays, the understanding of ceramics has changed, now it has a completely different role in art, as it is considered to be a modern contemporary art media.

Contemporary art has changed ceramics (Petjko 2015). In previous periods ceramics was quite different, it was perceived more as a craft. In our era, the ceramics industry is becoming different, it is changing and transforming, – it is being reborn. Ceramics has always been in demand and thanks to globalization, contemporary innovation and inventive technology, interest in it is only increasing. It continues the centuries-old traditions, but gives them a new twist and an individual approach with each artist.

Contemporary ceramics is an actively developing industry that has so far been under-explored. It is the artist's creative processes that complement the research base of contemporary pottery. Thanks to the availability, flow and processing of information, artists are free to share their knowledge, experience and results of their experiments. It is this kind of environment that helps artists to create, interact with the world around them, dare to experiment with new ideas, and apply their knowledge to work.

Thanks to the wide range of opportunities for education and development in the ceramics sector, interest in contemporary ceramics is also increasing. Research bases, practice opportunities, development processes are being complemented, and new generations of ceramists appear to whom knowledge can be passed thus developing this country's ceramic industry. Artists can participate in and organize domestic and foreign symposia, biennials, competitions, residences and exhibitions

(Šuste 2017:194). Ceramicists join together, form groups of artists, communities, associations, joint workshops, organize joint events and conferences. Everything is used to promote the possibilities and paths of contemporary pottery and artist development.

In the Baltic States there are several contemporary ceramics symposiums, such as

- Kohila symposium, Kohila village in Estonia;
- Anagama & Raugo Ceramic Symposium, Vilnius, Lithuania;
- International Bone China Symposium,Vilnius, Lithuania;
- Panevezys International Ceramic Symposium Panevezys, Lithuania;
- Ceramic Laboratory – International Ceramic Art Symposium, Daugavpils, Latvia (Petjko 2015);
- Intermational Small-Form Ceramic Symposium “Navigation” Venstpils, Latvia;
- Together – International Symposium for Porcelain Painting Zvātava, Latvia.

And contemporary ceramics biennials – Vilnius Ceramic Biennale in Lithuania, Latvia International Ceramic Biennale in Daugavpils, Latvia. Symposiums take place every year, but the biennials are held once every two years. These activities are important for the ceramic art industry. “[..] Original and interesting artists are invited to participate and cooperate with each other. The time that artists spend with other artists who have a distinct ethnic and cultural background, gives an opportunity to understand the principles and ideals that cannot be obtained from the media or written words” (Kuzminskaitė 2017:196). Artists show what they know, their acquired knowledge, ideas, skills, and complement them. Thanks to such events, contemporary art museums, galleries and rooms, contemporary art has a place to live and share contemporary ceramic trends.

Development of Contemporary Ceramics

Artists traditionally start their work from the basics, but it is the traditions that inspire artists for new experiments, challenges and reflections (Буббико 2004:13).

Every ceramicist starts his creative path in the ceramic industry with a technical base, with the basics, often just helping them to get started. The further work process goes by itself, guided by skills and knowledge. Nowadays, all the borders between these sectors have disappeared, they are expressed blurry and informally, which helps to think more about artwork processes and analysis for both artists and people who look at the artwork. Only 30 years ago art and crafts were severely separated from each other. “But still every ceramic artist has a potter’s job – either being one of the collective unconscious forces of mankind or simply a pleasant and fascinating process, that often makes the potter to return to the form of a whirled or shaped dish as a basis for their conceptual expression” (Petjko 2018).

Starting with the 1960s, thanks to the phenomenal popularity of sculptures, a new era in art was born. Artists began to think differently about art in space, they refused the traditional way of placing an artwork, and the work was thought out from all aspects. An interest for design appeared, which changed the development of pottery and its impact on the world. On the one hand, the creative process of ceramic works inspires us to understand the functionality of the work, and then there is another one that inspires us to create works of art. The design is between them because the aesthetic image and its purpose are equally important in the art of design (Bubbico 2004:14). Design principles are actively used in contemporary ceramics, they are closely related to our traditions – design tends to be contemporary, it fits perfectly with art, it has also been proven by time, because design has long helped to improve and develop the art industry.

Nowadays art space is kind of a stepping stone for artists. They love experimenting with materials, combining it with traditional techniques, styles and processes, leading to material and artist communication.

"With a relentless excitement the ceramicists are also experimenting with the physical and chemical properties of the substances, combining the most inconceivable materials to materialize the images from their imaginary world [..]; it is becoming more and more frequent to use ceremonial forms of expression that have hitherto been inappropriate" (Petjko 2018).

During the research, the ceramic media in the contemporary art space was studied. The trends in contemporary ceramics were studied through the works of the most notable representatives of contemporary ceramics in the Baltic States. In their works, ceramicists focus not only on knowledge and traditions, but also on new ideas and concepts. All possible and sometimes unimaginable materials, techniques and innovations are used for the artwork. The contemporary art space is unique with its opportunities, giving artists the freedom to express themselves not only in their industry, but also by experimenting, picking elements from other artistic sectors. With this you can also distinguish between modern ceramic artists. One cannot unambiguously define an artist.

In her work "Laboratory Notes" (2015*)* Valda Podkalne (1951) uses her main working tool – porcelain (Podkalne 2012) as well as glass, polyester resin, wood, water and some elements are fired in reduction technique (see Fig. 1). At the same time, the work on the material is technologically diverse in the "Smoke, kiln and magic stone" (2018) (see Fig. 2) *Rytas Jakimavičius* (1959), where work is done with porcelain, stone masses, glaze paint and reduction techniques. "Ceramics can be a unique synthesis of different art spheres and historical styles, while retaining a peculiarity, and combining an increasingly diverse range of media, embodying the artist's outstanding knowledge and skills in the fields of technology, craft, design and philosophy" (Petjko 2015:6). Nowadays, ceramicists review traditional pottery. Ilona Šauša (1965) uses the traditions of semi-forgotten ceramics (Memoriālo muzeju apvienība, 2013) (see Fig. 3) in her creative work. Artists often review the basics, technologies and traditions of ceramics to create something new through the possibilities of new technologies and their knowledge. It can be said that this trend is more noticeable for Latvian contemporary ceramics, for example, Sanita Ābelīte (1978), who is one of the youngest generation of contemporary ceramic artists. She often burns her works in a black kiln or scalded ceramic firing technology (see Fig. 4), which is historically considered to be a traditional firing technique in Latvian ceramics. But Lithuanian contemporary ceramics are also characterized by the use of traditional technologies in their creative work. *Rasa Justaitė Gecevičienė* (1970) in her recent work "Landscape LT.2" (see Fig. 5), used scoring technology to complement the diversity of working group technical possibilities. The black and white landscape, with its golden elements and shine, includes elements, laconic shapes, design principles as well as concept of thematic composition, harmonious use of decor and utilitarian work function. Design and ceramics, not just sculptures and installations, can also be thoughtful household items in the contemporary art environment, becoming a contemporary art product.

Karin Kalman (1962) is an Estonian contemporary potter, who in "Early Spring" (2018) (see Fig. 6) fired her work with the help of wood.

It is safe to say that one of the trends in the Baltic States is the traditional use of firing today. Of course, something might have changed because, thanks to technological progress, some things got simplified and changed in the process of firing.

As mentioned earlier, there are other ways in which artists can express themselves creatively, which is combining different materials. For example, they experiment not only with materials – mixing them with each other, but also using other types of materials. Usually everything in the works depends on the concept of work and what idea it carries. Most often such tandem materials are created by artists with a tree, glass (see Fig. 7), metal, stone and a variation of other materials.

Anne Türn (1964) creates thematic sculptural compositions, installations and interior objects. "Red rain" (2017) is a porcelain work with glaze and glass. In such experiments, artists are expanding their own as well as contemporary ceramics language and space capabilities, thus deepening its effects.

Annika Teder (1952), in her works portrays the philosophy of life, cultural diversity and technical mastery of combining different materials. Works are made of porcelain and paper clay (ETDM, 2007) (see Fig. 8) she used a mixture of these materials.

The main thing to remember when experimenting with mass blends is the temperature, as the firing temperature must be the same. Creating works from paper clay is especially easy when creating large-format works. Because of its consistency, it is easy to build, and it will be lighter than chamotte mass, stone mass and clay after firing.

Treating work from such material makes the process easier because the material gives greater freedom in modelling. In such a mixture, the amount of clay is greater than the amount of paper, so the work from this mass can be fired safely in the electric furnace.

Experiments are created not only with materials, but also with art forms – photography, graphics (see Fig. 9) and others. *Rūta Šipalytė* (1973) in her works interprets graphical patterns – lines, silhouettes, negative spaces and simple geometric shapes. Thus, the artist uses the opportunity to show the truth about the world around her art through her artistic language. "Always with me", is made of stone and porcelain, using the glaze for decorating work. Usually *Rūta Šipalytė* chooses to work with low temperature white clay, and stone masses of different colours are chosen for working at high temperatures. The material also depends on the type of firing to be applied. In her creative process she also experiments with materials, technology and opportunities that are created in the process of making. Works are created with the help of mould or by hand.

Understanding of ceramics in the Baltic States has changed a lot nowadays, as now it is being considered as one of the fastest growing media of contemporary art. Today not only household items, but also sculptures, walls and interior objects and installations can be called ceramics. All ceramics in cross-section can show us contemporary understanding of our era, art and ceramics (Pfannkuche 2017:2).

Artists experiment with materials, technologies and technical solutions, art became more free, contemporary, conceptual art became more and more important. Artists surprise with the technological possibilities and diversity of materials, with innovations and their artistic interpretation of works. Dainis Pundurs (1965) combines different materials and expression techniques in his work. About his exhibition works "Honey Mania" (2010–2012) (see Fig. 10) it can be said that they are sophisticated, plastic, with a laconic shape. Amazing technological virtuosity with the material, the diversity of the ceramic stone mass. There is a well thought out form and ornament concept in the works (www.arterritory.com, 2012).

Merike Hallik (1965) chooses paper porcelain as the main working material (see Fig. 11) (creates a special atmosphere in which the artist's mood or memories are reflected, it can also change the work process), porcelain and stone mass. Works are made by hand, with mould, or from plastic.

Eglė Einikytė-Narkevičienė (1972) uses not only traditional materials, but complements them by experimenting with wood, metal and mirror. Her works are diversified by the choice of forms. The fragile porcelain, as well as the coarse stone, can be chosen as the working material. Ceramic works are dominated by a vast artistic spectrum that includes both decorative and utilitarian functions as well as artistic interpreted ceramics. In their work, they analyze themselves, people around, feelings, and the place of the human being in the world (see Fig. 12).

Nowadays, the situation in art, environment and opportunities have changed, becoming more and more comprehensive.

Conclusion

The research looked at how ceramics, ceramists, their materials, work processes, technologies, and innovations in the ceramics sector have changed. What changes it has experienced – in Latvia, Lithuania and Estonia, to the present day.

For the 21st century it is safe to say that artists work in a globally influenced, culturally diverse and technologically advanced environment, where the main drivers of development today are the availability of technology and information. Thanks to globalization, the flow of human activities and information is accelerating.

The world of art became more widespread, all the processes going faster. In contemporary art there is no clear border between ceramics, design and other art media, everything can work in one process. The artistic media interact with each other to form unified combinations.

Ceramics is an open sector of art for all creative expressions that have no distinct boundaries. It's a place of expression of creativity, the time of bold decision-making, and artists dare to experiment and work outside the usual frames, always in the search for new means of expression. Artists surprise with the technical performance of the work, the choice of materials and the concept of the idea. The desire to strive beyond the boundaries of materials, to challenge oneself, to do everything to ultimately achieve the desired result – the idea. Every year, ceramics draws attention to itself, as it is one of the artistic sectors where one can get to know contemporary art.

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Figures

Figure 1. **Valda Podkalne. Laboratory Notes, 2015**
(2017. 1st LATVIAN INTERNATIONAL CERAMICS BIENNALE)

Figure 2. **Rytas Jakimavičius. Smoke, kiln and magic stone, 2018**
(2018. 2nd LATVIAN INTERNATIONAL CERAMICS BIENNALE)

Figure 3. **Ilona Šauša. All flash is grass, 2015**
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Figure 4. **Sanita Ābelīte. Moonlight, 2018**
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Figure 5. **Rasa Justaitė Gecevičienė. Landscape LT.2, 2017**
(2018. 2nd LATVIAN INTERNATIONAL CERAMICS BIENNALE)

Figure 6. **Artist Karin Kalman. Early spring, 2018**
(2018. 2nd LATVIAN INTERNATIONAL CERAMICS BIENNALE)

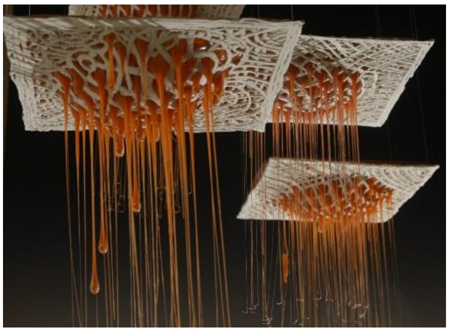

Figure 7. **Anne Türn. Red rain, 2017**
(2018. 2nd LATVIAN INTERNATIONAL CERAMICS BIENNALE)

Figure 8. **Annike Teder. Riffle, 2017**
(2018. 2nd LATVIAN INTERNATIONAL CERAMICS BIENNALE)

Figure 9. **Rūta Šipalytė. Always with me, 2018**
(2018. 2nd LATVIAN INTERNATIONAL CERAMICS BIENNALE)

Figure 10. **Dainis Pundurs. Honey Mania, 2010–2012**
(http://www.arterritory.com/lv/zinas/1041-dainis_pundurs_medus_manija/)

Figure 11. **Merike Hallik. The dance, 2018**
(2018. Estonian Contemporary ceramics "What holds me")

Figure 12. **Artist Eglė Einikytė-Narkevičienė. The human and the point, 2018**
(2018. 2nd LATVIAN INTERNATIONAL CERAMICS BIENNALE)

COLOR IN UI DESIGN

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Abstract

Color in UI design

Key words: *UI design, User Interface, colour*
The aim of research: explore the scientific literature and internet resources about colour use in UI design and based on them make recommendations for prospective designers.
Colour is a great tool in the masters hands and, like any other tool, it has its strengths and weaknesses. In order to use it effectively, all options need to be considered in order to find solutions that are consistent with the objectives of the design. If you want to create harmonious visual compositions, you need knowledge about how colours work and how they interact.
The rules for using colours in the design of the user interface are one of the basic principles that help to create a user-friendly interactive interface. It is a powerful tool in the designer hands that influences many factors that are essential for easy visual perceptions. It helps to distinguish and separate objects, and encourages people to react or act in a certain way. The ability to use colours effectively is a mandatory requirement for anyone working with visual compositions.
Many designers – practitioners who work on creating a user interface (for example. V. Golovach *(В. Головач)*, N. Curtis, W. Zielinski *(W. Zieliński)*), pays great deal of attention to colour. In their articles and publications, they often highlight the role of colour in creating user interfaces.
Colour is a very difficult resource, especially in the era of digital design. At first glance, colour science may not be difficult to learn, but there are many functions that require understanding.

Kopsavilkums

Krāsa UI dizainā

Atslēgvārdi: *UI dizains, User Interface, lietotāja saskarne, krāsa*
Darba mērķis: izpētīt un apkopot zinātnisko literatūru un interneta resursu par krāsas pielietojumu UI (*User Interface*) dizainā, un balstoties uz tiem sastādīt ieteikumus topošiem dizaineriem.
Krāsa ir lielisks instruments meistara rokās, un, tāpat kā jebkuram citam instrumentam, tai ir savas stiprās un vājās puses. Lai to efektīvi izmantotu, ir jāapsver visas tās iespējas, lai varētu atrast risinājumus, kas atbilst dizaina mērķiem. Ja vēlaties izveidot harmoniskas vizuālās kompozīcijas, ir nepieciešamas zināšanas par to, kā krāsas darbojas un kā tās mijiedarbojas.
Krāsu izmantošanas noteikumi lietotāja saskarnes dizainā ir viens no pamatprincipiem, kas palīdz izveidot lietotājam draudzīgu interaktīvu saskarni. Tas ir spēcīgs instruments dizainera rokās, kas ietekmē daudzus faktorus, kas ir būtiski vieglai vizuālai uztverei. Tas palīdz atšķirt un atdalīt objektus, kā arī mudina cilvēkus reaģēt vai rīkoties noteiktā veidā. Spēja efektīvi izmantot krāsas ir obligāta prasība ikvienam, kas strādā ar vizuālam kompozīcijām.
Daudzi dizaineri – praktiķi, kas nodarbojas ar lietotāja saskarnes izveidi (piem. V. Golovačs (*В. Головач*), N. Ķortis (*N. Curtis*), V. Zeliņskis (*W. Zieliński*)), lielu izmanību pievērš tieši krāsai. Savos rakstos un publikācijās tie bieži akcentē krāsas lomu lietotāja saskarnēs veidošanā.
Krāsa ir ļoti grūti apgūstams resurss, jo īpaši digitālā dizaina laikmetā. No pirmā acu uzmetiena krāsu zinātne var būt netīk grūti apgūstama, bet ir daudzas funkcijas, kas prasa sapratni.

Introduction

In visual arts, it seems sometimes that color is the soul of everything, breathed in by the artist into a creation. Color is power, actually. It can change the mood of the image in a blink of an eye. It can encourage, warn, appeal, frighten, highlight, persuade and so on and so forth. It can support the words or vice versa – steal their power. It can share an emotion without anything said. It can become a great weapon in hand of a master (Colour in UI Design. Look on the Bright Side https://tubikstudio.com/color-in-ui-design-look-on-the-bright-side/).

No wonder, in the sphere of UI design color is among the key things of creating an efficient result. Designers sometimes can spend hours to pick up the right color palette. In this article, we'll describe some useful tips helping designers choose powerful colors for UI and make this process easier and more productive

What is UI Design?

The "UI" in UI design stands for "user interface." The user interface is the graphical layout of an application. It consists of the buttons users click on, the text they read, the images, sliders, text entry fields, and all the rest of the items the user interacts with. This includes screen layout, transitions, interface animations and every single micro-interaction. Any sort of visual element, interaction, or animation must all be designed (What is UI design? What is UX design? UI vs UX: What's the difference https://uxplanet.org/what-is-ui-vs-ux-design-and-the-difference-d9113f6612de).

This job falls to UI designers. They decide what the application is going to look like. They have to choose color schemes and button shapes – the width of lines and the fonts used for text. UI designers create the look and feel of an application's user interface (What is UI design? What is UX design? UI vs UX: What's the difference https://uxplanet.org/what-is-ui-vs-ux-design-and-the-difference-d9113f6612de).

Colour and Its Properties

Before we move on, it is important to specify the concept of the colour. The Merriam-Webster Dictionary defines it as a light phenomenon (for example, red, brown, pink or grey) or a visual perception that allows differentiating the objects. Simply stated, colour is a property of an object that is resulting from the fact that light is being reflected or emitted from the object. The colour can be visually inspected, its properties, such as hue, saturation and brightness, can be measured. In order to get a proper understanding of the colour value, we should also define its properties (Правила применения цвета в UX дизайне https://cloudmakers.ru/pravila-primeneniya-tsveta-v-ux-dizajne/).

Properties of the Colour

Hue

Hue is a basic material that can be transformed in three different ways: lighting, shadowing and toning. Depending on the used method, hue is being changed in these ranges.

Lighting is created by mixing hue with white and shadowing – with black. Toning is a delicate process, which requires both black and white components, and the results may seem more natural than lighting and shadowing (Figure 1) (Гультяев, 2007).

Saturation

This property has a lot in common with brightness and colour. However, the differences should be highlighted. Unlike the two previous properties, saturation is not being used to mix the shades with other colours. Saturation describes how the colours are changing in daylight and in failing light. This property is also known as colour intensity (Figure 1) (Гультяев, 2007).

Brightness

Brightness is the property that indicates how bright or dark the colour is. Its characteristics are determined by the level of whiteness. The more white is added to the shadow, the greater is its value (Figure 1) (Гультяев, 2007).

In order to achieve the desired effect in the work, the designers should be capable of finding the right balance between these three main colour properties. And at least a basic understanding of colour theory can be appropriate here. This will help you understand which colours match well (and which do not match), and how the effect of combinations of different colour may help you achieve a good layout (Гультяев, 2007).

Let's start with a colour circle. The essence of the colour circle is the combination of colours.

The one can start with classic combinations that have been used by the artists for centuries in order to achieve a balanced and visually pleasant (or, conversely, contrasting) result (Colour in design https://gruzdevv.ru/stati/tsvet-v-dizajne/).

In most cases, these colour schemes are subject to one dominant colour.

Monochromatic

Monochromatic colour scheme is based on the same colour with different hues and shades. Monochromatic harmony is always the winning choice because it is difficult to make a mistake and to destroy the balance (Figure 2) (Еще раз о теории цвета https://creativshik.com/eshhe-raz-o-teorii-cveta/).

Analogue

To create an analogue harmony, the adjacent colours should be used in the colour circle. This type of colour scheme is used for design samples, where the contrast is not required, including also the web page or banner backgrounds (Figure 2) (Еще раз о теории цвета https://creativshik.com/eshhe-raz-o-teorii-cveta/).

Complementary

The combination of colours, which combines the colours that are in contrast to each other, such as red/green or blue/orange. Additional colours look contrasting and bright, but it is quite difficult to balance and harmoniously combine them (especially in pure form) (Figure 2) (Еще раз о теории цвета https://creativshik.com/eshhe-raz-o-teorii-cveta/).

Split – Complementary

This combination includes any colour from the colour circle and two more colours on both sides of the additional colour. This palette also has a fairly strong visual effect, but it never hurts the eyes as strongly as complementary (Figure 2) (Еще раз о теории цвета https://creativshik.com/eshhe-raz-o-teorii-cveta/).

Triad

It combines all three colours, which are located in the colour circle at the same distance from each other (Figure 2) (Еще раз о теории цвета https://creativshik.com/eshhe-raz-o-teorii-cveta/).

Double Complementary

Includes two pairs of additional colours. It is a colourful and bright palette, but it is even more difficult to work with it than with split-complementary. The more colours are present, the more difficult is it to balance them. If you choose this type, create one of four colours and experiment with another colour brightness and saturation in order to match them well with other design elements (text and background) (Figure 2) (Еще раз о теории цвета https://creativshik.com/eshhe-raz-o-teorii-cveta/).

The use of such colour combinations in a UI design help create a user-friendly interface and could be called a basic rule.

However, there are still some rules and tips that can help avoid many problems.

Tips for the Use of Colours

Here is the first recommendation – black and white colours first.

Strange though it might sound, many designers recommend starting the interface development by using only black and white colour gradations.

In the process of creation of design in a black-and-white palette it is possible to simplify the most complex visual elements as much as possible and to focus on layout before adding the colours.

Start with a more complex problem – create a beautiful and easy-to-use application without the help of colour. Add the colour at the end and only for a specific purpose (Цвет в дизайн-системах https://medium.com/%D1%86%D0%B2%D0%B5%D1%82/color-in-design-systems-f0046a8516c1).

This is the only way to create a “clean” and “simple” interface, because the overabundance of colours in different places can easily deteriorate the design. The black and white design allows you focus on distance, size and layout. This is the foundation of good design (Головач, 2009).

The next step is the addition of colour. The best ways is to add just one colour as an accent. You can also go further – add two colours or different shades of the same colour (Головач, 2009).

There are certain situations when this approach is not very useful. Design with a strong orientation – “sporty”, “bright”, “childish” – a designer with a good sense of colour is required. But most applications require only “clean and simple” design. Design development for others is much more complicated (Головач, 2009).

However, the certain tips should be taken into account when using black and white hues:

- Never use black. The pure black colour in real life is almost never present. By increasing the saturation of grey hues, especially dark hues, you will add liveliness to your design. In addition, rich grey hues are closest to real life.
- Avoid neutral hues. Excessive presence of neutral hues, even of some of them, poses the risk of the use of foggy colours everywhere in the interface. Another common result is the “framework” design. Neither light nor dark hues provide a comfortable contrast for an average grey background. It is better to select some light grey and some dark grey colours in order to achieve a user-friendly contrast (Figure 3).
- Use the HSB colour panel when creating colour variations (Figure 4) (Curtins, 2010).

Let’s go further and explore the options if the previous method didn’t allow achieving the desired result.

Rule 60-30-10

This is an internal design rule that is always used by the designers intuitively and deliberately. With this principle, the images create balance and allow the eyes easily to move from one point to another. In addition, this scheme can be easily used.

Thus, 60% dominant hue, 30% secondary colour, 10% accent (Figure 5) (How to use colours in UI Design https://blog.prototypr.io/how-to-use-colors-in-ui-design-16406ec06753).

Meaning of colours

Each colour has its own characteristic value, so by using the colour, we cannot ignore its significance. There is always a story behind it based on the specifics of the environment and the culture in which it is used. Consciously, these values will help determine the perception of your application by the users. Actually, the success of a brand whose identity you are trying to create will almost fully depend on the colour (Как работать с цветом в интерфейсах: советы дизайнера https://rb.ru/howto/cvet-ui/).

In addition to aesthetics, the colour has an unusual function – it creates emotions and associations. The significance of such connections may vary according to culture and circumstances. For example, fashion stores are usually not just black or white. They wish to look elegant and recommendable (How to use colours in UI Design https://blog.prototypr.io/how-to-use-colors-in-ui-design-16406ec06753).

Use “digital blue”

If it is difficult for you to choose the basic colour for your design – use “digital blue”.

The blue colour is undoubtedly one of the most significant and frequently used interface design colours. Look at the colour of the smartphone application icons, most often they are blue. Look at the applications like Facebook, Twitter, Shazam, Safari, etc (Using Colour in UI design https://read.compassofdesign.com/using-color-in-ui-design-559fafa17bf4).

According to UI designer, the blue colour is incredibly comfortable. Most colours already have their own associations: red – error, orange – be careful, green – safe. Blue colour has no additional meaning, so the designers choose it most frequently (Using Colour in UI design https://read.compassofdesign.com/using-color-in-ui-design-559fafa17bf4).

Companies often use blue colour because it is associated with technologies and innovations.

Blue colour is often used in the tourism industry and application development. It personifies the credibility, which is an important factor for travel companies (Самый лучший цвет в дизайне интерфейсов https://contented.cd/media/color_design).

Use of the Internet resources

So many resources in the network provide ready-to-use colour palettes and combinations. A small list of useful resources is provided below.

- Coolors.co
- Kuler
- Paletton
- Designspiration
- Shutterstock Lab Spectrum
- Tineye Multicolr (Цвет и контраст в UI дизайне http://deadsign.ru/ui/colors_and_contrast/).

Conclusions

Colour is a great tool in the master's hands, and, like any other tool, it has its strengths and weaknesses. All options should be taken into account in order to use it effectively and to find solutions that meet the design purposes.

It is colour that transforms design into an interesting and effective marketing tool. It is no accident that there are specialists who only deal with colour theory and its psychology. In fact, it is a very complex topic of the research that combines art and science.

Colour is a complex science, especially in the digital age. Nevertheless, there is a solution – to practice more, to get inspired and not to be afraid of the experiments. Let yourself play with colours and enjoy it – and it will definitely produce fantastic results.

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Цвет в дизайн-системах. https://medium.com/%D1%86%D0%B2%D0%B5%D1%82/color-in-design-systems-f0046a8516c1
Цвет и контраст в UI дизайне. http://deadsign.ru/ui/colors_and_contrast/

Figures

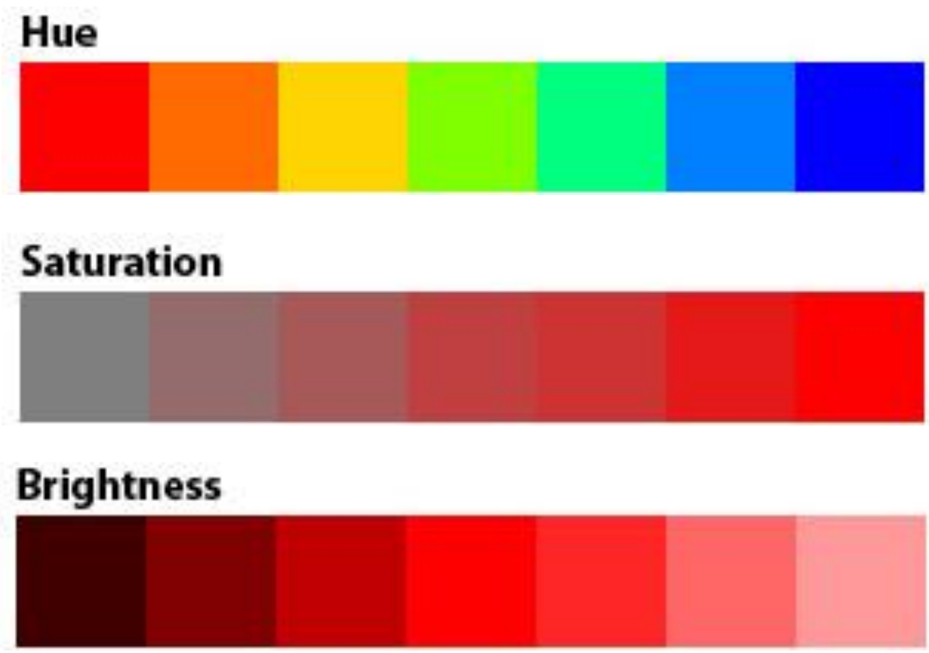


Figure 1. **Color properties**
(https://creativshik.com/eshhe-raz-o-teorii-cveta/)


Analogous

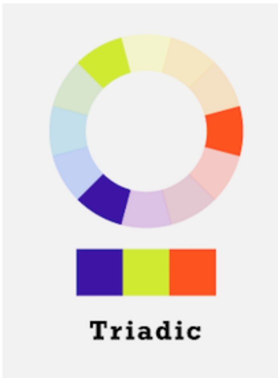

Binned

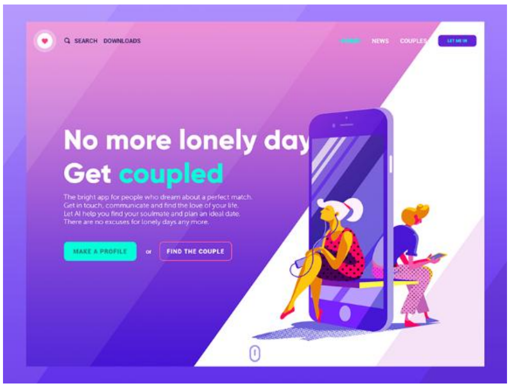

Complementary


OVERVIEW
$125
$940
7.1
51.0


Split-
Complementary


LET YOUR MONEY
BLOSSOM
DETAILS


Triadic


SEARCH DOWNLOADS
No more lonely day
Get coupled
MAKE A PROFILE
FIND THE COUPLE

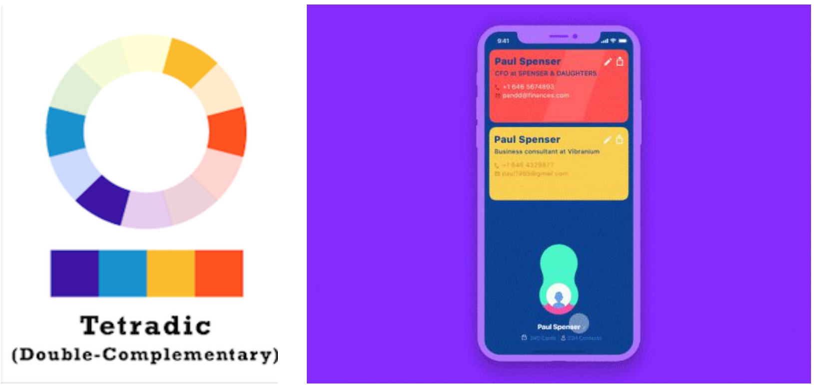


Figure 2. **Color combinations**
(https://cloudmakers.ru/pravila-primeneniya-tsveta-v-ux-dizajne/)

Figure 3. **Avoid neutral hues**
(https://vc.ru/design/15711-colour-system)

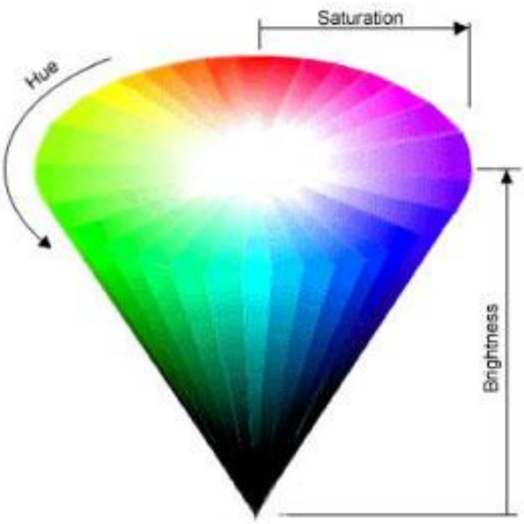


Figure 4. **HSB color panel**
(https://vc.ru/design/15711-colour-system)

Figure 5. **60-30-10 rule**
(https://rb.ru/howto/c(vet-ui/)

BOOK DESIGN AS A READING-BOOSTING FACTOR IN SOCIETY

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Abstract

Book design as a reading-boosting factor in society

Key words: *book design, book and reader interaction, e-book, cultural heritage*

Books cannot exist without the public who reads, buys and evaluates the content of the book and directly or indirectly its design too. The public is able to dictate trends and create demand for particular genres and types of books; this feature makes it necessary to explore the interests and opinions of the public on the necessity of books in everyday life. To make it easier to understand the public opinion on the reading culture in the context of Latvia, the present study consists of two research points, in which the authors have studied quantitative data on book publishing in Latvia, and of a public survey on the interaction of books and readers. Such research tools allow understanding the popularity and importance of books in the context of the 21st century society and to study the interaction of a book's design and the reader. The research aim is to explore the importance of book design for the public and analyze its effect on the increase of reading volume. In their research, the authors used the quantitative research method directly and through a computerized survey, which ensures a faster and more effective research process, statistical information summary, and comparison with the response distribution, the correlation method.

Kopsavilkums

Grāmatu dizains – lasīšanas apjomu veicinošais faktors sabiedrībā

Atslēgvārdi: *grāmatu dizains, grāmatas un lasītāja mijiedarbība,e-grāmata, kultūras mantojums*

Grāmata ir sena vērtību glabātuve, kas cauri gadsimtiem ir kalpojusi kā zināšanu un prāta stimulēšanas nesējs, kas palīdz iepazīt pasauli, attīstīt savu personību un analītiskās īpašības. Par grāmatu galveno misiju var uzskatīt: domu un zināšanu nodošanu, lasīt prasmju un rakstītprasmju attīstīšanu, emocionālu sevis pilnveidošanu un pasaules izzināšanu. Ir neskaitāmi daudz grāmatu veidu, žanru un grāmatas rakstīšanas manieru, kas ļauj katram grāmatas lasītājam atrast sev piemērotu literatūru, kas nodrošina lasītāja vēlmju piepildīšanu. 21. gadsimts tiek uzskatīts par tehnoloģiju laikmetu, kurā attīstoties iespējām, tipogrāfiski iespiestās grāmatas zaudē savu aktualitāti, bet, pētot grāmatu izdošanas aktualitātes pasaules aspektā, tiek meklēti un piedāvāti risinājumi, kas tipogrāfiski iespiestās grāmatas atklāj jaunā rakursā. Arvien biežāk mūsdienās grāmatas var uzskatīt par unikāliem dizaina un mākslas piemēriem, kuros tiek paspilgtinātas, un pielāgotas, papildfunkcijas, piemēram, krāsojamās dzejas grāmatas vai grāmatas – rotaļlietas jaunākajiem lasītājiem, kā arī īpaši tiek strādāts pie grāmatas dizaina vērtības, kuram nevar nospraust robežas. Grāmatu dizains ir plašs jēdziens, kas ietver gan vēsturisko un ergonomisko pamatelementu mijiedarbību, gan arī rada inovatīvas grāmatu noformēšanas metodes un iespieddrukas veidus, kas spēj pievērst ikviena lasītāja uzmanību.

Grāmatas nevar pastāvēt bez sabiedrības, kas lasa, pērk un vērtē grāmatas saturu un tiešā vai netiešā veidā – arī grāmatas dizainu. Sabiedrība spēj diktēt tendences un radīt pieprasījumu pēc konkrētiem žanriem un grāmatu veidiem, šī iezīme uzstāda nepieciešamību izzināt sabiedrības intereses un uzskatus par grāmatu nepieciešamību ikdienas dzīvē. Lai konkrētāk būtu izprast sabiedrības uzskatus par grāmatu kultūru Latvijas aspektā, raksta autoru pētījums sastāv no diviem izpētes punktiem, kuros autores apzināja kvantitatīvos grāmatu izdošanas datus Latvijā, kā arī no sabiedrības aptaujāšanas par grāmatu un lasītāja mijiedarbību. Šādas pētījuma metodes ļauj izprast grāmatu aktualitāti un nozīmību 21. gadsimta sabiedrības aspektā, kā arī apzināt grāmatas dizaina un lasītāja saskarsmi. Raksta mērķis ir izzināt grāmatu dizaina nozīmi sabiedrībā un analizēt tā ietekmi uz lasīšanas apjoma pieaugumu. Autores savā pētījumā izmantoja kvantitatīvās izpētes metodi tiešā un datorizētās anketēšanas veidā,veica respondentu aptauju, kurā bija ietverti slēgta un pusslēgta tipa jautājumi, kas nodrošina ātrāku un efektīvāku pētījuma veikšanu, statistisku informācijas apkopošanu un salīdzināšanu ar atbilžu sadalījuma, sakarību metodi. Raksts tika izstrādāts, balstoties uz teorētiskās un empīriskās daļas veikto analīzi un izdarītajiem secinājumiem.

Introduction

A book is an ancient storage of values, which has served throughout centuries as a carrier of knowledge and mental stimulation, which helps to get to know the world, develop our personality and analytical skills. Books are important at any age: in childhood, when the child is learning letters and developing their imagination, in adolescence, when acquiring knowledge is an active process, and at later stages, when books help to get acquainted with the diversity of the world and serve as a means of relaxation and stress reduction.

As a primary mission of a book we can name the following: transferring thoughts and knowledge, mastering reading and writing skills, emotional personal development and cognizing the world. There are books of countless types, genres and writing styles, allowing each reader to find suitable literature to satisfy their desires.

Every individual has different associations for books: to someone it is leisure, to someone else it is an emotional way of getting to know oneself, and to yet another person it is a source of information. Book choice and attitude to books as a spiritual value is closely related to the reader's experience and general interests.

The 21st century is considered to be the century of technology, in which, with the development of possibilities, printed books are losing their popularity, whereas researching book publishing in the world allows searching for and offering solutions which discover printed books in a new light. Ever more often, in the modern day, books can be considered unique examples of design and art where additional functions are highlighted and adapted, for instance, poetry colouring books or toy books for the youngest readers, and the value of a book's design is being especially worked on, where limits cannot be marked. Book design is a wide notion, which includes the interaction of both historic and ergonomic primary elements and creates innovative book design methods and print types, which are able to attract every reader's attention.

The research aim is to explore the importance of book design for the public and analyze its effect on the increase of reading volume. In their research, the authors used the quantitative research method directly and through a computerized survey, which ensures a faster and more effective research process, statistical information summary, and comparison with the response distribution, the correlation method.

Book Printing History in Latvia as Part of Cultural Heritage

A book is a notion that throughout centuries has symbolized knowledge, human intellectual activity, and transfer of a message. The primary essence of a book has changed over time; however, the primary mission of books has remained the same – to educate, teach to read, write and understand. At first, letters and holy scriptures were considered as books, which is proven by the fact that almost everywhere the first printed works are related to religious motives in particular, for instance, prayer books, the Bible, and other printed works.

The notion *grāmata* 'book' stems from the Ancient Greek word gramma, which means a letter, inscription. At the territory of Latvia, the notion is introduced in the 13th century in relation to the spread of Christianity in the Baltic region. While studying the historic origin of the book, the authors have chosen specific definitions of the word *grāmata* 'book': In the Latvian Conversation

Dictionary, *grāmata* 'book' means a folded and sewn at the spine printed or inscribed collection of paper sheets with covers or in an envelope. Earlier books were called letters (Švābe 2000).

Encyclopaedia of Latvia Volume 2 contains a definition that a book is a bound non-periodic publication of at least 3 printed sheets (48 pages). Until the end of the 19th century, a document and a letter were also referred to as a book (Grāmatu māksla 2003).

The history of books at the territory of Latvia can be classified from the beginning of the 13th century – the year 1203 when the Priest of Turaida Theoderich and Caupo sent the first binding of the Bible to Bishop Albert. During the time period from 1225 until 1227, the first book was written at the territory of Latvia – The Livonian Chronicle of Henry, which documents the history of the time period from 1180 until 1227. The chronicle was written upon the order of Bishop Albert (Grāmatu vēsture Latvijā un pasaulē 2016).

In 1585, the first approved translated book is published in Latvian – the Catechism of St. Peter Canisius.The year 1588 is marked by the flourishing of book printing in Latvia with the founding of the first book printing shop, which is also considered the first printing and publishing company at the territory of Latvia based on Gutenberg's findings and the invitation of Riga City Council (Karulis 1967). The founder of the first book printing shop is believed to be the Dutchman Niclas Mollyn, who came to Latvia from Antwerp where the largest European book printing centre was located at the time (Apīnis 1991).

In this book printing shop, about 200 printed works were published over 38 years, primarily in German and Latin, which, as the analysis of the situation of the time shows, is a prominent achievement in the culture of Latvia. At this time, the first Lutheran handbook was printed in Latvian, which consists of three separately compiled works: The Gospels and Epistulae, Enchiridion and Psalms and Hymns (Apīnis 2000).

In 1638, the first Latvian dictionary Lettus by the Baltic German Georg Mancelius was published, which improved the Latvian written language, creating the foundation for the old Latvian orthography, thus from this time we can speak about such notion as grammar. A year later, the first history book about Latvians was published, the author of the book is Einhorn, who studied and summarized historical data and features of the life of Latvians.

The following prominent publications which form a significant part of the cultural historical heritage of Latvia are the Bible translated into the Latvian language by Ernst Glück in 1641, the secular Latvian alphabet book composed by Stender in 1641, and the first collection of Latvian folksongs published in 1642 (Apīnis, Arājs 1986). In the following years, publishing of Latvian books was developing, which to the modern day remains an immense cultural and historical value.

Having studied the information on the development of book publishing in Latvia, the authors are concluding that the main idea in book publishing is the desire to inform, teach people, decreasing the obscurantism and narrow-mindedness of society, as well as to leave behind a footprint of cultural and historical heritage, from both the historical and educational perspectives.

The modern situation in the field of book printing in Latvia is rather well developed, which is confirmed by the large number of publishing houses and the number of unique technological printing methods. Thousands of new books are published every year, which end up on the readers' bookshelves in Latvia and successfully find their readers abroad.

Researching the modern situation, we have to mention the Legal Deposit Law issued by the Latvian Parliament, which is currently the only law that regulates book publishing, sales and preservation as cultural and historical heritage at the national level. The law ensures that any publication, unconventional literary publication, electronic or online publication must be preserved as part of national cultural heritage. Thus, authors must allow for additional book copies because a specific number of obligatory book copies needs to be transferred to the collection of the National Library of Latvia, the Latvian Academic Library, and possibly to another library section for the respective science. The law also applies to online publications, with the National Library having the right and obligation to preserve one copy (Obligāto eksemplāru likums 2006).

It is not just book trends but also technological solutions to book binding that are developing with time, which are incomparable with the first handwritten books. Nowadays, we have to be grateful for the opportunities and technologies offered in book reading and publishing, and we have to be able to appreciate the history and spiritual value of the book.

The Supply and Demand of the Latest Literature in Latvia

In the latest years, a myth is becoming more and more popular in society that the development of technological opportunities threatens book printing, which can create an absolute crisis for publishing houses. In 2010, scientists already proposed a hypothesis that by 2018 e-books would overtake the largest segment of the European book market. Still, studying the data of publishing houses and the statistical data of the National Library of Latvia, we can conclude that the hypothesis proposed has not come true in Latvia. It is difficult to judge the popularity of e-books using numbers and percentages because book publishers do not disclose the number of e-resources sold; whereas e-book prices are publically available and correspond to the prices for printed books. This factor suggests that Latvian book printing shops and the technological process have not started an active fight yet because one of the biggest advantages in e-book sales must be the price – customer-friendly and significantly lower than for a printed book, the price of which is comprised of printing costs, paper cost, transportation and other factors. The offer in e-book shops with translations into Latvian is not that wide either, limiting the reader's book choice.

The study of book publishing statistics for the last 10 years shows a gradual but not a big decline in the number of publications and the average number of copies published.

- In 2006, 2427 printed works were published, 1603 of which were original editions, with the average number of copies – 1933.
- In 2011, 2083 editions were published, 1390 of which were original editions, with the average number of copies – 1709.
- Whereas in 2016, 2191 editions were printed, including 1393 original editions, with the average number of copies – 1263 (Latvijas izdevējdarbības statistika 2017).

The decrease or increase of these numbers is mainly affected by economic factors related to the prices and taxes of publishing houses, as well as to cheaper alternative types of publication such as blogs, microblogs, and websites, where authors share their literary works.

Having studied the data, the authors are concluding that the printed book market in Latvia is still popular and people gladly read paper books, and no rapid decrease in book publishing is observed, which shows that books are still valuable in Latvia. The authors’ study on the interaction of the reader and the book shows the same.

Respondent Survey Analysis

A book cannot exist without its reader, which is why we need to study the desires and interests of readers. The authors have used in their study the quantitative research method in the form of direct and computerized survey (which ensures faster and more effective research performance), statistical information summary and comparison with the response distribution, and the method of correlations.

The survey consists of nine closed-ended and semi-closed questions, and it was created on the Internet website visidati.lv and distributed using social networks *draugiem.lv, facebook.com and twitter.com.* A printed version of the survey was also created and offered for completion to the readers of Aglona Municipality Library. The survey went on for 10 days from 04.04.2017 until 14.04.2017. A hundred of respondents were surveyed in total, regardless of their education level and place of residence. 66 females and 34 males were surveyed, with the average age 38; the youngest respondent was six years old, the oldest was 89. Such radically different ages of respondents allow easier research of book reading tendencies in society and the specific desires for book design.

The first question of the survey – *What kind of literature do you choose the most often?* – was created with the aim to learn about the demand for particular genres. Having evaluated the answers of the respondents, it was found (see Fig. 1) that 34% choose the fiction range (antique literature, novels, plays, folklore), 25% choose magazines and newspapers, 13% choose scientific/specialized literature, 9% choose children’s literature, 8% choose educational literature, leaving behind such genres as: serial publications (6%) and poetry (5%). The results obtained show that the most popular and most read are fiction publications, which, according to statistical data, are also published with the most copies and have the most sales.

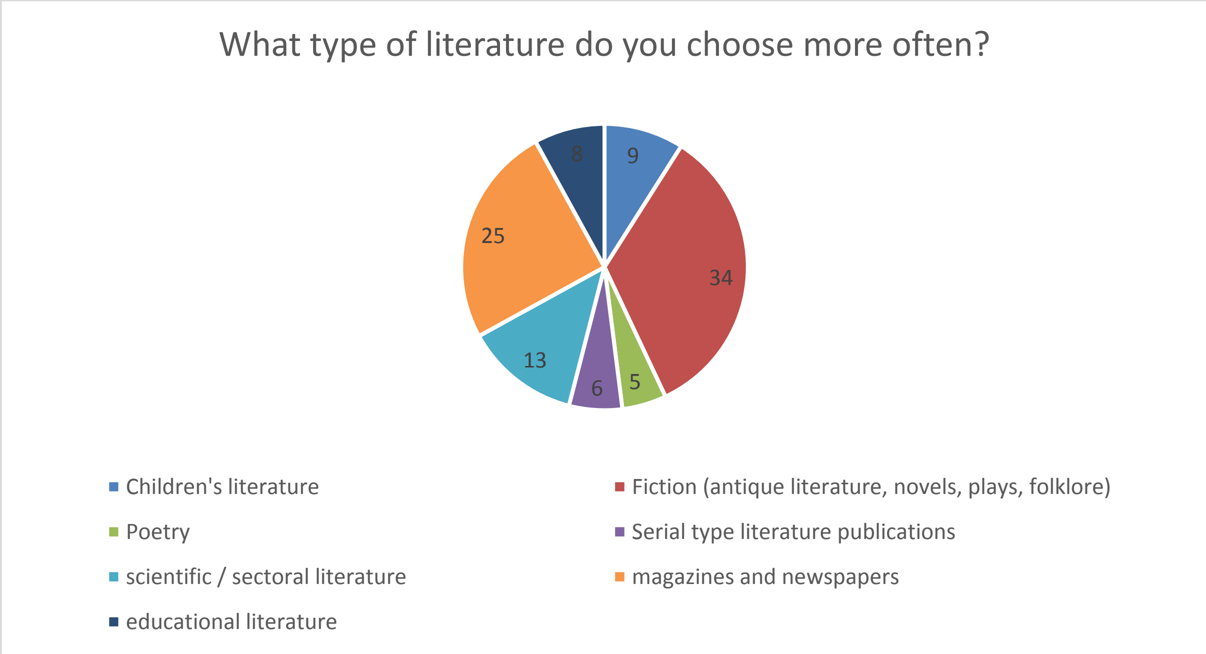

Fig. 1. **Summary of responses on book choice**

The following questions are closely related to the use of printed books and e-books in everyday life, which confirm that 91% of book readers still use printed books, whereas only 9% use e-books, which is an agreeable and considerable result, supporting preservation of books and printing. To the question: ‘’Do you believe e-books are competing with printed books?’’, 40% of respondents said that e-books are no competition to regular books; whereas 24% of respondents point out a marked competition between the book types where e-book flourishing prevails, and 36% predict a regress of the purchase/sales and reading of printed books in the nearest future, which is related to the development of technologies and wider accessibility to society.

An important part of the survey was related to reading the works of new and lesser known authors and the interest about them. 51% of respondents choose the works of new authors on a regular basis, 43% sometimes choose the works of new authors, and only 6% refrain from choosing such publications. The analysis of this situation allows to conclude that readers are interested and accept the works of new authors, which, in a way, is also related to the adoption and implementation of more innovative thinking in everyday life.

The design of the book is also closely related to the criteria which readers or buyers use to choose their books. From the analysis of the results, the authors conclude that (see Fig. 2): 37% of book readers choose books upon recommendations from the librarian, seller, friends, social networks, and TV advertisements; 30% choose books based on how recognizable the author or the book series are; 22% rely on the visual design of the book and illustrations; 11% choose specific literature only, which is closely related to the aforementioned choice of specialized/scientific literature; the partially important factors in book choice mentioned were the colourfulness, thickness, font of the book, and the respondents themselves offered the options of blurbs and fragments as the fast reading method.

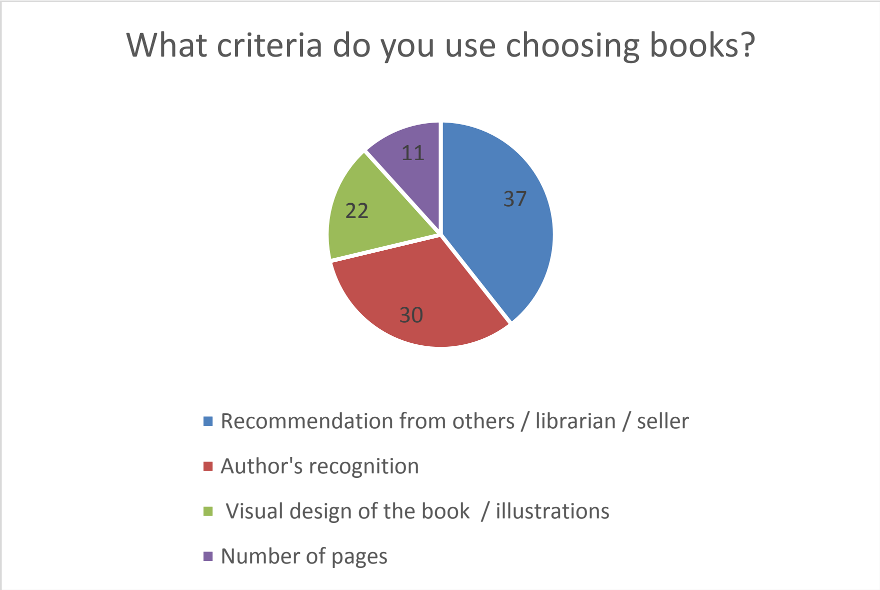

Fig. 2. **Summary of responses on book choice criteria**

In the study of the importance and tendencies in book design, three questions were asked, inquiring about information on the general need for book design, on the most agreeable images, and the importance of excellent design features of a book cover.

Having analysed the results, it was found that (see Fig. 3): 16% of book readers consider book design to be very important, 48% of respondents consider book design important; whereas 35% consider it neutral, and for 1.2% of respondents, book design is not important. In terms of percentage we can calculate that book design has a rather big importance in book choice and readers' awareness.

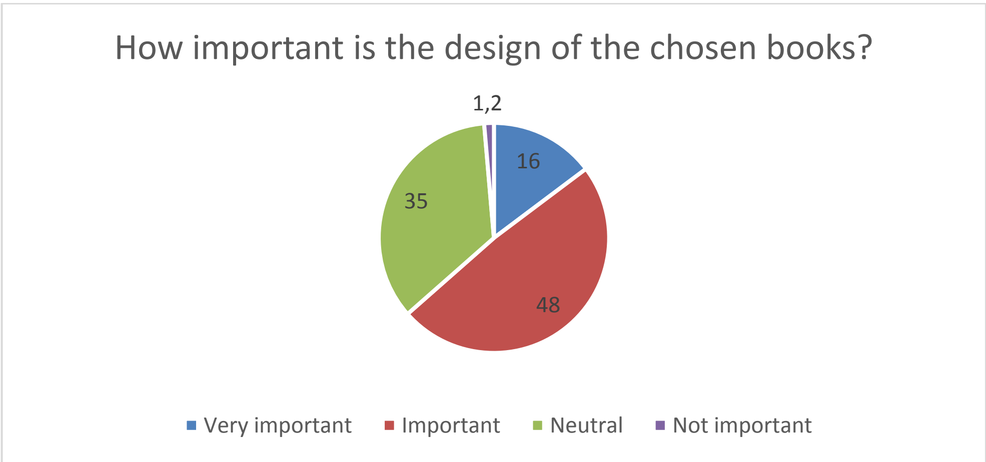

Fig. 3. **Summary of responses on book choice criteria**

37% of readers prefer colourful, beautiful illustrations and colour drawings, 23% choose black and white graphic illustrations, 20% support the choice of photo in the creation of book illustrations, and 20% of respondents believe that books do not require design.

Such results show that readers have different tastes and visual beliefs, which can be related to illustration as a way to make a book stand out and, on the contrary, to the laconic approach in book design.

To the question about book cover design features and factors attracting attention, 34% of respondents admit that they pay the most attention to direct informative data about the book – the author's name, surname, book title; 31% put emphasis on the overall image of the book cover, for 19% the type of visual design of the cover is important, and for 16% of respondents, the material of the book cover offered is important.

Having analysed the results obtained through the survey and having talked to book readers and the respondents of the survey, the authors conclude that:

- Printed books maintain their popularity, but society predicts a possible beginning of the e-book century;
- E-books are usually chosen by young people and students, because they do not need to go to libraries and e-materials are available at any time of day and at any location;
- The choice of book genres does not show a marked correlation with the age and gender of book readers;
- Book readers often choose a specific literary genre or field, for example, antique literature, medical literature, etc.;
- Children's books are chosen not just by children themselves but also, most often, by new mothers and grandmothers who read to their children;
- Book choice is often related to the school's required reading and the study of the literature required in higher education;
- Poetry is most often chosen on particular occasions, such as annual customs, holidays, and for spiritual self-purification and improvement;
- For book choice, book advertising and reviews on the Internet websites are important, as well as direct recommendation from the book supplier;
- Society supports and is interested in the books of new authors, which also, as the respondents admit, have higher added value of design;
- Awareness of book design and its necessity is closely related to the book genre, for example, scientific literature does not require a beautiful, astonishing design, but a laconic, reasonable, not distracting one, where the essence of the book prevails over design features;

- Book readers are often engaged by colourful book illustrations and drawings, which is related not only to pleasant, positive atmosphere, but also to resting the eyes and training visual focus;
- The books that readers find most pleasing have hard covers, clear legible letters; for older people or on the contrary – for children, the tactile effect is also important, which lets one feel the effects of the book cover;
- A book cover must provide clear visibility of primary data.

The survey data obtained and the conclusions show that books are still important and necessary to people and that book design is a rather effective book selling tool, which is also able to promote the desire to read. The data obtained help to understand the desires and interests of society, which is very important for work on book design and publication.

Conclusion

The authors of the article, in the study of the importance of book design according to society and to understand the primary conditions for book choice, performed a survey of respondents, which included closed-ended and semi-closed questions. The article was designed on the basis of the theoretical and empirical analysis performed and conclusions made. Having summarized the knowledge, skills and competencies obtained during the study, the authors have made several significant conclusions.

- A book is a carrier of knowledge, which promotes human intellectual activity and ensures the transfer of a message to future generations;
- The primary mission of books has remained the same – to educate, teach to read, write and understand;
- In the 21st century, the field of book printing in Latvia is highly developed and maintains its popularity, which is confirmed by the number of publishing houses in the state and the number of unique technological printing methods;
- The primary elements of book design include the book cover, the design of the book pages, and the overall image of the book, which allows the book to attract the reader’s attention;
- Book design must be able to depict the content of the book, completing it and creating additional emotions;
- No rapid decrease in the number of editions and copies is observed in publishing houses in Latvia, which shows that printed books remain popular in society;
- According to the survey data, readers most often choose fiction, magazines and newspapers, as well as scientific and specialized literature; and society is open to books published by new authors;

- The most frequent criteria in book choice are recommendations from book sellers, librarians, and reviews on the Internet and on television, as well as how recognizable the author's name is, and the book's design;
- The majority of the respondents believe that book design is important and very important in the formation of the overall image of the book.

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SUSTAINABLE DESIGN IN INTERIORS OF EDUCATIONAL INSTITUTIONS

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Abstract

Sustainable design in interiors of educational institutions

Key words: *sustainable design, educational institution, interior, interior decoration*

The choice of sustainable design solutions is a topical alternative that is widely used in contemporary design in educational institutions, where environmental quality is particularly important from the point of view of health preservation and consumer education.

Aim of the article: to study the principles of sustainable design in a historical and contemporary context, to justify the need for sustainable design in an educational institution.

Research methods: theoretical – literature, normative documents, Internet resources; empirical – case study. According to the used methods, the study is qualitative and non-experimental, as it is based on an interpretative strategy of the obtained data.

The study was carried out in Cesis Children's and Youth Center. As a result of the research, the application of sustainable design principles in interior decoration in the context of history and modernity was compared with the use of materials harmful to health, the issue of sustainable use of resources in the interiors of Cesis Children and Youth Center was updated.

Kopsavilkums

Ilgtspējīgs dizains mācību iestāžu interjeros

Atslēgvārdi: *ilgtspējīgs dizains, izglītības iestāde, interjers, iekštelpu apdare*

Ilgtspējīga dizaina risinājumu izvēle ir aktuāla alternatīva, kas plaši pielietojama mūsdienīga dizaina veidošanā mācību iestādēs, kur vides kvalitāte ir īpaši svarīga gan no veselības saglabāšanas, gan patērētāju izglītošanas viedokļa.

Raksta mērķis: izpētīt ilgtspējīga dizaina principus vēsturiskā un mūsdienu kontekstā, pamatot ilgtspējīga dizaina nepieciešamību izglītības iestādē.

Pētījuma metodes: teorētiskās – literatūras, normatīvo dokumentu, interneta resursu izpēte un analīze; empīriskās – gadījuma pētījums.

Pētījuma dizains pēc izmantojamības klasificējams kā lietišķs pētījums, kas paredzēts praktisku, aktuālu problēmu risināšanai. Pēc izmantotajām metodēm pētījums ir neeksperimentāls un kvalitatīvs, jo balstās uz iegūto datu skaidrojoši interpretatīvu stratēģiju.Pētījums veikts Cēsu Bērnu un jauniešu centrā.

Pētījuma rezultātā apzināta ilgtspējīga dizaina principu pielietošana iekštelpu apdarē vēstures un mūsdienu kontekstā, salīdzinot ar veselībai kaitīgo materiālu pielietošanu, aktualizēts jautājums par ilgtspējīgu resursu izmantošanu Cēsu Bērnu un jauniešu centrā.

Introduction

The trends of sustainable thinking become more and more popular nowadays; it is a complex, interdisciplinary, creative, responsible change of thinking and attitude paradigm that is required if we want to achieve positive changes in the future while preserving the environment and health. Children learn this thinking from their childhood; therefore, it is very reasonable and important that educational establishments should be the place where the principles of sustainable design are implemented. The problem is that the renovation and design measures in the educational institutions often focuses on cheaper costs rather than on the visual quality of the works. Just occasionally, an interior design project is developed, but the criteria for health and environment impact are not set at all. As a result, the spaces with poor microclimate, low quality of finishing, and with relatively high maintenance costs are created. The solution to the problem is change of the existing concepts and stereotypes. The interior designer should be familiar with the possibilities of sustainable design that are practical, innovative, accessible, and inspiring.

Nowadays, environment friendly construction combines the centuries-old knowledge and advanced technological solutions, thus, providing an optimal balance between tradition and innovation. It is a sustainable contribution to preservation of the environment, which includes the interaction of social, environmental, and economic aspects. It is important to raise public, state, local government and business awareness on the issue explaining the benefits of sustainable construction and design – high-quality living environment, namely, healthier living conditions, lower costs in the long run, less energy consumption, etc. The most commonly used sustainable design principles are the following:

- Developing a sustainable living environment;
- Optimal choice of building location and architectural solutions;
- Reduced energy and water consumption;
- Choice of environment-friendly and health-friendly local materials;
- Use of renewable resources in construction and maintenance;
- Improved and harmless quality of the building's internal environment;
- Use of innovations in the project (Grizāns, Vanags 2008).

The education system must provide a proper environment for the individual's life-long development and learning. The school is a place for learning and socialization, it must be an open space for creativity, personality development and initiative, where children feel good, can work and elaborate the skills necessary to achieve their goals (Šūmane 2012).

Aim of the article: to explore the sustainable design principles in historical and contemporary context, to justify the necessity of sustainable design in an educational establishment.

Research methods: theoretical methods – study and analysis of literature, normative acts, Internet resources; empirical methods – case study. The research design is classifiable as an applicable study for solution of practical, topical problems. According to the methods used, the research is non-experimental and qualitative as it is based on an interpretation strategy of the obtained data.

Problems of sustainable design in educational institutions

Studies of the sustainable design principles show that the sustainable design improves the quality of life and should be positioned not as a burden but as an opportunity. The educational institutions change to meet new goals, where design thinking is considered as an integral part of the competence and its promoter.

Buildings and indoor spaces of the educational institutions regularly undergo renovation and repairs. In fact, the main criterion for carrying out these works is the lowest cost. Often, choice of the design is left to the builders; no criteria are set for the safety and suitability of construction materials, so the principles of sustainable design are not respected.

To solve the problem, it is necessary to create a situation where the consumer does not adapt to sustainability, but, otherwise, the designers adapt their sustainable models to the way we want to live.

In the interior design development process, the functional and aesthetic tasks of space arrangement related with the choice of appropriate furniture, equipment, and finishing materials are being solved. The user can immediately feel and appreciate the ergonomic suitability and aesthetic appeal of the room, experience the materials visually and touch them, on contrary, the chemical effect of the materials cannot be experiences as these occur in the long run. In 1984, the World Health Organization drew the public’s attention to the fact that up to 30% of new buildings or newly renovated buildings were polluted by indoor air. This was called a *Sick building syndrome*. The observations found that the residents of *sick buildings* complained on neurotoxic or general health problems – irritation of the eyes, nose, throat, and skin, low immunity, as well as on various allergic reactions and rapid fatigue. These are reactions caused by the building materials.

W. Rashdan and A. F. Ashour (2018) has developed sustainable design criteria related to the choice of materials, manufacturers, construction methods, and the user’s health protection. These criteria are integral part of sustainable design and efficient resource management. The designer must have a good understanding of the selection criteria, be able to assess the pros and cons to include them in the project specification. It is the designer’s responsibility that all the criteria in the project solutions are effectively met while achieving sustainable goals and ensuring a logical and sequential process, providing a healthy, functional, convenient, aesthetic interior in accordance with the needs, budget and timing of the customer. Therefore, the designers shall carry out research on materials and products alerting their customers on the potential health risks and have to analyse the possibility of replacing a product with a safer alternative.

M. Y. Kang and D. A. Guerin (2009) believe that environment-friendly interior design is determined by three factors:

- global sustainable interior design,
- quality of indoor environment,
- interior materials.

Educational establishments are public institutions where implementation of sustainable design criteria are also hampered by the public procurement procedures. The group of Swedish researchers C. Bratt, S. Hallstedt, G. Broman and J. Oldmark (2013) have addressed these problems and noted that the Green Public Procurement (GPP) is not used as a benchmark to promote more sustainable services and products.

Study of the research papers leads to the conclusion that the choice of sustainable design solutions is a popular alternative widely used in development of modern design in the educational institutions, where environment quality is particularly important both from the point of view of health preservation and consumer education.

Methodology

During the research, a case study was carried out: the case study of an ancient building in Cesis, Berzaines Street 4 (formerly Reijera, Darza Street), where Cesis Children and Youth Centre is situated, indicating the presence of the sustainable design principles and defining the possible improvements. The research results will be used for the development of the interior design project of Cesis Children and Youth Centre.

Results

The case study is an integral part of the interior pre-design stage providing analysis of the building condition with the aim to discover the solutions necessary for improvement. The Cesis Children and Youth Centre is situated in Cesis, Berzaines Street 4. The history of this building is more than a century long and diverse; it reflects the traditions of culture and history. The construction of the building dates back to 1882 and demonstrates the interaction and cooperation of the Baltic German and Latvian cultures, as construction was carried out by Latvian builders and crafts workers for the needs of the local German community. The education, music and singing institutions have always been situated in this house. The life in the building has been harmonious, several schools have replaced one another, and the building has changed along with the time. The building is also renowned as a place for founding the Scout Movement in Latvia. Initially, it was built for the needs of the German Music and Singing Community *"Harmonija"*, after a short while the building was expanded with the hall. At the beginning, part of the building (soon after – all of the building) was inhabited by schools: the German pre-gymnasium and the German high school for the girls until 1939, the Latvian Seven-year school from 1940, afterwards – the 1st Elementary School of Cesis. Since 2007, the building hosts Cesis Children and Youth Centre *"Spārni"* (in Latvian lang. – wings). It is important to recognize the value and understand the historical context (Rozentāle 1991).

When analysing the criteria of sustainable design in relation to the particular design space, the problems that will be addressed were identified. The layout and appearance of the hallways are non-functional, the rooms are physically and morally worn out, since more than 10 years have passed since the repair. The offer of the Cesis Children and Youth Centre has also changed. Pre-school children attend the centre as well, so both the parents and other children spend their waiting time in the hallways. The values of the institution include sustainable thinking and favourable mutual relations.

Approaching the Children and Youth Centre, nothing in the exterior of the building suggests about creative activities, the entrance sign with the logo is very traditional, entrance itself is inconvenient due to several uncomfortable doors, still, the bright colours of the interior indicates that it is the institution for children and youngsters. Inside, various art objects, wall paintings, and information desk about the hobby groups can be observed indicating it is an educational establishment for creative activities.

In the current arrangement of hallways, groups of the visitors interfere with one another, therefore, chaotic, loud and nervous atmosphere can be observed during pre-school classes. When developing an interior design, it should be noted that the hallway is a business card of the institution. It provides information about the image and values of the organization, and it has a practical multi-functional role to allow users to choose the offer, find the room they need, and spend their time attending some of the hobby groups.

Assessing the functions of the hallways, it was found that their primary task is to ensure the trajectories of the visitors' movement, as well, it is necessary, taking into account the specifics of the organization, to arrange the following areas (zones):

- Information area where advertising about the services of the institution and exhibitions of the students' works is located;
- Waiting/ leisure area for reading, board games;
- Active waiting/ leisure area with a gym device at the wall, a soft floor corner;
- Self-service area for a coffee, tea.

The task of interior design developer is to convert the problem (chaotic, non-functional space) into a potential (sustainable, public space). According to each of the sustainable design criteria, opportunities were found to address the problem. They are provided in the conclusions.

Conclusions

Sustainable design solutions are a good contribution to the image development, values positioning and educating the students of the institution. Therefore, the sustainable design criteria that were identified during the literature study were used to develop the design solution concept for the Cesis Children and Youth Centre; measures for implementation of the sustainable design principles were suggested, indicating how they can solve problems creating favourable conditions today and responsible attitude towards the future. These are:

1. Criteria for the selection of manufacturers. It is the most difficult criterion for implementation, because in the project, only material properties, manufacturer's certificates can be specified.
2. Chemical emission control. Non-polluting materials and natural materials will be used in the interior. Composition of the materials as well as certification systems for material safety can be specified.

3. Consumption reduction. Flexible, multifunctional solutions, if possible, using regional solutions will be provided in the interior. In the educational institutions, it is important to choose durable materials, because the surface load is very high. Safety requirements must also be met so the items cannot be easily damaged. Materials that do not produce large waste, excess will be selected, the same material will be used for ceiling and wall planes, which will be a lime-based plaster composition as it corresponds to the building physics.
4. Components of sustainable design. Solution of functional problems is based on the creation of a multifunctional spatial plan that is suitable for all user groups, with the possibility to change and add functions, as the educational institution is an environment that changes. The design style is planned to be modern, functionally changeable. Still, as it is an ancient building with historical elements, the old doors, stair railings, walled rounded corners will be preserved and used as recurring design components.
5. Effective management of design resources. For the interior, the materials from renewable resources and thoughtful construction methods will be selected, focusing on the choice of lighting solutions, which will be one of the main space accents with different usage scenarios and saving modes.

Public awareness about the importance of the designer's work and their involvement in the project implementation shall be raised. The issue of designers' education and responsibility is important, as they must be the agents of sustainable design principles in society.

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CONTEMPORARY FASHION DESIGN: CONCEPTS, TECHNOLOGIES, PERSPECTIVES

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Abstract

Contemporary fashion design: concepts, technologies, perspectives

Key words: *fashion design, innovation, sustainability, concepts*

The fast development of contemporary fashion design not only promotes the use of the modern technologies and innovations, but also encourages consideration of the sustainable design methods and original concepts. Synthesis of 21st century's digital technologies, modern textile materials and fiber, environmentally friendly strategies and techniques, as well as functional, aesthetic and creative fashion designers' solutions create products that are ready for the production (prototypes), or which perform the function of conceptual art objects.
Fashion design theorists (for instance, *Osmud Rahman, Minjie Gong, Sergey Moliavko, Naomi Kaempfer*, etc.) claim that modern consumers often doubt the development of the fashion system, highlighting the problem of the trend of excessive consumption in society and the popularity of disposable clothing production. They believe that innovations, usage of 3D printing technologies and the development of quality clothing production in all aspects can improve sustainability of the fashion design.
Contemporary fashion design perspective can also be seen in the so-called smart, intellectual or new generation's textile applications, which offer the possibility to manipulate digitally with clothes, accessories or design elements, for instance, to communicate with the help of the sound, to determine the wearer's medical condition, to adjust to temperature changes, etc.
Emphasizing the most outstanding concepts, technologies and preferable perspectives, the goal of the research is to analyse the aspects of contemporary fashion design.

Kopsavilkums

Laikmetīgas modes dizains: koncepti, tehnoloģijas, perspektīvas

Atslēgvārdi: *modes dizains, inovācijas, ilgtspējība, koncepti*

Straujā laikmetīgās modes dizaina attīstība veicina ne tikai mūsdienīgu tehnoloģiju un inovāciju pielietojumu, bet rosina arī domāšanu par ilgtspējīga dizaina metodēm un oriģināliem konceptiem. Gan 21. gadsimta digitālo tehnoloģiju, moderno tekstilmateriālu un šķiedru, gan videi draudzīgo stratēģiju un metodikas, gan funkcionālo, estētisko un kreatīvo modes dizaineru risinājumu sintēze rada produktus, kas ir gatavi ražošanai (prototipi) vai veic konceptuāla mākslas objekta funkciju.
Modes dizaina teorētiķi (piemēram, *Osmud Rahman, Minjie Gong, Sergey Moliavko, Naomi Kaempfer* u.c.) apgalvo, ka mūsdienu patērētāji bieži apšauba modes sistēmas attīstību, kā problēmu uzsverot pārmērīga patēriņa tendences aktualizēšanos sabiedrībā un vienreizējas lietošanas apģērba ražošanas popularitāti. Viņi uzskata, ka modes dizaina ilgtspējību var nodrošināt inovācijas, 3D drukāšanas tehnoloģiju lietošana un visos aspektos kvalitatīvu apģērbu ražošanas attīstība.
Laikmetīgās modes dizaina perspektīvas ir skatāmas arī t.s. viedo, intelektuālo jeb jaunās paaudzes tekstilmateriālu pielietojumā, kas piedāvā iespējas apģērbiem, aksesuāriem vai to dizaina elementiem digitāli manipulēt, piemēram, komunicēt ar skaņas palīdzību, noteikt valkātāja medicīnisko stāvokli, pielāgoties temperatūras maiņām utt.
Akcentējot spilgtākos konceptus, tehnoloģijas un vēlamās perspektīvas, pētījuma mērķis ir analizēt laikmetīgās modes dizaina aspektus.

Introduction

According to Associate Professor of Cultural Sociology at the University of Milan ***Roberta Sassatelli*** (Sassatelli 2007), the development of contemporary fashion design is closely linked to symbolic, aesthetic and conceptual manifestations of the cultural context. The development of fashion and the transformation of its design trends can be defined as a positive driving force for sustainable practice in the design and realization of topical products.

Some fashion design theorists (for instance, *Osmud Rahman, Minjie Gong, Sergey Moliavko, Naomi Kaempfer,* etc.) speak on the problem observed in the modern society, emphasizing the trend of excessive consumption of consumer goods and the popularity of single-use clothing production.

The fashion design sustainability can be ensured not only by the designer or artist's professional and creative activities; it is also of high importance to choose innovative position appropriate to the era, knowledge and use of modern printing technologies (3D) to develop quality clothing production. Modern fashion designer must be able to apply design consideration methods in the process of initiating, implementing and realizing a new product (prototype).

Modern design promotes ingenuity, imagination and innovation which is an essential element to advance technological progress (Walker 2006). Contemporary fashion design can be seen as an increasingly topical trend reflecting the impact of fashion topicality and its use in creating sustainable and innovative ways and methods of design. Scientists, working with advanced design companies and their leading designers, continue to develop the concept that fashion digitalization is able to ease the consumer's daily life, which is successfully reflected by innovative fashion inventions, at the same time limiting the excessive consumption of fashion clothing, which opens the way to new fashion design technologies and methodologies. Thus, nowadays more attention is paid to a deeper understanding of the complexity of fashion – application of interactive technologies in the development of fashion products and services. Fashion dimensions used are compatible with a thoughtful fashion role in design offering new ways to make fashion design incorporations more sustainable in practice. By emphasizing the brightest concepts, technologies and desirable perspectives the aim of the study is to analyse the aspects of contemporary fashion design.

3D Printing

One of the most exciting and revolutionary technological discoveries in the development of fashion design is 3D. Since the beginning of 2010, 3D printing technology has become more accessible in the world, allowing to perform new creative experiments nowadays. One of the features of 3D technology is the ability to perform the process of modelling and printing. It is an automated process with variations in design customization, modern clothes ready to be worn or function as a conceptual art object. If a 3D file is available, only a few changes in the algorithm can be made in order to change the entire model its size and design within seconds. (Howarth 2014).

3D modelling can be divided into parameter modelling software, that allows to build complex mathematical script algorithms and polygon modelling software which allows to use organic designs. The most common and widely used 3D printing materials are "Polyjet Flex" or "TPU 92A-1", as they are able to adopt different densities and stiffness. These materials can be controlled, change the structure of the zones with the characteristics of rigidity or flexibility. Digitally created materials offer a wide range of possibilities, as each item of clothing or textile can have separate digitally manipulated physical features. For example, to create a special textile material that is waterproof, opaque, elastic or rigid, then combine these elements and its properties in one garment. (Kaempfer 2019).

Digital technologies are very beneficial for digital production processes 3D printed clothes and accessories are the next step towards customization and design sustainability because it will change the production model (Moliavko 2017). In terms of sustainability, the use of this technology allows to prevent stockpiling and overproduction problem as one piece of clothing can be produced and customized using fabric selection and colour as well as allowing the customer to experience all stages and processes related to its creation without physically creating or renewing clothing every time. It is considered that 3D printing is a progressive step forward in educating a new generation of fashion designers and emphasizing that this printing technology will promote the development of the entire fashion industry in the future (Kaempfer 2019).

It can be concluded that many companies across the world, such as *DANIT PELAG FASHION, Iris Van Harpen Design, Nervous System, etc.,* which specialisation priority is fashion design are trying to use computer modelling software adjusting it according to the customer's order. It should be emphasized that this technology will also be able to revolutionize the clothing purchase service, providing a significant impact not only on online shopping (See Pict. 1).

3D scanning

3 D Body Scanning Technology provides development of accurate fashion design product for a specific model size and matching ready-made clothing to the particular model size. The software considers the height, weight and body measurements of the model. The scanner can detect the model's measurements within a few seconds providing perfect fit and compatibility for the upcoming model, time-saving, more enjoyable purchasing experience, replacing the use of traditional methods, such as taking body measure with tape measure. Scanning technology is sustainable because it will reduce the excessive production and purchase of clothing, saving natural resources, time of entrepreneurs and customers, as well as financial investments (Beckett 2018).

Smart / intellectual textile materials and new generation textile fibre innovations

Businesses working with scientists, engineers, and designers have developed many new innovations that affect directly the fashion sector. Clothing can also be transformed without changing its shape or silhouette, for instance, by changing surface decorations and ornaments, for example, smart clothing with light emitting diodes and smartphone applications, etc. (Rahman, Gong 2016).

Pollution monitoring mode involves creating clothes that use the notion of warning signs. This innovative technology has been developed by an American designer and engineer / programmer Nien Lam and Sue Ngo. Clothing warns of the risks induced by the environmental pollution. In the presence of carbon monoxide, warning signs of textile fibres in the clothing slightly change the colour from pink to grey (Zelman 2017).

An interesting idea of smart clothing, which has been materialized by the French company *Marie Spinali of Spinali Design*, is a swimsuit design. It is equipped with a removable ultraviolet sensor that can measure the outside's temperature and work with the smartphone application in order to help the wearer achieve the desired level of tan without unnecessary skin burning. Georgia's technology researchers have also created special energy-producing fibres where in the result of friction between different materials static electricity is produced (Lynch 2015).

The amazing technological phenomenon is i.e. sensor dresses with eye tracking technology. Their light-emitting diodes begin to reflect the shades of different lights when a person looks at the wearer or dress (See pict. 2). Sophisticated sensor technology is used in order to provide this technology developed by Montreal designer Ying Gao in collaboration with engineers (Howarth 2014).

Central Florida University's College of Optics and Photonics has positioned the first user-controlled colour changing fabric that allows to change colour with the help of a smartphone. Each thread is woven in chromorph – fabric, weaving a thin metal wire into the fabric. The electric current flows through the micro wires, slightly increasing the thread temperature. Special pigments embedded in a thread react to these temperature changes by changing its colour. The foregoing University's professors say technology is adaptable to mass production and can be used for clothing, accessories and even home furnishings (Griffhiths 2018).

In Australian Royal Melbourne Institute of Technology, material engineer *Rajesh Ramanathans* has created so called self-cleaning clothing using nanotechnology techniques. Self-cleaning textile fibres are small metal structures attached to cotton fibres. They can break the sand if exposed to sunlight. 3D copper and silver nanostructures were woven on a cotton thread which was then woven into a piece of fabric. Under the influence of light, nanostructures absorb energy and interact with electron atoms to clean fibres in about six minutes (Brown 2016).

Recycled plastic waste is topical in the creation of new fashion products design. This philosophy is supported by the company *Adidas* witch in cooperation with scientists has created running shoes *Ultra BOOST Parley* which are made of 11 plastic bottles (Leighton 2018).

Smart clothing can help in communication. The British company *CuteCircuit* manufactures clothes and accessories that can visualise messages. The fashion products are made with a help of laser engraved acrylic mirror which allows LED light to shine creating amazing animations, display messages and tweets (Taraska 2015).

Canadian company *Omsignal in collaboration with scientists has created clothing that are* capable of receiving medical data. They are made using smart, flexible fabric with strategically positioned built-in ECG, respiratory and physical activity sensors. The data collected by these sensors are sent to the recording module in clothing which then sends it to the Cloud where one can access, analyse and view them using the application. Smart clothing helps people to create the strategy for improving their health and well-being, preventing disease development (Griffhiths 2018).

Levi's Commuter Trucker Jacket is the first intuitive clothing manufactured by American company *Levis* in collaboration with *Google*. Fine electronics located in a flexible snap tag joins jacquard yarn with jacket. The inner cuff attachment allows the user to use many functions, for instance, find out about incoming information – phone calls, audio control, direction determination according to motion, etc. (Ismael 2018).

Sensoria smart socks contain textile pressure sensors that connect with the wearer's ankle that magnetically squeezes the sock cuff and is able to make audio speech with the help of smartphone application. They can provide information by identifying traumatic factors, as well as calculations with number of operations, speed, calories burned, altitude, walking distance, etc. (Griffhiths 2018).

DPOL method

Smart Tailoring is DPOL method (Direct Panel on Loom), introduced by an Indian technologist and designer *Siddhartha Upadhyays.* This method makes it possible to increase fabric efficiency and produce high quality garments. In order to ensure this technology, a computer attached to a digital loom is used. The method provides the ability to increase fabric efficiency by 15 percent and reduce execution time by 50 percent. Data of the desired clothing (colour, pattern, size) is entered in the computer, but the precise details are created and constructed by the loom. Later they are cut out and sewn together in the usual way. As the result of this process the reasonable use of textile fibres is carried out without forming fabric waste. This method is a sustainable way to save resources – DPOL saves time, energy, water and reduces fabric waste. (Ukey 2013).

Fermentation method

Another sustainable way to save resources is to use existing resource excess. Scientists, in collaboration with designers, surprise with the new textile processing possibilities, for example, using food and its surpluses as the base. One of such methods is fermentation method, which results in a symbiotic mixture of yeast and bacteria. Biomaterials consisting of bioreactive substances (bacteria, yeast, fungi, algae, etc.) are made of bacterial mixture. One type of such material is bacterial cellulose and this material has similar properties to skin. It is believed that in the future the clothing materials themselves could be living organisms that will be able to function symbiological with the body in order to nourish it and even monitor signs of disease (Lee, 2007).

AirDye painting method

"AirDye" is a modern painting method that can be used for all textile materials, fashion design and finishing materials. This technology is being introduced in fashion design by both companies and individual designers (See Pict. 3). AirDye method heat is used in order to transfer colour from paper to textile surfaces; this dyeing is at the molecular level. All paper used is recycled, dyes are inert, which means that it can be returned to its original state and reused. This method allows to consume 85% less energy and 90% less water than conventional dyeing. The conventional fabric and textile dyeing process is usually not ecological and environmentally friendly as it involves usage of many chemicals, waste generation and water consumption, whereas the AirDye method almost completely excludes water use, reduces emissions and energy consumption as there is no need for high temperature in order to perform drying and recurrent rinsing. AirDye technology delivers outstanding results compared to sublimation printing and conventional dyeing (Dhanabalan, Sukanya, Lokesh 2015).

Sustainable Design Methods

Modifiable design method anticipate limitation of fabric residue. This method is based on joining fabric details in order to reduce fabric consumption as one of the main goals of sustainable fashion design is the reduction of fabric waste.

Zero fabric waste design (ZERO waste) is a design method based on restructuring and transforming fashion clothes into new products. Existing fashion products are cut, re-sewed or re-rivet to create new design patterns so that the consumer can use it in a different way (Rissanen 2008: 184).

Modular construction design method points out that garment parts can be produced and made of different fabrics, colours and models (See Pict. 4). The consumer can buy the basic piece of clothing adding extra clothing details or fabrics in order to realize one's ideas and create a new image. Lego principle is a good example of this method (Lego.com, 2014).

Transformable clothes using two or more functional and / or aesthetic alternative styles achieved by different manipulation techniques such as wrapping, binding, flatting, twisting, binding, folding, etc., is highly topical in modern clothing design (Rahman, Gong 2016).

Conclusion

The 21st century is an era of advantages which provides mankind with great and wide range of possibilities. The digital revolution has changed the concepts of time and distance opening up information exchange and reception. Global technology development has also affected the fashion and textile industry, which opens up the opportunity to new technological solutions and methodologies that are mainly related to nature conservation and sustainability. Modern fashion innovations offer a wide range of opportunities – programs that construct, print, sew, and cut textile materials, algorithms that predict style trends, technology automation and personalization and innovative smart textiles accelerate every aspect of fashion by every moment.

Contemporary fashion design includes personalization and forecasting capabilities. Databases and algorithms will become determinants and trend followers, forecasters and designers. Smart fashion products will gradually integrate into multifarious society, their role will be decisive in the life of every consumer as their multi-functionality will ease everyday life, improving personal and psychological conditions. As material science develops, it is planned to print textile fibres and materials will be identical to the authentic textile. Using technological solutions and a wide range of techniques, including transformation options, contemporary aspects are characterized by alternatives methods in order to increase the sustainability of the fashion design decreasing general consumption.

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Anexxes

Picture 1. **Bonime 2017. Danit Pelag 3 D Designs** (https://www.forbes.com/sites/westernbonime/2017/09/10/danit-pelegs-beautiful-fashion-tech-must-haves-for-fall-2017/#2e1905023a9b)

Picture 2. **Howarth 2013. Two Gaze-Activated Dresses by Ying Gao** (https://www.dezeen.com/2013/06/24/nowhere-nowhere-two-gaze-activated-glow-in-the-dark-dresses-eye-tracking-ying-gao/)

Picture 3. **Dorfman M. 2017. Air Dye Technology** (https://www.pinterest.dk/pin/416794140490941826/?lp=true)

Picture 4. **Rahman, Gong 2016. Transformation and Modular Design Construction**

USE OF HUMAN BODY IN CONTEMPORARY ART

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Abstract

Use of a human body in contemporary art

Key words: *body art, contemporary art, performance, activity art*

Contemporary artists create new ways of expression, they synthesize. The human body has always been a source of inspiration for artists, although, when modern art begins, the human body gets new borders, which is extended even more in the middle of the 20th century, when the human body becomes, both, canvas and brushes itself. Through performance and activity art, the human body leaves diverse prints in the world of arts.

The representatives of contemporary art have varied design conceptions. They do not have a common methodology but what is in common for them is this time and discovery of new dimensions. One of the contemporary conceptions is to refuse the inherited.

In Latvia, ideas through the body are realized by Metra Saberova, but Ilgvars Zalans works in the activity art. Both of them are well known abroad. Ai Weiwei is a significant multidisciplinary master who is internationally politically active. Marina Abramovic has used her own body as a media for 50 years. Yayoi Kusama has been active for more than 60 years. She has created her own easily recognizable handwriting. The created image is bright in its colours.

The aim of the research: to look at some Latvian and world artists to discover the personal experience of these artists in the imagery between the creator and the viewer, to analyze the viewpoints of different artists in the process of creating art using their own body.

Kopsavilkums

Cilvēka ķermeņa izmantošana laikmetīgajā mākslā

Atslēgvārdi: *ķermeņa māksla, laikmetīgā māksla, perfomance, darbības māksla*

Laikmetīgajā mākslā mākslinieki rada jaunus izteiksmes līdzekļus, sintezē. Cilvēka ķermenis visu laiku bijis kā mākslinieku iedvesmas avots, tomēr, sākot ar moderno mākslu, tas iegūst jaunas robežas, kuras, savukārt, vēl vairāk tiek palašinātas 20. gs vidū, kad par "audeklu" un pat "otu" kļūst cilvēka ķermenis. Caur performanci un darbības mākslu ķermenis atstāj visdažādākos nospiedumus mākslas pasaulē. Tas ir cilvēka attēls, kurš liek domāt par pasauli un cilvēkiem tajā.

Laikmetīgās mākslas pārstāvjiem ir atšķirīgas ieceru koncepcijas, nav vienotas idejiskas metodikas, visus vieno šis laiks un jaunu dimensiju atklāšana. Vienā no laikmetīguma koncepcijām ir atteikšanās no pārmantotā.

Latvijā savas idejas caur ķermeni realizē Mētra Saberova, bet darbības mākslā strādā Ilgvars Zalāns. Abi labi pazīstami ārpus Latvijas. Ievērojamu starpdisciplināru procesu meistars un starptautiski politiski aktīvs ir Ai Weiwei. Kā mēdiju savu ķermeni 50 gadus jau izmanto Marina Abramoviča. Yayoi Kusama aktīva jau vairāk kā 60 gadu, radījusi viegli atpazīstamu rokrakstu, radītais tēls vizuāli spilgts krāsās.

Pētījuma mērķis – aplūkot dažus Latvijas un arī pasaules māksliniekus, lai atklātu šo mākslinieku personīgo pieredzi attēlveidē starp radītāju un skatītāju, analizētu dažādu mākslinieku skatpunktus mākslas radīšanas procesā, izmantojot savu ķermeni.

Introduction

"If the performance is good, it can really change your life... If you want really to? connect with the public, you have to show your true self." (https://www.pbs.org/newshour/show/marina-abramovic-performance-art-can-change-life). It is stated by the artist who started her work in the 1970s and whose body has become the media. (https://www.moma.org/learn/moma_learning/marina-abramovic-marina-abramovic-the-artist-is-present-2010/)

Different contemporary art processes are reflected in the socialization of individual cases or in the individualization of social themes. The human body has inspired artists at all times. At the beginning symbolically and mediated through the image, or sculptural form, however, in the 20th century it becomes used quite directly in manipulation, conceptions, performances. Is the body now situated/existing in an abstract space? (http://www.studija.lv/? parent=7985). Boris Groys speaks of the dual insignificance of space. The object, space and time are questioned (https://www.youtube.com/watch?v=PTvlUIQ7iw0), so that we selfishly come to the sublimation of the body. And in contemporary art, the boundaries are so determined that we should not without any hesitation tag a single author to be just a painter or a graphic artist ... (H. Demakova. https://www.youtube.com/watch?v=Ps0T_p5XNRA).

The aim of the research is to look at/research/examine the activities of the selected world and Latvian artists to discover their personal experience using their bodies. Authors who have a great deal of experience and are very important in contemporary art have been selected in the context of the world. From Latvia have been chosen the authors who are active in Latvia or elsewhere in the world.

When starting to think about Ilgvars Zalāns, Paul Jackson Pollock comes to mind, one of the first to perform a painting process, the result of which was painting. Harold Rosenberg commented: "There is no image on the canvas, but the event, the canvas is like an arena of events". Similarities to Pollock's processes can be seen in the work of Latvian artist Ilgvars Zalans. His pleasure/activity is the process of colour smearing; however, Zalan's performance results are not saved. It is a process in which the artist leads himself to something higher without thinking about it, but in the conversation, he expresses the claim that before the process there is a set goal that lets the artist fill the action contextually. Zalan, by renouncing the cliché or deliberately acquiring new experience, does not use a brush and a hand in the painting process, but his legs. During the process, the paint is painted, poured, splashed onto the base and afterward with the help of feet shaped into squares, lanes, shapes, sometimes with the help of hands/palms to cover the canvas. During a performance, time are used a 3x6-meter base and a variety of Japanese compositions accompaniment within 22 minutes process to reach the result. Mostly, acrylic paints are used, but a few times were used soy sauce and wine. Zalan has already performed in 38 countries.

When writing about body art, Yves Klein should be definitely mentioned, his blue anthropometry on March 9, 1960, at the International Contemporary Art Gallery in Paris. He was one of the first to spot painted on the paper by the body instead of a brush. He covered the human bodies in blue, paint and then they created imprints on the paper.

Currently, the best-paid artist in the world is a female artist is Yayoi Kusama (草 間 彌 生). Born in 1929 in Nagano. Her fields/areas of activity: sculpture, installation, painting, performances, films, fashion, feminism, conceptual art, abstract expressionism. She has been creating already for more than 60 years, during this period Yayoi Kusama has worked out easily recognizable handwriting, the image she has created is visually bright. In 1950 Yayoi Kusuma is politically active and in the paintings protests against the horror of war. In 1968, beings in America, she organized an anatomical explosion in Wall Street, where naked people protested against money investing in a war machine during the Vietnam War. (https://www.tate.org.uk/context-comment/blogs/kusama-and-anti-war-activism). It was one of the first performances in the world. She took a psychedelic video of her performances.

Currently, Kusama's has a "special state of the body" – she has been living in a psychiatric hospital for 30 years. The artist herself has repeatedly stated that she does not create her works, but it is most probably the result of a disease. At the moment she is now mostly painting, creating installations and sculptures. She is personalized and made recognizable by the ornaments she uses – dots. In her work, she emphasizes infinity, cosmic order. In the philosophical visualization of these views, she creates mirrored spaces where you can see and enjoy the endless reflection repetition of the surroundings and the viewer.

One of the world's most well-known authors is Ai Weiwei, born in 1957 Beijing, a Chinese-born artist (Ai Weiwei Chinese:艾未未). He works using different techniques; takes photos and videos, creates/builds installations and architectural projects. He is a political activist, as well as a blogger. In America, he became familiar with minimalism, pop art, exceptionalism, and dada. In 1995, he carried out a campaign to document the drowning of the Hannu Dynasty urn, thereby creating a precedent that resulted in the destruction of an art object preserved by people for thousands of years (Figure 1).

Repeatedly in his creative work, he uses the pottery of the Hannu Dynasty in 2007, but this time not destroying but opposing/contrasting it to the pop culture brand Coca-Cola. Ai Weiwei often uses his art to criticize political and economic injustice. This can be seen in the work Sunflower Seeds (Figure 2). The communist propaganda depicted the Chinese leader Mao Zedong as the sun and Chinese people as sunflower seeds. Like many other performances, many people have been involved in this work process, as well as an exhibition participant can become a part of the exhibition. 150 tons of ceramic material was used to create this work, additionally, 1,600 artists carefully made up 100 million seeds. The generated/created seeds were exhibited in Turbine Hall in Tate Modern, London. Ai Weiwei is actively involved in reflecting movement the refugees around the world. He participates in protest actions, documents processes in refugee camps (Figure 3), is present, often uses his art to criticize political and economic injustice creating/organizing exhibitions in the most attended/major world exhibitions places/pavilions (Figure 4), post information on websites. Designing the installations of the exhibitions the objects that were used by the refugees themselves are chosen namely: refugee boats, shoes, life jackets ...

In 2015 Ai Weiwei went through London in solidarity with refugees. In recent years, Ai Weiwei has highlighted his focus on supporting human rights by documenting the experiences and circumstances of people who have been forced to leave their homes. He commented on this situation: "There is no refugee crisis, there is only a human crisis… Working with refugees, we have lost our core values. In this time of insecurity, we need greater tolerance, compassion, and trust in each other, because we are all alike, otherwise, humanity will face an even greater crisis.

At the 21st Sydney Biennial, he exhibits a 60-meter-long ship with hundreds of anonymous refugees, focusing on the huge scale of the humanitarian crisis. The inflatable boat and figurines are made of black rubber at the Chinese factory, which also produces unsafe ships/boats used by thousands of refugees trying to cross the Mediterranean. The theme of refugees is also highlighted in the exhibition "Artspace". Ai's work "The Crystal Ball", 2017, is a sculptural installation consisting of a large glass sphere carried by a life jacket socket. It is believed that a crystal ball or an orb associated with happiness and clairvoyance shows images that predict the future. Ai's Crystal Ball reveals the world in reverse; a chaotic reality in which millions of people have been forced to leave their homes to escape war and conflict, while their future is unclear now. (https://www.biennaleofsydney.art/artists/ai-weiwei/)

Ai Weiwei with his works has also created a special attitude towards himself. At a time when the Chinese authorities have turned against him namely: imprisons him, his passport has been taken away, the people all around the globe address the Chinese government in a variety of ways.

In a situation where Ai Weiwei with his body depicted the death of a Syrian refugee child, the artist had to explain to the critics of this action who stated that such an activity blackens the memory of the dead child. This way the artist himself becomes the determinant of public opinion.

The performance 'grandmother' is sometimes called Marina Abramovich (Serbian: Марина Абрамовић), born in 1946, in Belgrade. Stages the performances, creates body art, participates in the feminism movement, works with the art of endurance, makes films. At the beginning of her artistic career, she was engaged in painting, but after a period of time, she felt that the format of paintings started to be too flat and narrow for her creativity. She completely devoted herself to performances but perceives music o be the highest peak of all art. With this, the author started his personal experience, the understanding of which opened an unexpected experience in the body of art. In 2018, in Florence, taking part in the performance of the Strocis Gallery (Figure 5), the author of this article experienced some new internal feelings as a reaction to people's decisions and actions. So, without predetermining the impact of the show, the author of the article came to existential reflection on his daily life. Of course, it is not possible to predict that this action will leave the same result on anyone who participates in it, but it is a real example in which one can see the impact of a person's body on other people's feelings and think. A special form of Abramovich's actions is the art of endurance, which involves doing some bodily activity until the total body exhaustion. The artist, while performing (Figure 6), has also fallen unconscious

Radical with her body is also Mētra Saberova, born in 1991 Latvian. Graduated from the Latvian Academy of Art, she has currently been studying in London to obtain her Doctoral degree.

Uses her body as a media to talk about topics that matter to women. At the age of 24, she decided to go through the operation on the ovarian tubes suspension; the next surgery is at the age of 25 on the restoration of the hymen. In Latvia, she has created exhibitions in cooperation with feminists.

Additionally in her portfolio can be found photos with her breasts tattooed in black. The focus is on the human precisely on female reproductive organs. She participates in feminist exhibitions She can talk about changing the cliché thinking in society not only through the characters who may be just imaginary, but also trying to prove it de jure, but through personally felt post factum processes. If there are authors who create works and their point of controversy is the work with the audience, then Meter's collaborative platform is the body itself, which harmoniously synthesizes the artist's reflections/creative ideas. Occasionally they are in audio format in the author's interpretation in the context the society and history – currently studying for a doctorate in London. But sometimes semantic procedural images are so expressive that the viewers' perception self-interpretation can be unlimited, as is the case with pram washing. In addition, it depends on the breadth of the viewer's perception.

Although Krish Salmanis claimed 15 years ago that body art was exhausted itself as an art, it did not prevent M. Saberova from being active in this field.

It is important to create your own innovation in art development processes, and Saberova is doing it in Latvia for the first time, furthermore, these kinds of operations have never been performed in the status of artistic performances. Similar to M. Abramovich, the beginning of her artistic growth was painting.

Saberova's 28-year-old experience can be compared to the twice older in age Stelark, who also uses his body as a media fantasizing about turning his body into the body of an android.

He believes that the human body is already outdated, but the machines are faster than us – humans. We need to think of the body as an evolutionary architecture that could possibly be transformed (https://www.diena.lv/raksts/pasaule/krievija/vinpus-kermena-13044315).

If the death was a topical issue in philosophy then from the last century it has switched to the issue of real beauty. The ideals of beauty are questioned in performance by M. Abramovich, however, in 1990, in Orlan, rising the same question, she manipulated her body, her features performing plastic surgery operations (https://en.wikipedia.org/wiki/Orlan).

As a radical example of the use of a body might be also mentioned sculptures created by Mark Quince, his heads created from his blood. British artist Quince has been inspired by Rembrandt, who made his own self-portraits, but he did it with his own blood. Since 1991, every five years, he has created the Head to document the aging process of it. He has created 5 heads. One head needs as much blood as is in the body of one adult (9 pints). He phlebotomized one pint of blood every

6th week. In 2009, one of the heads was sold for $ 465,000 to the UK National Portrait Gallery. The Head has to be constantly frozen.

Dialogue between art, the human body, its parts, diseases, and death is complex, rich in variety and ultimately rewarding for both art and anatomy.

Sullivan: a contemporary artist these days comprises in himself/herself part of a theorist, performer, producer, installer, writer, entertainer and shaman/medicine-man who in materials, mass media sources, or in the texts creates real, simulated and virtual worlds. (https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2815946/).

Does art have limits? What limits are acceptable? How far can an artist go? Chris Burden assumed that the pain would be the main motive for bringing him closer to the viewer, and in 1971, in protesting the futility of war, he allowed himself to be shot in his hand. In 1973, with his hands tied/banded he tried to crawl over the glass fragments this way hurt his body. In 1974, in Venice and California, he nails himself to a car reflecting on the image of Jesus Christ. It was his reminder to people about the pain we usually ignore. (David Bowie sings about him in his album The Heroes). In 1971 was realized his performance “Five Days” during which he lived in a locker without any food only with a bucket of water over his head and a bucket under himself ... In another performance, he has lived for 22 days without food and any contact with people. Then he has worked for 30 years as a professor.

Chris Burden has studied from Robert Irwin but claims that he has influenced the artists as Marina Abramovich, Vito Acconci, and Karol Schneemann. Chris Burden is mentioned in the film about Robert Irvine. Irwin began his life-quest with the Malevich’s Black Square. (https://www.widewalls.ch/artist/chris-burden/).

Many processes have begun with significant events in the lives of historical persons. In the work of the world-famous architect Zaha Hadid, the Black Square and Supremacy are also one of the most important milestones of creative activity. Although everyone is able to inspire very differently. If Malevich in his work tried to be true and depicted only 2 dimensions in 1 plane, the opposite can be observed in Zaha Hadid’s work, in her architecture, she sometimes seems to try to implement at least 5 dimensions in the 3-dimensional world!

Conclusion

Different meanings can be seen in the human body and it has a wide range of applications. In the process of a work creating, attention is often paid to a body that is not a physical substance, but to the spiritual body, however, it is not connected with the religious beliefs. Each author has a very personal process of self-development.

In contemporary art, authors become more versatile in the use of media.

Although the importance of curators is increasing, the relationship between artists and viewers is also more direct and more active with the viewer.

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Figures

Figure 1. **Ai Weiwei, 1995**
(https://brooklynrail.org/2016/12/art/ai-weiwei)

Figure 2. **Ai Weiwei's "Han Dynasty Urn with Coca-Cola Logo (silver)", 2007**
(https://www.guggenheim.org/arts-curriculum/topic/ai-weiwei)

Figure 3. **Refugees, 2017** (https://www.youtube.com/watch?v=npjOjZdGWd0)

Figure 4. **Biennale of Sydney, 2018** (https://www.abc.net.au/news/2018-03-16/ai-weiwei-a-coup-but-sydney-biennale-struggles-to-shine/9552546)

Figure 5. **Florence, Strocci Gallery, 2018**. Author’s photo

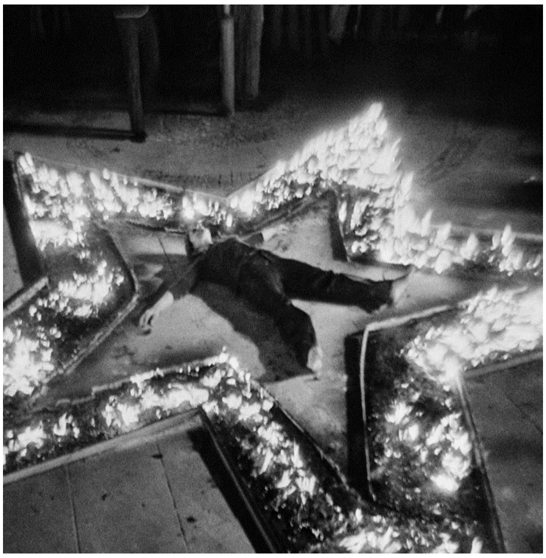

Figure 6. **Rhythm 5, 1974** (https://www.modernamuseet.se/stockholm/en/exhibitions/marina-abramovic/biography-marina-abramovic/)

THE APPLICATION OF THE GUOHUA PRINCIPLES IN THE LATVIAN LANDSCAPE

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Abstract

The application of the guohua principles in the Latvian landscape

Key words: *European graphics, Eastern graphics, Chinese visual art, Gohua techniques, Latvian landscape*

The purpose of the study is to explore the principles of the Chinese art of Guohua with regard to their possible usage in the European art in order to enrich its technical, expressive and conceptual tools. The key point in distinguishing European and Chinese styles of drawing is in the use of various tools. This difference points to a different degree of "sensitivity" of the material, which in turn indicates a different degree of artist contact with creative work. In the case of Chinese art, the very process of creation is encapsulated in the preparedness and precision of the artist's movements, his ability to control body and breath. Different ways of handling the brush and the accuracy and speed with which the brush touches the paper, the ink taking into the brush variations, and even its ratio to water give rise to a rich palette of tones, lines, strokes and spots. In contrast to the Western tradition, the Chinese picture does not tolerate corrections due to the delicateness and fragility of the paper and requires a "one take" performance without a single error with the full concentration and dedication of the artist. This study is a theoretical and practical experiment, in which analyzes the status quo of the contemporary Latvian landscape drawing and identifies the most important techniques of Guohua with the aim to find the most organic introduction of the Guohua techniques into the Latvian landscape drawing.

Introduction

The purpose of the study is to explore the principles of the Chinese art of Guohua with regard to their possible usage in the Latvian art in order to enrich its technical and expressive tools.

To determine what would the principles of Guohua deliver to the landscape graphic art of Latvia, it is necessary to:

- identify the concept of Guohua,
- analyse the principles of Guohua,
- review the landscape concept within the art of Latvia and China,
- analyse examples of landscape graphic art of Latvia and Guohua,
- compare these two art methods.

Discussion

Graphic art within the understanding of Europeans is a fine arts method using the main expressive tools of lines, monochrome squares and spots, whilst colours are only secondary. In most cases the works of graphic art are drawn on paper with pencil, coal, chalk, red chalk and quill pen. Usually they are a small-sized works with signature below the image. A significant direction of graphic arts is engraving – a graphic print with a graphic printing technique on a paper, wood-carving, linocut, etching, lithograph, silk screening (Kļaviņš 2014, 2019).

Guohua is "Chinese (national) art of painting" which, in the mindset of Europeans, stands between painting and graphics. Guohua is short for "Zhongguohua" ("China-painting" or "China-drawing"). Guohua basics consist of drawing by brush or tint (and also mineral colours) on a "rice paper". Usually they are works of large scale. Main expression tools are lines, blurr, square, stroke of a brush. Guohua can be monochrome or polychrome, but with a reserved colour palette. Guohua characterizes for its two main performance styles – the accurate (gongbi) and loose (xieyi). The accurate style comprises of thin lines and multi-layered blurs, similar to watercolours on a very thin, non absorbing paper or silk. The loose style, however, is characterized by momentary ink blurs on a thin, absorbing paper. The loose style is swift and expressive, displaying an idea, the essence of the seized moment. Guohua appeared from the Chinese calligraphy. Therefore the connection to hieroglyph writing and its composition significantly influences the principles of Guohua. What is important that an integral part of Chinese art of painting is the calligraphy signature (author's name, painting title, poetry verse) which holds a significant meaning and its own aesthetics (Naumova 2016; Zheng 2010; Роули 1997).

From printed (not hand-drawn) graphics significantly developed style in China is xylography, as well as engraving in stone and impression prints, although they are of a different technology in comparison to the European lithography. Xylography was invented in China and taken over within the Medieval Europe. In essence xylography (just as any other Chinese national visual arts style) is a subject to the principles of Guohua as a united system of perception (Kuo 2010).

The set of instruments is the main aspect of Guohua, borrowed from calligraphy and directly impacting the way a Chinese painting looks and expresses its meaning, and how it differs from the European. It is the specially-shaped soft brush made of natural material and the special paper which creates the unique response of the surface when encountering the artist's touch by the instrument. A meaningful fact is that the paper was invented in China and in the exact same quality. However later on the paper made its way to West where it was changed (denser, harder, stronger) which gave an opportunity to draw on it with hard instruments (pencil, quill, chalk) (Naumova 2016; Zheng 2010).

Landscape ("mountains-waters") is the basic genre of Guohua which is a particular Chinese aesthetics icon and basics for the Chinese art perception as a whole. Landscape as a constant genre in China appeared in approximately 4th–5th century, when the first theoretical writings were developed on the topic. The bloom of this genre began during the period of 10th–11th century. Chinese landscape artists – Guo Xi, Gu Kaizhi, Wu Daozi, Li Sixun, Mi Fu, Shi Tao, Mi Yujen, Ma Yuan, Xia Gui, Qi Baishi, Fu Baoshi (Yuping 2016; Kuo 2010).

In European art landscape as a constant genre began to develop in the 16th century and gained a wider popularity in the 19th century. In Latvian art landscape has always been of a significant role in the genre hierarchy. Latvian classical landscape artists – Julius Woldemar Fedders (*Jūlijs Feders*), Vilhelms Purvitis (*Vilhelms Purvītis*), Johann Walter (*Jānis Valters*), Janis Rozentals (*Janis Rozentāls*), Peteris Kalve (*Pēteris Kalve*), Arijs Skride (*Ārijs Skride*) (Kļaviņš 2019; Kačalova 2014; Vanaga 2003).

In the research mainly the topic of landscape graphic art has been reviewed. The investment of Latvian graphic artists in this genre is rather significant and multi-formed, which can be displayed by many examples. Classical artists – Karlis Huns (*Kārlis Hūns*), Zamuels Kitners (Z*amuels Kītners*), Johans Sefners (*Johans Šefners*), Augusts Daugulis (*Augusts Daugulis*). The beginning of 20th century – Vilhelms Purvitis (*Vilhelms Purvītis*), Voldemars Zeltins (*Voldemārs Zeltiņš*), Richard Sarrinsch (*R. Zariņš*), Peteris Kalve (*Pēteris Kalve*), Peteris Krastins (*Pēteris Krastiņš*), Rudolph Perle (*Rūdolfs Pērle*). The mid and late of 20th century – Alexander Junkers (*Aleksandrs Junkers*), Naphtoly Gutmanis (*Naftolijs Gūtmanis*), Peteris Upitis (*Pēteris Upītis*), Richard Skrubis (*Rihards Skrubis*), Joseph Elgurts (Josifs *Elgurts*), Joseph Delvers (*Jāzeps Delvers*), Arthur Duburs (*Artūrs Duburs*), Karlis Sunins (*Kārlis Sūniņš*), Zelma Talberga (*Zelma Tālberga*). 21st century – Aleksey Naumov (*Aleksejs Naumovs*), Janis Anmanis (*Jānis Anmanis*), Lolita Zikmane (*Lolita Zikmane*), Kristaps Gelzis (*Kristaps Ģelzis*), Ilmars Blumbergs (*Ilmars Blumbergs*), Guntars Sietins (*Guntārs Sietiņš*), Dace Liela (*Dace Lielā*), Anslavs Eglitis (*Anšlavs Eglītis*), Vija Celmins (*Vija Celmiņa*), Ruta Opmane (*Rūta Opmane*), Maija Dragune (*Maija Dragūne*) (Bunkše 2017; Kļaviņš 2014; Vanaga 2003; Kačalova 1985; Petraškevičs 1989).

In the two-thousand-year history of Chinese landscapes many famous artists and their works are known. However the research analyses only the most excellent works of arts – Xia Gui "Pure and Remote View of Streams and Mountains" (12th century), Guo Xi "Early Spring" (1072), Dong Qichang "Steep Mountains and Silent Waters" (1632), Li Xiongcai "Waterfalls of the pines" (1990s) and others. The most popular Guohua landscape series is the work of Qi Baishi – 12 ink paintings "***Twelve Landscape*** Screens" (1925), which was sold for a record sum in 2017 – 140,8 million dollars in the Poly International auction (Kuo 2010; Turner 2009).

In addition to the previously mentioned set of instruments and different materials within the European and Chinese arts, other differences can be viewed in formats, technical approaches, compositions and other, mainly significant elements which make Latvian and Chinese art different and recognizable. These "elusive moments" are the principles that each of these art forms are based on (Bao 2016) (see Figure 1, 2).

Figure 1. **Li Xiongcai "Waterfalls of the pines" (1990s, paper, ink, 68 x 34 cm)** (https://es.wahooart.com/@@/AQRMQM-Li-Xiongcai-Cascadas-aprop%C3%B3sito-el-pinos-)

Figure 2. **Peteris Upitis "Road up the hill" ("*Ceļš kalnā*", 1962, paper, engraving, 21x16 cm)** (http://m.antonia.lv/ru/aukcion/54/stranica-34)

Guohua principles have been adapted from Taoism and Budhism. Considering the unique ability of Chinese art to preserve and continue traditions, they have not disappeared throughout centuries and are topical even nowadays. It is important to note that the principles of Guohua have gained popularity in the world not directly from China, but through a medium of other cultures – they were overtaken in Japan, Korea, India, Vietnam and others. Subsequently Europe and USA took it over from these countries (Bao 2016; Yuping 2016). Therefore there is a chance that a certain impact on Latvian art comes not from China, but indirectly from other countries.

Some of the most important Guohua principles are as follows:

- Landscape as space. Harmony between human and nature. In difference to the perception of Western world, it is not a subjugation of nature or raising against it, but rather a merging with it where "Me" is not the starting point of thinking where human and his "aspirations" are less significant than nature.
- Generalization and specifics simultaneously. In the Chinese landscape it is displayed as something in general (as the model of universe) and simultaneously reflects a specific place. It is connected to the fact that the artist never works directly in nature. While on a stroll, the artist carefully observes the landscape and later paints it by memory in his workshop, putting together nature's elements in coordination of the composition laws, transforming them if necessary and in a specific style.
- Blank in composition. The most important principle which differs the Chinese and European composition. European artist usually tries to fill in all of the blanks, but a Chinese artist leaves a half or even more of a blank space as an unfulfilled space. This space is necessary for the

dynamics of image and life energy circulation within the painting. According to the principles of Taoism (Yin-Yang) Chinese artists paint both objects and the space between them, keeping them in a constant harmony.

- The wandering distance. Such is the name of a multi-focal perspective principle, where each level of the painting has its own disappearance points. Therefore the composition is able to pulsate and each segment is perceived differently, thus creating the effect of movement and rhythm. In a vertical direction the view, lead by the painter, gradually ascends to the top of the mountains and grounds off them, but in a horizontal view it moves from the right to the left side. It is important to understand that Chinese paintings are usually very large, which makes this distance even more impressive. The Chinese works are not meant for an immediate but rather a fragmental view, travelling from one detail to another. In Europe, on the other hand, dominates a linear perspective as a view from one point (which is not the viewer himself).
- Existence of measuring time. This principle is based on a horizontal view peculiarities – the wrapping and unwrapping of it, a free-shot creation, allowing the viewer to to feel the painting in a flow of time as music, literature or animation.
- Control of a brush. Different types of brush strokes on a paper and the speed of such, different variations of ink and brush symbiosis, the volume of ink and water on the brush creates a rich palette of tones, lines, strokes and space. In landscape painting there approximately 18 basic lines and 16 basic strokes, the use of which significantly impacts the perception of the painting. The brush is considered as a following part of artist's hand, therefore the artist is completely linked to his work. The main thing is the creation process, artist's prepareness and movement preciseness, his ability to control his body and breath.
- The importance and value of skill and ability. The significance of the educational aspect of artist and viewer. Paper's responsiveness to the brush stroke is the semantic element of Guohua. Already in the beginning it is not important what the artist paints, but rather how he does that. Therefore it is a modern Chinese artist's job becomes a performance – a painting appears in the eyes of the viewers, and no one can repeat it. Guohua landscape is not possible to create without a long-lasting learning and effort. Up until now China values the artist's skill as something apparent and not negotiable. Unfortunately in the Western modern art there is a possibility for a spontaneous insight and unintentional creation of a masterpiece. In many artworks the skill is not possible to prove. One of modern art basic ideas is the principle of "difficult concept but easy creation", where it is less important how the artist creates something rather than what he wants to say with it (Kuo 2010; Turner 2009; Роули 1997) (see Table 1).

Table 1. **The comparison of Guohua and European art principles (developed by the author)**

Gohua principles	European art principles
● Landscape as space. Unity of human and nature. Disappearance of "Me". ● Generalization and specification at the same time. ● Blank space in composition. Blankness as a painting object and energy concentration. ● The wandering distance. View from different points at the same time. Dynamic. ● Opportunity to feel the painting in the flow of time. ● Brush as a following to the body. Painter's merge with the painting. ● Importance of the skill (also nowadays). Specific terms. No possibility for "unintentional" masterpiece.	● Different landscapes (also urban). Nature subjugated to human. "Me" as the most important. ● General (abstarction) or specific (nature) display or stylization. ● Strive to fill in the blank space. Blankess as something unfulfilled, not enough. ● Linear perspective. Painting – a "window" to a space. View from one point. ● Graphics – static and non-temporary art (exception – comics). ● Control of technique, however while keeping the distance. ● Skill is often not important ("everyone can do it") or is hard to prove. There is no one specific term. Possibility for an "unintentional" masterpiece.

Here we can see some examples of general ideas and general techniques of composition in the works of Latvian and Chinese artists (see Figures 3, 4).

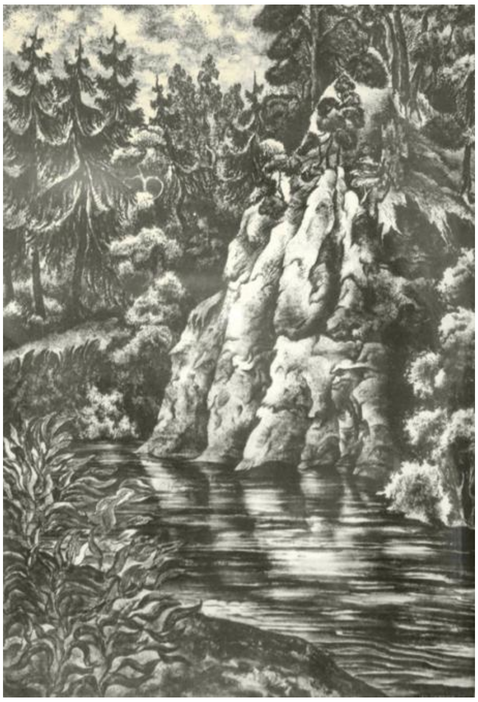

Figure 3. **Ruta Opmane "Catherine rock" ("*Katrīnas iezis*", 1980s, paper, lithography, 63x48 cm)** (http://www.antonia.lv/en/auction/53/item-238-ruta-opmane-1938)

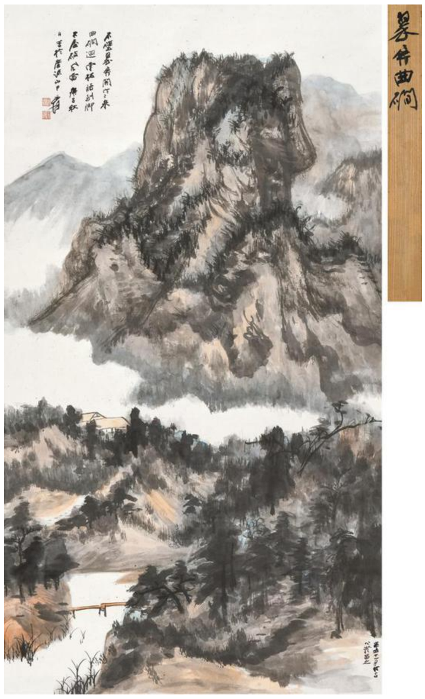

Figure 4. **Zhang Daqian "Cui Ping mountain stream" (1960s)** (http://www.cnarts.net/cweb/news/read.asp?kind=%C5%C4%C2%F4&id=446197)

In the research the review and comparison of Chinese Guohua and Latvian graphic works indicates a tendency of closeness between the Eastern and Western art. From the middle of the 20th century Chinese art was significantly influenced by the Western art and its principles. However the modern Western art is now closer to the Eastern art principles. From the beginning of the 20th century there was an apparent overall tendency to simplify the images and shapes, free up the space, unify the specific and abstract, use non-standard instruments, develop performance which indicates on the artist's role within the creation process, thus eliminating borders between the artist and his work. Therefore during the 21st century both art forms have become closer (Pelše 2017; Turner 2009) (see Figure 5, 6).

Figure 5. **Anita Nikulceva "The Four Seasons" ("*Četri gadalaiki*", 2018, ???)** (https://www.facebook.com/profile.php?id=100012789245041&sk=photos_all&lst=1219247364%3A100012789245041%3A1575981178)

Figure 6. **Fu Baoshi *"Heaven and Earth Glowing Red"* (1964, horizontal scroll, ink and color on paper, 70,9 x 96,9 cm)** (http://en.cafa.com.cn/chinese-art-in-an-age-of-revolution-the-first-retrospective-of-fu-baoshi-in-the-west.html)

The analysis of Latvian artist works in the research show that Latvian graphics have also become close to using certain Eastern art principles. Most often it happens by intuition, but sometimes deliberately. They invent other solutions that are not characteristic to European graphics, which can be illustrated by a few examples. 20th century – Rudolph Perle (*Rūdolfs Pērle*), Peteris Krastins (*Pēteris Krastiņš*), Karlis Sunins (*Kārlis Sūniņš*), Arthur Apinis (*Arturs Apinis*). The end of 20th and the beginning of 21st century – Ruta Opmane (*Rūta Opmane*), Maya Dragune (*Maija Dragūne*), Ilze Libiete (*Ilze Lībiete*), Kristaps Gelzis (*Kristaps Ģelzis*), Anita Nikulceva (*Anita Nikuļceva*), Daina Vignere (*Daina Vīgnere*) (Pelše 2017; Vējš 2016; Kačalova 1985) (see Figure 7, 8).

Figure 7. **Kristaps Gelzis "Sand Castle" ("Smilšu pilis", 2012)**
(https://gramho.com/media/1687727729082265492)

Figure 8. **Ma Yuan "Singing on the road" (18. c., 1160–1225, hanging scroll, ink and light color on silk, 192,5 x 111 cm)**
(https://art.biblioclub.ru/picture_44274_napevaya_v_puti/)

Analyzing these examples, we can see how really Latvian and Chinese art are connected. There is an increasingly widespread view of the 'decline', 'degradation', loss of meaning and content of European contemporary art, which has exhausted all its means. The author believes that European and Latvian art in particular can be significantly enriched by borrowing and transforming elements of oriental art and, indeed, emerge from the crisis by discovering entirely new avenues.

Conclusions

The analysis of Chinese visual Guohua and European art principles, as well as Chinese landscape and Latvian landscape graphic work comparison within the research gives an opportunity to express such conclusions and answer the question of "Why would Latvian landscape need the Guohua methods?"

- Modern artist often thinks that everything has already been invented and all tools have been used. However in reality it is only our expressive tools that can be used up and it is only our views that think that everything has been invented. Therefore it is necessary to widen our views and get to know other cultures, especially the Eastern ones.
- Looking from the modern reality aspect, there are almost no closed cultures. Even now the Eastern culture, that was so isolated from the West in the beginning of 20th century, has opened its borders and the connection and mutual impact of the art worlds is unstoppable – it is a realistic topic. It could even be said that it is a two-direction street.
- It is paradoxical that Chinese art, being 2-thousand-years old, now looks modern and contemporary, because it has not yet been identified and is something new for Europeans. European art has experienced several orientalism (Chinese and Japanese style, abstract expressionism) impact waves. But one could say that it has been a superficial impact. Only a few European painters have actually gone deeper in the essence of Guohua and researched it.
- One could only suggest that most often Eastern art (especially Guohua) principles are used by intuition, looking for other expression tools connected to the Chinese culture's indirect impact on European and Latvian culture in particular. It is necessary to research whether Latvian artists have used these principles and tools intentionally or unintentionally.
- Latvian landscape graphics can significantly become richer and widen its opportunities by using the principles of Guohua, for example, with stroke painting technology with brush and ink, thus changing the standard format to a stretched one or adding up to a composition with a blank space.
- In modern European art it is necessary to develop and accept the artist skill criteria anew, so that they could help distinguish the artist from an amateur and to define what is the value of the art and what it lacks. Guohua principles can become the source of inspiration.
- An idea to intentionally use Guohua principles in Latvian landscape art is acceptable, logical and can enhance interesting innovations in art. It means that such research should be continued in an intelligent and justified method, both theoretically and practically.

As world art history shows, European and Eastern art mutual impact sometimes creates very strong and sometimes even revolutionary solutions, the consequences of which are difficult to forecast. Therefore it is intended to search for a more organic way to introduce Guohua techniques in Latvian landscape arts while still preserving its identity and trying to widen its possibilities in connection to the future perspectives of Latvian contemporary art.

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LATVIAN HORSES IN A RURAL LANDSCAPE

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Abstract

Latvian horses in a rural landscape

Key words: *graphics, lithography, the Latvian horse breed, the Latvian landscape, horse riding, horses in sport*

The purpose of the scientific research: to explore traditions of the image of the horse and horse riding in the Latvian and historic art; to find unexplored branches in this topic and fulfill them both theoretically and practically. In this scientific research we will, firstly, overlook the history of birth and development, as well as specific features of Latvian horses bread. Secondly, we will find the most effective way of picturing them in graphics. Despite the fact that horses have followed human being in Latvia since ancient times. They can be seen on the pieces of art of Latvian artists, but particularly in graphics, in our opinion this topic is not sufficiently covered. There are a lot of pieces of art with horses in the history of Latvian art. Nevertheless, the horse has the unique plastic form and line, is interesting in static and in motion, impresses at the same time with its power, and its sensitiveness, as well as can be the unlimited source of inspiration for artist, specialized in graphics. Our task is to follow and show the Latvian horse breed in the rural landscape, in their natural habitant, using the methods of lithography and drawing. We have a task to draw attention of the modern human being, which lives in a constant stress and in the world of technology, to the symbol of horse and to recall to the old friendship with the purpose of seeking in this relationship for harmony and natural powers. Not by chance, there are more and more Latvian inhabitance, who are eager to try themselves in horse riding, are curing their soles and body with nature and horses. We assume that this research and the series of lithography works will emphasize the image of horse and will add the new point of view in modern art on, which seemed to be, old and familiar things, which did not loose their relevance, and even gained new power.

Kopsavilkums

Latvijas zirgi lauku ainavā

Atslēgvārdi: *grafika, litogrāfija, Latvijas zirgu šķirne, Latvijas ainava, izjādes uz zirga, zirga sports*

Zinātniskā darba mērķis: izpētīt zirgu attēlošanas tradīcijas un izjādes tēmu Eiropas un Latvijas mākslā, atrast jomas, kas vēl nav pētītas šajā tēmā un aizpildīt tās teorētiski un praktiski. Šajā zinātniskajā darbā mēs izpētīsim tieši Latvijas zirgu šķirnes rašanos un attīstības vēsturi, kā arī šīs šķirnes īpatnības un atklāsim visefektīvāko veidu, kā to attēlot grafikā. Neskatoties uz to, ka zirgs pavada cilvēku Latvijā no seniem laikiem un ir sastopams uz latviešu gleznotāju audekliem, tieši grafikā, mūsuprāt, šī tēma nav pietiekami izpētīta. Tomēr zirgam piemīt šī unikāli plastiskā forma un līnija, interesanta kā statikā, tā arī dinamikā, kas pārsteidz ar savu spēku un jutīgumu, un spēj kalpot par neizsmeļamu iedvesmas avotu māksliniekam – grafiķim. Mūsu uzdevums ir izpētīt un attēlot Latvijas zirgu šķirni lauku ainavā, to dabiskajā vidē, izmantojot litogrāfiju un zīmējumu. Mums šķiet svarīgi pievērst mūsdienu cilvēka uzmanību, kuri pastāvīgi atrodas stresā un augsto tehnoloģiju pasaulē, zirga tēlam, un atgādināt viņam par seno draudzību un sadarbību, lai šajās attiecībās rastu harmoniju un dabas spēku avotu. Tā nav nejaušība, ka arvien vairāk Latvijas pilsētu iedzīvotāji aizraujas ar zirgu izjādēm un jāšanas sportu, relaksē un ķermeni, izmantojot zirgus dabiskā vidē. Mēs uzskatam, ka šis pētījums un litogrāfijas darbu sērija akcentēs zirga tēlu un ienesīs mūsdienu mākslā jaunu skatu par it kā vecām un ierastām lietām, kuras nav zaudējušas savu aktualitāti, bet tieši otrādi – iegūst jaunus spēkus.

Introduction

The horse in the life of modern man is not as relevant as it was before. They do not participate in wars, are not used as a vehicle, or as an instrument to plow a field, as well as they do not increase human power anymore. In the modern world horses mostly participate in sports and work in rentals, including rural tourism, hippotherapy, weddings, etc. Sometimes horses live simply for beauty, with those who love these animals. Many breeds of horses or their sub-types disappear as unnecessary. Enthusiasts are trying to save a horse in the modern world. This work is relevant, because it is important to draw attention to the Latvian horse breed and depict it by the most effective graphic means, showing its beauty, structure, movement and life in a natural and free environment. Many people, especially breeders, consider the Latvian breed of horses as a national treasure, comparing it to ceramics (Bardovskij 2016). In order to study and analyze the image of a horse, this paper examines its transformation in the art of Europe and Latvia, as well as the origin of the Latvian horse breed and its features. The main task of the author is to show the horse through the eyes of a horse rider. To implement this project, the blend of such techniques are used: drawing and lithography.

Discussion

European tradition of horse painting

The horse, one of the oldest art objects, have appeared in works of art throughout history. Horse in human life has played a more important role than any other domesticated animal.

In this study the development of the traditions of the image of horses in the art of Europe and Latvia will be explored.

For the long time horse has been considered a secondary object of art, the image of a horse was often intended to enhance the value of those who are on them.

These functions are especially noticeable in horse sculptures, where the horse emphasizes a warrior, a man of power. The back of a horse acts like a throne and strengthens the qualities of the person on it by adding greatness, good, evil, or power.

Horse reared up (on its hind legs) – signifies power, with which it is ready to hit opponents. The white horse is popular in this role because it attracts and focuses attention, the symbolic white spot is more loaded than horses of other colors. That is why significant persons, kings, generals are depicted on white horses.

The tradition of the depiction of horses begins with cave painting, whose age is from 15 to 20 thousand years and continues to this day. The first images of horses in Europe were found in the cave of Pesch Merle, France, 20 thousand years before Christ.(Edvards 2009)

In the Greco-Roman civilization more sophisticated images appeared, more knowledge in the anatomy of horses was demonstrated. (Picture 1).

This can be clearly seen on the ancient Roman statue of Marcus Aurelius, which survived by a miracle and acted as a model for sculptors of the Renaissance.

Further in the Middle Ages, a horse is less represented in early Christian and Byzantine art, pushed aside by the dominance of religious images.(Gņedičs 2009)

Renaissance becomes the apogee of the horse sculpture, starting from the 14th century, results in the revival of the horse in art. Artists of this period who depicted horses were Paolo Uchello, Benozzo Gazzoli, Leonardo da Vinci, Albrecht Durer (1471–1528), called the German Michelangelo. (Borers 2008), (Picture 2).

In the Baroque era (the beginning of 1600) a tradition of horse portrait painting arises: Peter Paul Rubens paints the hunting for lions, his student court painter Anthony van Dyke painted 35 portraits of the royal family, from which 7 were with horses. During this period horse racing was evolving to the state, as we see them today. (Ceka 2008).

In the era of romanticism, the English painter and biologist George Stubbs, known as the "horse artist," is considered one of the greatest experts of horse imagery, in most cases without a rider. In the middle of the 18th century, French artists – Eugene Delacroix and Theodore Gericault – depicted horse in many of their works.(Egertons 2007)

In the nineteenth century, painters from Great Britain, such as James Pollard and George Frederick Herring became famous for depicting horses in sports. (Fosters, Krauss 2015)

Soon horse racing became popular in France as well. The painter Edgar Degas created many works depicting horse racing, he was one of the first horse artists to use photography. Manne also had art works on the subject of horse racing, and Toulouse-Lautrec has depicted horses a lot too.

In the twentieth century, the horse remains in art owing to Pablo Picasso and the German avant-garde artist Franz Marc. (Volters 2002),(Markins 2014).

At the beginning of the twenty-first century, Maurizio Cattelanu at the Basel Gallery of the Fondation Beyeler presented an extraordinary work of art of five horse bodies sticking out of a snow-white wall. The name of the work Kaputt, according to Maurizio Cattelan himself, is devoted to loneliness, which he experienced after he announced the end of his career as an artist several years ago. Although, he could not withstand the status of "pensioner" for a long time and recently, again began to delight the world art community with his new art pieces. (maurizio cattelan's 5 horses at fondation beyeler 2007), (Picture 3). Based on everything previously mentioned, one can recognize the evolution of the image of the horse: in the Stone Age, representation of horses appeared in the caves of ancient people, since the horse was important for humans and was consumed as food; in ancient times the picture showed knowledge of animal anatomy; during the Renaissance, the horse moves from a secondary participant in the composition to the center; Romanticism shows the beauty of a horse as an animal; 19th century is remarkable because of the image of a horse in sports; In the twentieth century, images are simplified and flattened by artistic forms, cleansed from all the details, a blue horse appears, red, pink and others that do not exist in nature, the color of the horse obtains information and has a certain meaning. Nature is not copied, it is the basis for the inspiration of the author. The horse's image is not an indicator of a specific animal with its unique features – it is a symbol of something personal, a structure that helps convey the author's intention.

Latvian tradition of horse painting

The tradition of the depiction of a horse in Latvia originated in the process of the formation of Latvian national art in the 80s – early 90s of the nineteenth century.

The image of horses belonged to the artist Adam Alksnis in the form of drawings of historical content, following his ideas of the folk genre, in many pencil sketches and watercolors. (Cielava 1979)

Karlis Miesnieks, who also had art works with the depiction of a horse and whose main genre was landscape, glorified the nature of Latvia, the beauty of its fields and forests, rivers and lakes. (Brancis, Kļaviņa 1998), (Picture 4).

The works of Roman Suta are also associated with horses, especially his art work the "Hippodrome". He very enjoyed attending horse races, as well as painting on porcelain, in which he was inspired by classical Greek art. Since the mid-1920s, Roman Suta has been interested in graphics, mostly working with ink. Thematically, he still prefers domestic genre. Thoroughly thinking through the composition of individual drawings, the artist, in his search for the correct, in his opinion, solution could create an infinite number of draft variants. His works are distinguished by virtuoso mastery of technique and special graphics, thanks to which many compositions are considered to be among the best achievements in the Latvian graphic arts. (Gladys, Fabre, Jevsejeva, Lamberga, Pērkone, Sils, 2016.) The grandiose project of the horse in the ensemble of the sculptor Karlis Zale, whose interests have always been in monumental sculpture. The memorial was created from special type of tufa, a material that the sculptor loved and knew how to use all his possibilities. In the sculptures of the Fraternal Cemetery, the Zale uses the language of high symbolism. His images are beyond a specific time, they embody the sorrow of the Latvian people mourning their fallen sons. (Apsītis 1995), (Picture 5).

The horse is depicted in the magnificent work of Janis Pauļuks, "In the midday heat", whose work is divided into three stages (1930–1940) classic in silvery tones, (1950–1960) the second period – bright color, (1970–1980) the third stage – dynamism. (Bernāts 2019).

In the art works of Inta Celmiņa, the images are created as symbols and signs. She attaches great importance to textures and colors. (Vilsons 1995)

Daina Riņte, did a very poetic art work with a horse called "My house". (LNMM. Diana Riņte), (Picture 7).

In the woodcuts of Juris Briedis one can see how skillfully and subtly he portrayed not only the horse, but the period of time, with the help of the horse as well.

The neo-expressionist Ivars Heinrihsons depicted horses very modernly, where the horse is a romantic expression element, a system of images: order and chaos, peace and movement, which represent periods, revelations of the artist, his path. (Adiņa 2001), (Picture 8).

The graphic Ilze Neilande in her art works uses the collective image of a horse, where a circus, a horse and a woman are involved.

The study shows that a horse plays a significant role in Latvian art. Artists of Latvia depicted a horse since the birth of Latvian art and to this day using various means of artistic expression, materials and techniques. In the 19th century, the horse was significant for he human and was depicted realistically in landscapes, as a tool of transportation and assistance to peasants; with the development of Art Nouveau, the image became the language of high symbolism; with the development of expressionism, the image changed, it transformed into visualization of internal “I” or revelation of the artist.

In the contemporary art, the horse does not appear as often as before because it is not significant anymore as a mean of transportation, as an instrument of war, nor as an amplifier of power.

In the contemporary art of Latvia, the horse is mainly represented as an image conveying the inner world of the artist and often is not “just” a horse.

The artists depicting horses of Latvia and Europe were mostly not riders themselves. They utilize the image of the horse as a mean of transmitting information not related to the feelings of the horseman. People are attracted to a large, beautiful, strong animal. The image of the horse and the semantics of the word are diverse, but a person who is not a rider will never feel the horse to such extent as a person who rides a horse can, knowing horses closely, seeing how they are born, grow, learn, communicate with each other, communicate with people. Horse living in nature – “the horse in the environment.”

It is considered that modern horses of the Latvian breed are direct descendants of local forest horses. Breeding work aimed at creating a breed that obtains a set of specific, necessary traits started in the 1920s. 1921 is one of the most important years in the history of the Latvian breed. In the city of Okta, situated in the Latvian countryside, a stud farm was created. There were tribal Oldenburg horses imported from Germany and Holland to Latvia in order to improve the local horse breed. Finally, a universal valuable breed of horses was developed. In 1952, 31 years after the start of breeding, the Latvian breed was officially approved. Initially, the newly formed breed was divided into 3 types: heavy (main), lightweight (horse) and draft.

The efforts of breeders were most concentrated on breeding the draft and the main types – the most popular at that time. However, active breeding work on the riding type of Latvian horses began later, when the demand for sports horses increased. Breeders began to cross Latvians with Hanoverian, Arab purebred and Trakenen stallions. The results were successful. If previously the share of the riding type in the breed was not more than 5–6%, today the number of riding horses is already constituting 40%. Breeding work on the Latvian horse type continues even today. Before getting to the breeding factory, horses take part in competitions and exhibitions, where in the process of various tests their overall performance is evaluated.

Currently in Latvia, all sports clubs work mainly with Latvian sport horses. One of the main advantages of the Latvian sports-type horses is excellent jumping ability, even with their very solid dimensions. The large hull length, in comparison with other riding breeds, allows Latvian horses to easily overcome serious obstacles. Horses of the Latvian breed are ambitious, courageous and energetic. Good character is usually not common for such big and strong horses, but Latvian breed is an exception from this rule. https://rus.lsm.lv/statja/novosti/samoupravlenija/v-latgalii-po-prezhnemu-razvodjat-unikalnuyu-latviyskuyu-porodu-loshadey.a206286/

Conclusions

It is well known that an artist, in his works, shows the world as he perceives it. The history of the image of the horse is represented by the constant change. Studying this topic, you can trace how the image of the horse evolved, and how from a simple rock drawing it went through the ideal forms of Greco-Roman civilization and the Renaissance, then turned into an abstract image, later was similar to a hieroglyph, a point on a surface, or acted as an object in the non-existent reality. Different aesthetics of expression pushed the boundaries of the image further and further and turned the artwork into a breathing environment. We can say that the circle is now closed and all kinds and styles of the horse's image were created, in the future only the author of the work will be subjected to change, not the image itself. For this work realization, a realistic image of a horse was chosen, which can fully show the beauty, shape, muscles, movement and peculiarity of the Latvian horse breed living in the Latvian province. Analyzing the works published by art historians and monographs one can conclude that the main task of the artist is to be honest and open when it comes to his creative expression. If an artist is visualizing his emotions through his art works, it can open the doors to his individual style. Thereby, it doesn't matter what kind or style of image is chosen by the author to implement his ideas, but it is important whether his works convey the impulse, his energy to the viewer.

This project was created as a preliminary model for the study of the future master's work LATVIAN HORSES IN AGRICULTURAL LANDSCAPE.

By means of lithography and drawing, I would like to express through the image of a horse, the feelings of a rider, not only towards the horse as an object, but towards the horse, inseparable from its surrounding habitat. A horse will only mean a horse. This is an act of zeroing, return ... It seems to us important to draw the attention of modern man living in the world of high technologies to the image of a horse and remind him of the long-standing friendship and cooperation with it in order to find harmony and source of natural forces in these relations. The task is to convey the beauty of the Latvian horse's lifestyle in its natural habitat.

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Anexxes

Picture 1. **The statue of Marcus Aurelius is a bronze Roman statue, which is located in Rome in the New Palace of the Capitoline Museums** (https://www.flickr.com/photos/26982054@N08/4124587222/)

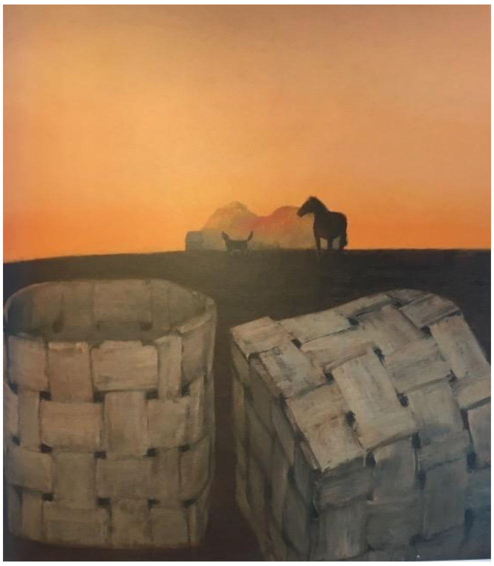
Picture 2. **The knight, the death and the devil, 1513. 246 x 190** (Borer 2008)

Picture 3. **Kaputt. Maurizio Cattelan. Basel Gallery of the Fondation Beyeler. 6.okt. 2013** (https://www.change.org/p/maurizio-cattelan-please-remove-your-horse-displays-permanently)

Picture 4. **Let the Baltiņš rest. About 1911, Kārlis Miesnieks. Drawings** (From State Archives 1998)

Picture 5. **K. Zāle at the sculptural group "Injured Rider, I" 1926. g. V.** (Apsītis 1995)

Picture 6. **Janis Pauļuks, "In the midday heat". 1959** (http://www.arterritory.com/lv/teksti/raksti/2318-dzivot_augspedus_janis_pauluks/)



Picture 7. **Daina Riņķe. My home. 1897, canvas, oil, 98x90. The Magazine Collection. Neptune. 2018 cm** (Barčevska 2018)

Picture 8. **Two horses. Ivars Heindrihsons, 1999, canvas, oil, 180x150** (Adiņa. 2001)

IMPACT OF SECONDARY WORSHIP PLACES ARRANGEMENT ON SPATIAL STRUCTURE AND PLANNING OF CITIZENS' CATHOLIC PARISH CHURCHES IN CITIES OF HANSEATIC LEAGUE DURING 13TH–15TH CENTURIES

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Abstract

Impact of secondary worship places arrangement on spatial structure and planning of citizens' Catholic parish churches in cities of Hanseatic League during 13th–15th centuries

Key words: *citizens' Catholic parish churches, medieval city planning, secondary worship place*

Initially, a simple layout of cult building consists of two large zones: the presbyterium by a single apse created for the altar where the sacred rituals take place and the worship hall. In early basilicas of Latin and Greek cross-design, aisles never did not make a sidewalk around the choir. In the course of development, the layout of the cult building and the presbyterium changed: secondary prayer places, or chapels, began to set up. The cult of relics flourished and chapels arranged around the holy site in the church. In the Catholic temple, the entrance into the apse was made by a wide circular passage around the choir to which polygonal chapels adjoined. Jerusalem is the cult centre of the World. During the Second Crusade (1147–1149), knights rebuilt the Church of the Resurrection – the most important holy site for Christians, where during the course of centuries, the complex around the rotunda has been supplemented with secondary worship places. Chapels influenced the architectonically spatial structure of citizens' Catholic parish churches, which were important for urban planning of Hanseatic League cities. After rebuilding of Riga St. Peter's Church, secondary worship places were created, and the planning for one of the main citizens' Catholic parish churches in Livonia was made. **Goal of the research:** analyse the common and different features of the planning of secondary worship sites at citizens' Catholic parish churches in Hanseatic League cities during the 13th–15th centuries. **Research novelty:** evolution of secondary worship places of citizens' Catholic parish churches at Hanseatic League cities and Riga St. Peter's Church has been studied in the context of Resurrection Church of Jerusalem as the world's sacral centre. **The main methods:** this study is based on analysis of projects, cartographic materials of urban planning, published literature and inspection of buildings in nature.

Kopsavilkums

Sekundāro lūgšanas vietu izvietojuma ietekme uz pilsētnieku katoļu draudžu baznīcu telpisko struktūru un plānojumu izveidi Hanzas pilsētās no 13. līdz 15. gadsimtam

Atslēgvārdi: *pilsētnieku katoļu draudzes baznīca, sekundāra lūgšanu vieta, viduslaiku pilsētas plānojums*

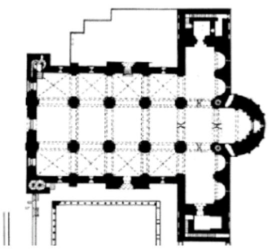
Kulta ēku vienkāršo plānojumu sākotnēji veidoja divas lielas zonas: altārtelpa kulta rituālam un draudzes telpa. Latīņu un grieķu krusta plānojuma bazilikās nekad neradīja eju apkori, taču sekundāro lūgšanu vietu jeb kapelu izkārtojums mainīja altārtelpas izveidi. Uzplauka relikviju kults, un katoļu baznīcā ieejai apsīdā radīja plašu lokveida eju, kas veda pie kapelām ap svētvietu. Otrā krusta kara (1147–1149) laikā bruņinieki Jeruzalemē atjaunoja kristiešu vissvarīgāko svētvietu Augšāmcelšanās baznīcu, kuras apbūves kompleksu ap rotondu gadsimtu gaitā papildināja sekundāras lūgšanu vietas. Kapelu izkārtojums ietekmēja arī arhitektoniski telpisko struktūru pilsētnieku katoļu draudžu baznīcās, kas noteica pilsētvides plānojumu Hanzas pilsētās. Rīgā pārbūvēja Sv. Pētera baznīcu, un vienā no Livonijas galvenajām pilsētnieku katoļu draudžu baznīcām izveidoja sekundāras lūgšanu vietas. **Pētījuma mērķis**: analizēt sekundāro lūgšanu vietu izkārtojuma kopīgās un atšķirīgās iezīmes pilsētnieku katoļu draudžu baznīcu plānojumā Hanzā 13. – 15. gadsimtā. **Pētījuma novitāte**: Hanzas pilsētu un Rīgas pilsētnieku katoļu draudzes Sv. Pētera baznīcas sekundāro lūgšanu vietu izveide pētīta pasaules sakrālā centra Augšāmcelšanās baznīcas kontekstā. **Galvenās metodes**: pētījums balstīts uz pilsētplānošanas projektu un kartogrāfisko materiālu analīzi, publicēto literatūras avotu studijām un objektu apsekošanu dabā.

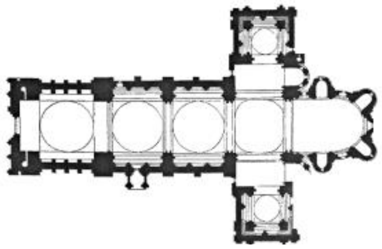
Introduction

In early basilicas of Latin and Greek cross layout, aisles never took around the altar and they did not make a sidewalk round the choir. Latin traditions prevailed in Normandy and Italy, wherein the church plan confirmed without a passage apses were at the end of naves. At the Rhine, in buildings performed under the Byzantine impact apses closed each end of the middle-nave. In churches of Cologne, apses located also in the transept or the perpendicular volume to the longitudinal axis. During the development course of sacral buildings, the altar part changed.

Norman conquerors burnt down the Basilica of St. Martin, and instead of it a new church (burnt down in 997) in 903 was built. In Tours, the Basilica of St. Martin's Abbey (French: *Abbaye Saint Martin de Tours*) built on the same place was consecrated in 1017. A circular passage took around the altar in this basilica. In Spain, Bishop of Urgell moved his residence to Seu. In the Cathedral of Santa Maria d'Urgell of Latin cross layout consecrated in 1040 small apses for secondary worship places (Fig. 1) were made in the transept, but on the building's south side the yard surrounded by portico, or cloister courtyard (Latin: *claustrum*, French: *cloître*) was created (Toman 2015: 349). In Angouleme, St. Peter's Cathedral (French: *Cathédrale Saint-Pierre d'Angoulême*) was rebuilt (1108–1128), and in the apse secondary worship places (Fig. 2) were made (Toman 2015: 286). In the north and south transept of **the*Cathedral*** of Our Lady of the Assumption of ***Clermont-Ferrand*** (French: *Basilique Notre-Dame-du-Port de Clermont-Ferrand*; the second half of the 12th cent.) a chapel of semicircle layout was built (Toman 2015: 266), but four chapels placed around the presbyterium (Fig. 3). A novelty in Burgundian churches was a circular gallery around the altar. The transept as if obtained an extension in aisles and curve of the altar apse, providing an opportunity to place relics in the apse and regulate the flow of pilgrims (Гнедич 2012: 54).

Allowing some derogations form planning of the basilica, the building obtained a layout that was similar to a centric plan building by the central lighting. Initially, the altar situated above the crypt as the buried place of the Saint. The cult of relics flourished and promoted the arrangement of secondary worship places – chapels located around the holy site in the church. Pilgrims could reach them if the procession along one aisle directed towards the holy site, but along the other – the opposite direction. In the Catholic temple, the entrance into the apse was made by a wide circular passage round the choir or the deambulatory (Fig. 3), to which polygonal chapels adjoined. The circular passage connected both flows of people, for whose separation individual doors for the entrance and exist were made in each nave. In the crypt, the placement of flows was the same. The little chapel (German: *Einsatzkapelle***)** for the secondary worship place made a closed unit together by the nave and was hardly visible from the outside.





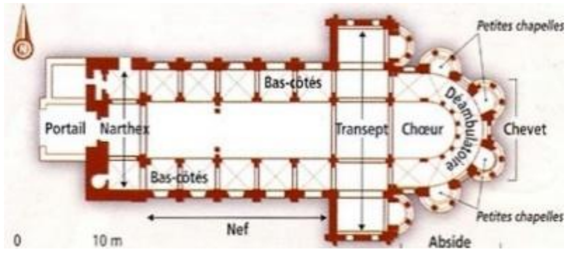


Figure 1. **Vilarrubla. Plan of *La Seu d'Urgell Santa María* Cathedral. 2009** (online 19.06.2017, source: https://upload.wikimedia.org/wikipedia/commons/c/c6/Catedral_d%27Urgell.png)

Figure 2. **Art historian Georg Dehio (1850–1932), Gustav von Bezold (1887–1901). Plan of *Cathédrale Saint-Pierre d'Angoulême*. 1887–1901** (Dehio&Bezold)

Figure 3. **Plan of the *Cathedral* of Our Lady of the Assumption of *Clermont-Ferrand*** (online 19.06.2017, source: http://userscontent2.emaze.com/images/729c6dc3-89fb-49c4-b2b9-909fea9fc375/Slide4_Pic1_635891612171229728.jpeg

In Spain, an old handwriting "*Codex Calixtinus*" was found in the Cathedral of Santiago de Compostela.It says that in the burial place of Saint James the Great, one of the apostles of Jesus Christ, Alfonso VI of León and Castile in 1075 began to build the Cathedral of Santiago de Compostela (Fig. 4) consecrated in 1128. Applying this cathedral as a prototype, in Toulouse (in France), the basilica of the Abbey of Saint-Sernin or St Saturnin was rebuilt in order to host visitors of martyr St. Saturninus' (?–around 250) resting place. On foundations of the basilica built for the fourth Bishop of Toulouse (360–400) St. Silvius (French: *Selve, Sylve*), the Basilica of St. Sernin (French: *Basilique Saint-Sernin de Toulouse*; 1080–1117) (Fig. 5) was erected (Toman 2015: 276). The construction of the apse and the transept closed by the entrance in the south part began during the first building stage. The external wall's south part and the lower part of the ambulatory were built. Nine chapels were made at the east end– five of which were turned towards the apse, but four – towards the transept. The transept walls were built during the second building stage, but during the third building stage, below windows of the gallery the wall surrounded the nave and entrance into the west side of the building. The construction of the nave was completed during the fourth building stage. Comparing the Christian churches built before, the circular passage around the presbyteriumwas a supplement there, so that relics in chapels could be seen better. St. Sernin followed the "pilgrimage" plan, but not the traditional basilica layout, and made two entrances *Porte des Comtes* and *Porte des Miégeville*. The King of the Franks (629–634), King of Neustria and Burgundy (629–639) Dagobert I (Latin: *Dagobertus*) founded the Benedictine Abbey above the tomb of the French holy guardian Saint Denis.In 1130, Abbot Suger (1081–1151) began to build the Basilica of Saint Denis (French:*Basilique Saint-Denis, Basilique royale de Saint-Denis*; 1144) (Toman 2015: 299) (Fig. 6) where French kings were buried.In the eastern part of the cathedral, the choir and apsidal chapel was made, creating in the late 12th century a sample for cathedral visited by pilgrims.

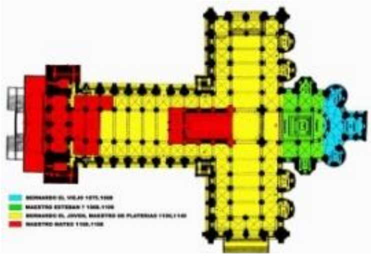
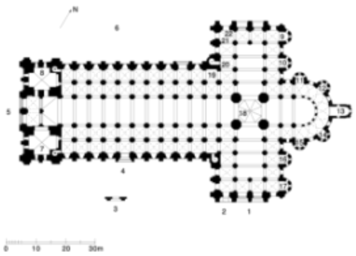
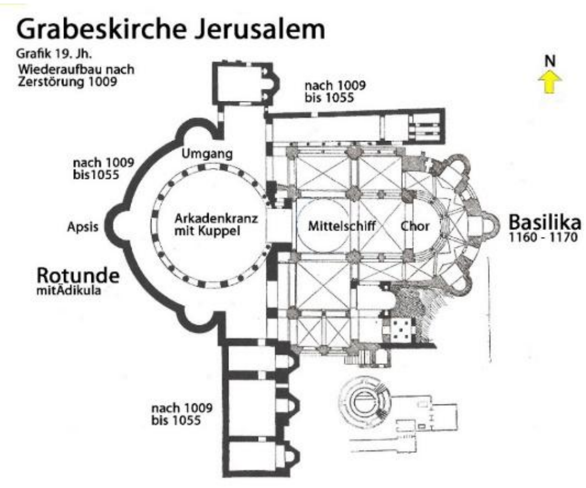




Figure 4. **Plan of Santiago de CompostelaCathedral building stages** (online 19.06.2017, source: http://3.bp.blogspot.com/-m8CGPi6ZbEY/ViftrlIWLmI/AAAAAAAAAb4/dH3_Fj6GOag/s1600/Planta%2BStgo%2Btrans%2B3ch.jpg): blue – 1075, 1088, green – 1088, 1100, yellow – 1100, 1140, red – 1168, 1188

Figure 5. **Plan of the Basilica of Saint-Sernin. 2008** (online 19.06.2017, source: https://commons.wikimedia.org/wiki/File:Plan_st-sernin_toulouse.svg)

Figure 6. **Plan of the Basilica of Saint Denis** (Чинг&Яржабек 2011: 397)

During the Second Crusade (1147–1149), knights rebuilt the Church of the Resurrection (Fig. 7), the most important holy site for Christians: the atrium surrounded by chapels of six different Christian confessions made during the early 12th century in front of the façade by an entrance gate into the temple (Fig. 8) was turned towards the Cardo Maximus. In front of the main entrance in the temple, on the right side, under the wooden hatch there is the Crusader's tomb of Holy Roman Emperor (1220–1250) Friedrich II's knight Philip D'Obinji, (Russian: *гробница рыцаря Филиппа д'Обиньи*; 1236), who had invaded the Holy City for a short while. Opposite the belfry (architect *Maitre Jourdain*; 1160–1180) completed in 1172 (later its height was decreased for two floors) twelve steps took upstairs to a separate Crusaders' ceremonial entrance into Golgotha. When the passage was closed, the atrium of Golgotha was converted into the Chapel of the Franks (Fig. 8-7), under which the small Chapel of St. Mary of Egypt (Latin: *Maria Aegyptiaca*;round 344–round 421) was made. The Chapel of St. Michael (Russian: *придел Архангела Михаила*) (Fig. 8-6), the Chapel of St. John the Baptist (Russian: *армянский придел Иоанна Богослова*) (Fig. 8-5) and the Convent of St. Abraham related to Byzantium traditions (Fig. 8-4) are situated on the right side of the Chapel of the Franks, to which one could get along the stairs. On the west side of the atrium, the St. James' the Brother of the Lord Orthodox Church was built for the first bishop of Jerusalem (Russian: *церковь святого Иакова, брата Господня*; 1009–1055) (Fig. 8-1), with which the baptistery was connected. Instead of the baptistery the Chapel of St. Mary Magdalene (Russian: *греко-православная часовня святой Марии Магдалины*; 1009–1055) (Fig. 8-2) was made. The Chapel of 40 Martyrs (Russian: *церковь Сорока Севастийских мучеников*) (Fig. 8-3) is situated under the belfry (Fig. 8-3).



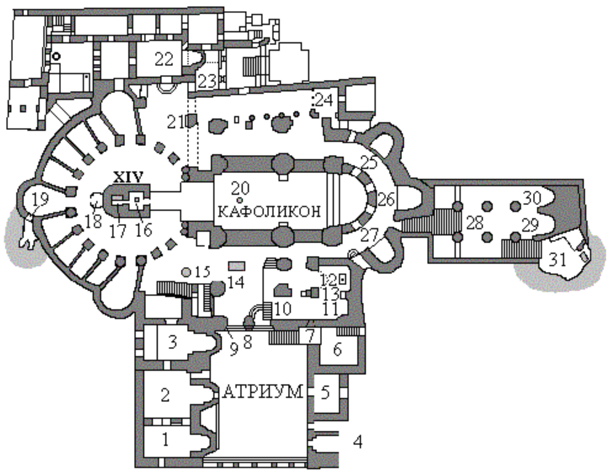


Figure 7. **Plan of the Church of the Resurrectioncomplex. 19th cent.**
(online 02.08.2017, source: https://upload.wikimedia.org/wikipedia/commons/4/45/F08. Grabeskirche.Jerusalem.Grundriss.0007.2.jpg)

Figure 8. **Plan of the Church of the Resurrectioncomplex:**
1 – St. Jacob's Church Chapel of St. James, 2 – Chapel of St. Mary Magdalene, 3 – the church of Armenian Apostles' forty Martyrs under the belfry, 4 – Convent of St. Abraham, 5 – Chapel of Apostle St. John the Divine, 6 – Chapel of St. Michael, 7 – Chapel of the Franks, 8 – the knight's tomb, 9 – Golgotha (online 19.06.2017, source: http://holyland2day.com/private-guide/wp-content/uploads/2015/06/x0.png)

There are 14 meditations, stations or stopping places (Fig. 8) on the Way of the Cross. The first nine are situated on the Way of Sorrow from the Antonia Fortress up to the Church of Holy Sepulchre. In the first station, Lord Jesus was condemned to die, but in the second station, Lord Jesus accepted His cross. In the 3rd station, Jesus fell under the cross for the first time. In the 4th station, of the Way of the Cross, Lord Jesus met his Holiest Mother, but in the 5th station, Simon of Cyrene helped Jesus to carry the cross, and in the 6th station, St. Veronica gave Jesus the veil and wiped His cheek. In the 7th station, Lord Jesus fell under the cross for the second time, but in the 8th station, Jesus met and solaced crying women. In the 9th station, Jesus fell under the cross for the third time. On the north-west side of the Temple Gates, the northern part fragments of the basilica, consecrated by Constantinus I Magnus in 335, are preserved, but in the south part (Fig. 8), the last five stations of the Way of the Cross situated. The 10th station is in the Chapel of the Roman Catholic Church (Fig. 8-10), where Lord Jesus was stripped off His clothes. In the 11th station (Fig. 8-11), Lord Jesus was nailed to the cross and the Nails of the Cross Altar can be found there. The 12th station is in the Chapel of the Greek Orthodox Church (Fig. 8-12), where Lord Jesus died on the cross, and the Crucifixion Altar is placed there. In the 13th station (Fig. 8-13), Lord Jesus's body is taken down from the cross, and the Stabat Mater Altar is there. In the Church of the Resurrection immediately inside the main door there is the Stone of Anointing, or the Stone of the Unction (Russian: *Камень Помазания и Место оплакивания Христа*) (Fig. 8-14) a slab of reddish stone flanked by candlesticks and overhung by a row of eight lamps. It commemorates the place where the body of Jesus was prepared for burial (though this stone dates only from 1810). In the Christ's Wailing place ("Weep not for Me, Mother"), the mourner of the dead has been performing his duty since the 5th century. The 14th station is in the Church of the Holy Sepulchre or the Chapel of Three Marys (Russian: *капелла Трех Марий*) (Fig. 8-15), where Jesus body was placed in the tomb. Several sanctuaries replaced the original chapel of the 4th century, which Egyptian Caliph al-Hakim bi-Amr Allahdestroyed in 1009.

The Anastasis Rotunda (German: *Rotunde mit Ädikula*, *Arkadenkranz mit Kuppel*) of the Church of the Resurrection covered the sanctuary divided into two parts (Latin: *Sanctuarium*) – the Small Church or the Coptic Chapel (Russian: *Кувуклия*, *Коптская капелла*) (Fig. 8-18). Two altars were built in the wall of Rotunda – one directed towards the south, the other one – towards the north. At the back the altar of the Chapel of the Syrians or Jacobite Chapel (Russian: *придел православных сирийцев* (*Сиро-Яковитской Церкви*) *придел Никодима*) (Fig. 8-19), built in the 11m high external wall preserved from the Constantine's Basilica, is turned westwards. According to the street placement four entrances with eight doors opposite each other were made. A passage from the Jacobite Chapel takes to the Christ's Apostle's Joseph of Arimathea Tomb (Russian: *могилы Иосифа Аримафейского и Никодима*) (Fig. 8-19).

The Catholic Chapel of Virgin Mary (Russian: *католический придел Девы Марии*) or the Most Holy Virgin Mary's Chapel of the Resurrected Lord's Message (Russian: *придел Явления Воскресшего Господа Пресвятой Деве Марии*) was created on the north side of the rotunda. At the flagellation pillar Jesus was tied up, but the Altar of Mary Magdalene (Russian: *престол Марии Магдалины*, *алтарь явления Христа Марии Магдалине*; 1009–1055) (Fig. 8-21) situated in the place, where a dead woman got resurrected by a touch to the Holy Cross and the Lord told her, "Don't touch me". On the east side of the Coptic Chapel in the external Angel's Chapel (Russian: *придел Ангела*) (Fig. 8-16) a low pilaster with a stone, built in it, is placed – the Angel's Altar above the rock of Golgotha Cliff, which probably had supported the Holy Cross. On the west side of the Coptic Chapel in the Holy Sepulchre a low door takes into a cave of the Holy Tomb (Russian: *Пещера Святого Гроба*) (Fig. 8-17). The Lord's Tomb locates in the narrow, hexagon planning internal sanctuary where the dead Christ probably laid, but during the reconstruction in 1555, a stone bed covered with a marble plate was erected. During the Orthodox Liturgy, bishop used the Holy Stone as an Altar Table. The Leader or Head's Mortuary built at the western part of the Coptic Chapel is considered as a part of the tombs, where on Holy Saturday the Holy Fire was given through the small oval windows in the north and south wall: in the north – to the Orthodox, but in the south – to the Armenians. In the Church of the Holy Sepulchre under the Adam's Altar a part of the Constantine's Basilica has been preserved – the Chapel of Adam (Russian: *придел Адама*), supported against the Golgotha cliff, on whose left side it is possible to adjoin the Holy

Cross and Christians' holy relics. On the right side in the Chapel of the Roman Catholic Church the Altar Table room is divided by a colonnade. The Franciscan altar of the Sorrowful Mother is placed between the Orthodox and Catholic Altar Tables. The reconstructed Church of the Resurrection was solemnly consecrated on July 15, 1149.

At the east end of the main temple Catholicum (Russian: *Кафоликон*, German: *Katholikon*; 1160–1170) of the Church of the Resurrection complex or Eastern Orthodox Patriarchate of Jerusalem (Russian: *кафедральный храм для Патриархов Иерусалимской Православной Церкви*) (Fig. 8-20) a passage was made to a circular gallery, from which northwards there is the Holy Prison (Fig. 8-24). The crown of three chapels consists of the Loginus Chapel with the Altar of the Roman Army Commander (Latin: *centurio*), martyr St. Loginus (Russian: *придел Лонгина Сотника* or *приделсв. Лонгина*, German: *Kapelledes St. Longinus*) (Fig. 8-25), Division of Holy Robes Chapel (Russian: *придел Разделения риз Господних* or *капелла Ризоразделения*) (Fig. 8-26), where "He, tied at the cross was released from clothes," and on the right –the Greek Chapel of the Derision (Russian: *придел Осмеяния* also *Возложения Тернового Венца* or *придел Поругания*) (Fig. 8-27), where under the altar there is a fragment of a column, said to be the one Jesus sat on when the crown of thorns was put on his head. From the Chapel of the Derision steep steps descend to the underground Armenian Chapel of St. Helen (German: *St. Helena-Kapelle*, Russian: *капелла святой Елены*), whose official name is the Chapel of Holy Cross (German: *Kreuzauffindungskapelle*, Russian: *капелла Святого Креста*) (Fig. 8-28). This was the crypt of Emperor Constantine's 4th-century basilica and is therefore the oldest complete part of the entire building. The Armenians have re-named the chapel to honour their national patron, St. Gregory the Illuminator. The left-hand altar is dedicated to St. Dismas (the Good Thief) (Fig. 8-30). The main altar (Fig. 8-29) was erected for St. Helena and Gregory the Illuminator. Asteep staircase leads to the Franciscan Chapel of the Finding of the Cross (*Inventio Crucis*, Russian: *придел Обретения Животворящего Креста*) (Fig. 8-31) from the Chapel of the Holy Cross, for whose building ancient Byzantine columns were used, partly preserving the 4th-century basilica. This rough-walled area has been built within part of the ancient quarry, apparently later converted into a cistern for water storage. Here, according to tradition, St. Helena (Constantine's mother) discovered the True Cross and other instruments of the Passion and crucifixion. Earthquakes caused huge natural fragments of cliffs and a crack in the cliff, where the Redeemer's pure blood flowed, washing away Adam's sin, when Christ was crucified. In the place of the Holy Cross in the underground ravine Quarry or the Valley of the Dead, where corpses and crosses where thrown down, the Greek Altar Table is located. In an ancient quarry behind a wrought iron gate (open only with permission from the Armenians) is the Chapel of St. Vartan and the Armenian Martyrs (Russian: *придел святого Вардана*). In its centre the altar for the Armenian martyrs, perished during the Armenian-Persian

War in 451, is placed. In the north gallery of Catholicum huge square buttresses and high vaults form the Arches of the Virgin Mary (Russian: *аркадыДевы*), which in the east is closed by the Holy Prison (Russian: *православный придел Темницы Господней или Часовня Уз Христовых*). Fragments of Byzantine Emperor (1042–1055) Constantine IX Monomachos' (Russian: *Константи́н IX Монома́х*) restored temple foundations have been preserved: he, in 1048, when restoring the Church of the Resurrection again, matched the street placement to it. In Latin Sacristy (Russian: *ризница*) (Fig. 8-23) there is Godefroide Bouillon's, the defender of the Holy Christ's Tomb, (1060–1100) sword and spurs. The Franciscan Monastery has been added to the north part of the temple's complex and Franciscan Church (Russian: *францисканская капелла во имя явления Воскресшего Спасителя Своей Матери*) (Fig. 8-22) made. During the course of centuries, the complex of the Church of the Resurrection around the rotunda has been rebuild and supplemented with new rooms multiple times which are meant for secondary worship places. The cathedral, churches, chapels and belfry are included in the world's sacral centre, and the mutual placement of different sacral elements has created a very complex structure.

Jerusalem is at the centre, if not the physical, then at least the symbolic one, of our World. In respect of the world's shape, its "centre" stems from social construction and choices, and not "natural" or physical reasons. Bunting's Cloverleaf Map of the World (Fig. 9) is a good example of socially-constructed centrality. Heinrich Bunting did know, that the World does not look like a clover leaf. He wanted to go beyond the positivist knowledge of our Globe's surface, to the one of symbols where the physical is not necessarily the "real".

By July 4, 1187 Jerusalem was ruled by knights, but when losing the city, all churches, except for the Church of the Resurrection, were converted into mosques. In Europe the Third Crusade was started (1189–1192), during which knights, monks and merchants from Lübeck and Bremen established in Palestinian Port City Akkon also Acre the hospital to treat the wounded. On February 6, 1191 the "St. Mary's Teutonic Brotherhood in Jerusalem" (Latin: *Fratrum Theutonicorum ecclesiae S. Mariae Hiersolymitanae*) was confirmed, from which the *Ordo domus Sanctae Mariae Teutonicorum in Jerusalem* (German: *Brüder und Schwestern vom Deutschen Haus Sankt Mariens in Jerusalem*, also *Deutschherrenorden* or *Deutschritterorden*, in short: *Deutsche Orden*; 1198–1525) was made (Šterns 1997: 69).

The Teutonic Order founded its own state (Latin: *Civitas Ordinis Theutonici*, German: *Staatdes Deutschen Ordens*; 1230–1525) and also began territorial changes in the Balts' lands on the south coast of the Baltic Sea. In German traditions towns were founded, where churches were built for citizens' Catholic parish, and secondary worship places were made in them. In Livonian churches the rulers' vassals established chapels: in Riga Dome there were chapels for the Tyzenhaus, Pahlens, Rosens, Kreudeners (Šterns 1997: 56), but the Holy Cross Chapel was built on the south side of St. Jacob's Church (Jansons 2001: 116).

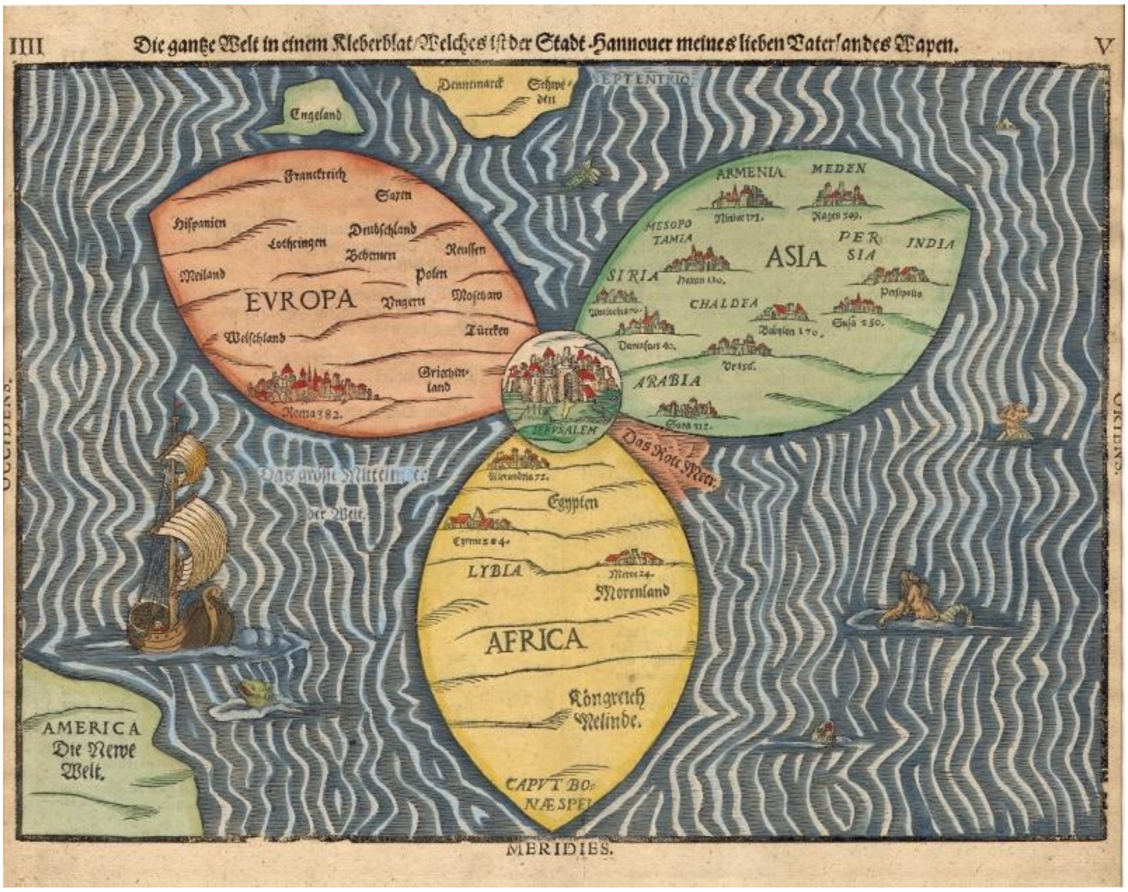


Figure 9. **Heinrich Bunting. Cloverleaf Map of the World with the Church of the Resurrection's complex of Jerusalem at the cult centre of the World. 1580s** (online 07.06.2018, source: https://centrici.hypotheses.org/files/2013/12/Bunting-Map-of-the-World-around-Jerusalem-site-Keilo-Jack.jpg).

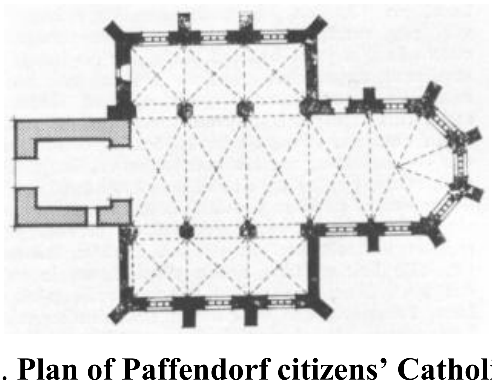
The main subject of the paper: the placement of secondary worship sites in planning of citizens' Catholic parish church and impact on building's architectural spatial structure. **Research problem:** diversity of the secondary worship places in citizens' Catholic parish churches has not been studied sufficiently. **Goal of the research:** analyse the common and different features of the planning of secondary worship sites in the citizens' Catholic parish churches in Hanseatic League cities during the 13^{th}–15^{th} century. **Research novelty:** evolution of solutions of Hanseatic League cities and Riga citizens' Catholic parish St. Peter's Church secondary worship places has been studied in the context of the European most important churches and the world's sacral centre's Jerusalem Resurrection Church. **The main methods applied:** this study is based on analysis of projects and cartographic materials of urban planning, as well as study of published literature and inspection of buildings in nature.

Development of citizens' Catholic parish churches building in Hanseatic League cities

In the centre of German City Paffendorf, the Church of Saint Pancras (German: *Sankt-Pankratius-Kirche*; ap 900) for the citizens' Catholic parishwas built, but in the 11th century it was rebuilt and extended: the three-nave church had three bays, and the width of the building exceed the length (Fig. 10). The belfry was built later (Zirnis 1984: 21). In Sindorf a similar planning citizens parish's St. Ulrich Church was built (Fig. 11).

First mentioned as "Sedendorp" in 1141, Sindorf had its own parishes at the latest since the end of the 13th century: in the so-called "Liber Valoris", which was built around 1274, Sindorf is mentioned as a parish. At this time, Sindorf was still part of the Cologne Archbishop's estate.

In Lübeck, citizens' Catholic parish St. Peter's Church (1170) from wood at the market St. Peter's Church of three-nave hall (German: *St. Petri zu Lübeck*; 1227–1250) (Fig. 12) was built with four bays (Latin: *trabs*, German: *Joch*, French: *travée*) and three apses, but the altar part was made around 1290. In citizens' Catholic parish three-nave hall (German: *deischiffige Backsteinhallenkirche*) of St. Jacob's Church (German: *St. Jakobi zu Lübeck*, *Jakobikirche*; 1276–1334) (Fig. 13) there were three apses and a new altar was made (1287) for the Vicary. In 1334, Bishop Heinrich II Bochholt from *Lübeck* consecrated the new altar. In *Lübeck* citizens parish's St. Mary's Basilica was reconstructed (German: *Marienkirche in Lübeck*; 1173–1180, reconstruction 1256–1350 or between 1250 and 1351) (Fig. 14). A passage and circuit of chapels was made round the altar part, a wide transept, antechamber, lobby were created. At the entrance around the choir little use chapels (German: *Einsatzkapellen*), a bit visible from the outside, were placed in a row – nine bigger side chapels (*Seitenkapellen*) and ten smaller tomb chapels (German: *Grabkapellen*). Around 1310, on the east side of the south tower St. Anna's Chapel, covered with the stellar vault, and the veranda were built to it. In1390, in the south-east corner a chapel for the city mayor (German: *Bürgermeisterkapelle*) was built, but before 1444 the eastern end was extended by a chapel, where prayers were held and singing for Mary done (German: *Sängerkapelle* or *Marientidenkapelle*).



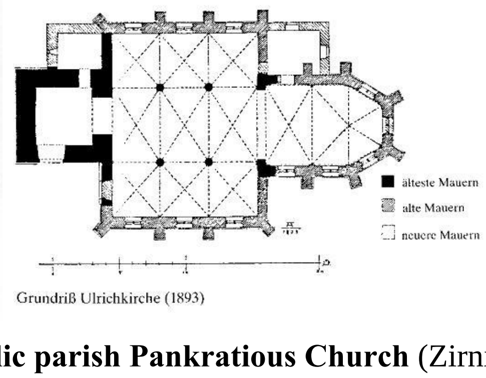
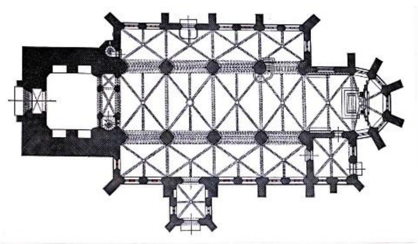
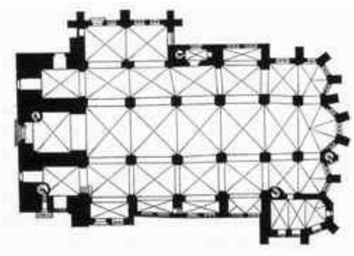


Figure 10. **Plan of Paffendorf citizens' Catholic parish Pankratious Church** (Zirnis 1984: 21)

Figure 11. **Plan of Sindorf citizens' Catholic parish St. Ulrich Church** (online 07.06.2018, source http://www.kirchenmusik-sindorf.de/kirchen/sanktulrich/index.html)





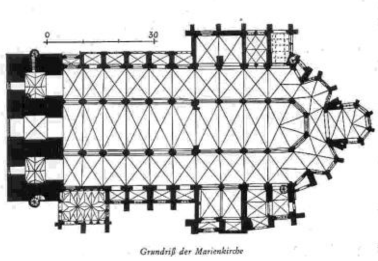


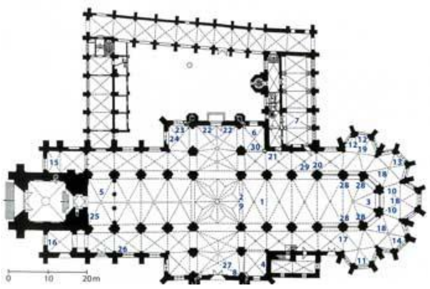
Figure 12. ***Lübeckcitizens'* Catholic parish St. Peter's Church** (online 15.10.2018, source: http://www.kirchbau.de/bildorig/b/buxtehude_petri_grundriss1200x701.jpg)

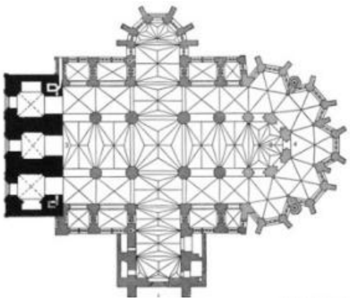
Figure 13. **Plan of Lübeckcitizens' Catholic parish St. Jacob's Church** (online 09.06.2017, source: http://kirchbau.de/bilder/lubeck_jakobi_gr250x182.jpg)

Figure 14. **Plan of citizens parish's St. Mary's Church in *Lübeck*** (online 09.06.2017, source: http://kirchbau.de/bilder/lubeck_marien_gr250x141.jpg) **Baubeginn in 1250**

The city of Schwerin (1160) became the centre of Bishopric. On September 9, 1171, on the highest spot of the Old City the foundation stone was laid for the Schwerin Cathedral (German: *Schweriner Dom St. Marien und St. Johannis*; 1171–1248) (Fig. 15), dedicated to the Virgin Mary and Saint John. The *Lübeck* Cathedral (German: *Lübecker Dom*; 1173–1230) was used as the prototype for the Schwerin Cathedral. The crown of chapels for secondary worship places was made for the basilica, which also was the citizens' parish church (German: *Pfarrkirche*), and construction was completed on June 15, 1248.

The City of Rostock had three centres: the middle one was made by the citizens' Catholic parish's three-nave St. Mary's Church (German: *Rostock St. Mary, St. Marien-Kirche zu Rostock*) on Ziegenmarkt (Fig. 16), mentioned for the first time in documents in 1232. St. Mary's was designated in 1265 as the main parish church. Applying for the sample St. Mary's Church in *Lübeck*, in 1290 the basilica was rebuilt and the choir ambulatory with chapels was made (Toman 2015: 64).





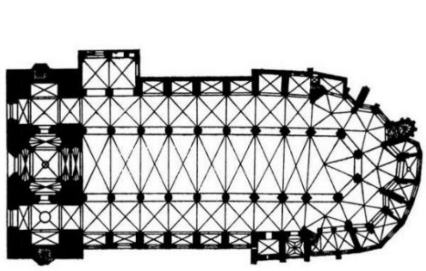
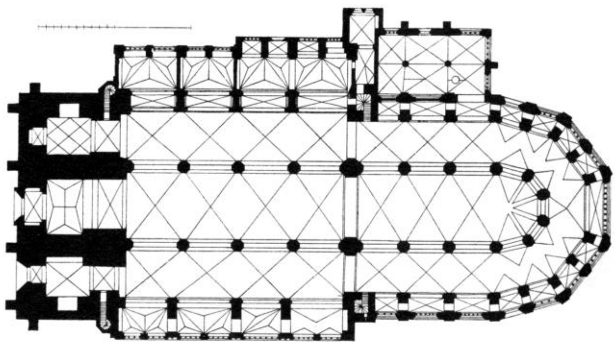


Figure 15. **Plan of the Schwerin Cathedral** (online 09.06.2017, source: https://upload.wikimwdia.org/wikipedia/de/8/89/Grundriss_dom.jpg) Baubeginnvor 1270.

Figure 16. **Plan of Rostock St. Mary's Church** (online 19.06.2017, source: http://www.astronomischeuhr.de/en/files/geschichte/data/images/01.jpg) Baubeginn 1260.

Figure 17. **Plan of Stralsund citizens' CatholicparishSt. Nikolay's Church** (online 07.06.2018, source: http://www.muenster-doberan.de/typo3temp/pics/7d2c8800fb.jpg).

In the city of Stralsund, where already in 1240 there was the citizens' Catholic parish three-nave St. Nicholas' Church, construction of the altar part of St. Nicholas' Church (German: *Stralsund Nikolaikirche*; 1270–1360) (Fig. 17) was started, applying as the prototype St. Mary's Church in Lübeck, whose construction was completed in the 14th century, but construction of the western part was started in 1300. It's likely that the builder of the building was Heinrich von Barth who was mentioned in 1353. In the southern part of the choir chapels were built by 1447.



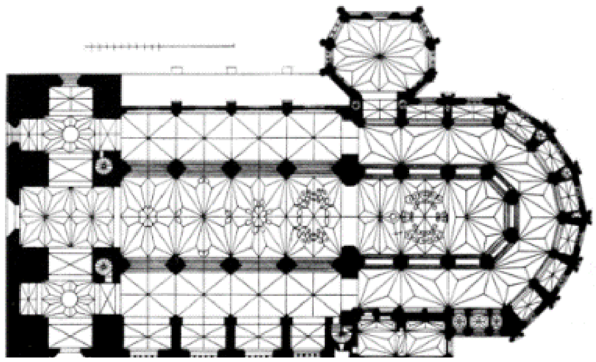


Figure 18. **Georg Dehio, Gustav von Bezold. Plan of the Cathedral Basilica of St. James the Apostle in Stettin** (German: *Jakobskathedrale*or *Jakobikirche*, Polish: *Katedra Świętego Jakuba, Bazylika archikatedralna św. Jakuba*) **Cathedral Basilica of St James the Apostle** (online 19.06.2017, source: https://upload.wikimedia.org/wikipedia/commons/6/67/Dehio_449_ Stettin_Jakob.png)

Figure 19. **Plan of the citizens' Catholic parishSt. Mary's Church in Stettin** (online 19.06.2017, source: https://upload.wikimedia.org/wikipedia/commons/8/81/Dehio_449_Stargard_Maria.png)

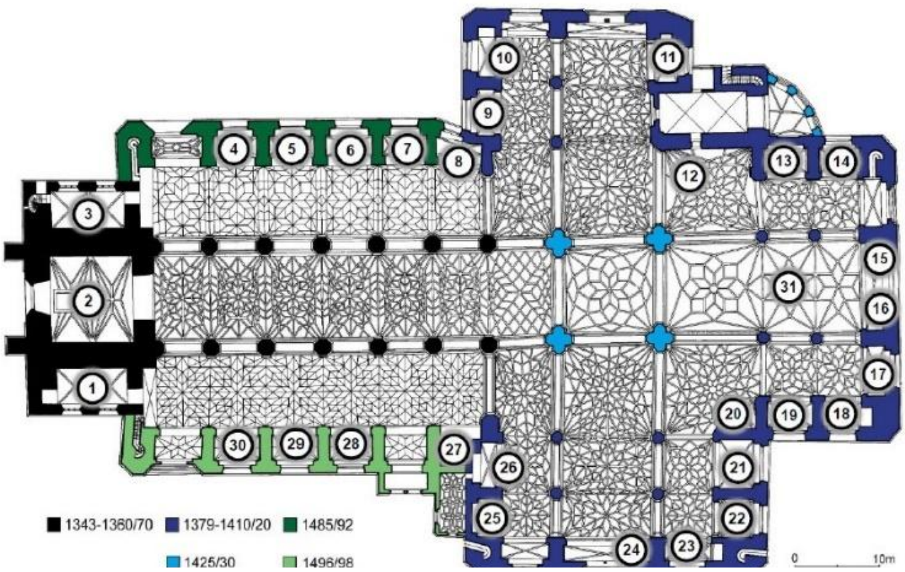


Figure 20. **Plan of Danzig St. Mary's Basilica (1343–1502) with chapels**

(1. *Allerheiligenkapelle*, 2. *Olaikapelle* (*Turmhalle*), 3. *Reinholdkapelle*, 4. *Maria-Magdalenen-Kapelle*, 5. *Dreifaltigkeitskapelle*, 6. *Annenkapelle*, 7. *Salvatorkapelle*, 8. *Marienkapelle hinter der Kanzel*, 9. *Georgenkapelle*, 10. *Dorotheenkapelle* (*heuteKapelle der Muttergottes im Spitzen Tor*), 11. *Heilig-Kreuz-Kapelle*, 12. *Kapelle unter dem Chor*, 13. *Kapelle Johannis Enthauptung*, 14. *Cosmas und Damian-Kapelle*, 15. *Kapelle des Heiligen Grabes*, 16. *Bartholomäuskapelle*, 17. *Hedwigskapelle*, 18. *Jakobskapelle*, 19. *Elftausend-Jungfrauen-Kapelle*, 20. *Balthasarkapelle*, 21. *Antoniuskapelle*, 22. *Michaelskapelle*, 23. *Erasmuskapelle*, 24. *Jerusalemkapelle*, 25. *Barbara-*

kapelle, 26. *Martinikapelle*, 27. *Marienkapelle*, 28. *Elisabethkapelle*, 29. *Katharinenkapelle*, 30. *Georgenkapelle*, 31. *Hauptaltar*) (online 13.06.2017, source: http://kulturportal-west-ost.eu/wp-content/uploads/Sankt-Marien.jpg)

In the city of Stettin (Polish: *Szczecin*) for the citizens' Catholic parish the Cathedral Basilica of St. James the Apostle (Polish: *Bazylikaarchikatedralnaśw. Jakuba w Szczecinie*, German: *Jakobskathedrale or also Jakobikirche Stettin*) was built, modelled after St. Mary's Church in *Lübeck* (Fig. 18). It was the largest church in Pomerania and for many years after the reformation was part of the Pomeranian Evangelical Church. The church was established in 1187, but the Romanesque-style building was completed in the 14th century. In 1292, in Stettin voting was held on granting the *Lübeck* Rights City Charter and it was decided to build from bricks the monumental three-nave hall Church of the Blessed Virgin Mary, Queen of the World in Stargard (Polish: *kościółkolegiataNajświętszejMariiPannyKrólowejŚwiata w Stargardzie*; 1292–1324) in the fortified Old City (Polish: *StargradSzczeciński*) at the market instead of the city parish church without a tower, but with a stepped corona part (Fig. 19) (Toman 2015: 72). St. Mary's Church was rebuilt (1388–1500) as a basilica under architect Henryk, or HinrichBrunsberg's (around 1350–between1428 and 1435) management, creating a new altar part with a crown of chapels.

In Danzig, not far from the market the construction of the biggest brick building Medieval – the Basilica of the Assumption of the Blessed Virgin Mary (Polish: *Bazylika Mariacka*, German: *St. Marienkirche*, Polish: *Bazylika Mariacka Wniebowzięcia Najświętszej Maryi Panny w Gdańsku*) was started in 1343. In whose last stage included building of the 100 m long nave was included (Fig. 20).

Spatial development of St. Peter's Church building volume of Riga citizens' Catholic parish during 13th–15th century

One of the main features of the Old Riga is the secrecy of its outer space. Especially characteristic of the medieval town, turned on by the wall, was situation, when practically any street and square were isolated from the outskirts of the city, with which it was connected only by gates. Another feature of the medieval city centre is the direction from the city entrance to its central square – the Town Hall Square. In the Old Town of Riga this spatial development can be seen well. The extensive space was formed in the medieval city's original nucleus around St. Peter's Church (Holcmanis 1992: 132).

In Riga, householders built from wood the citizens' Catholic parish St. Peter's Church, which was mentioned for the first time in 1209 (Holcmanis 1992: 96–99), but in 1297 the three-nave hall church from bricks with equal width transepts and a little higher middle-nave was already built (Fig. 21) (Zirnis 1984: 13). Possibly, initially a freestanding tower was built to the church (Zirnis 1984: 21).

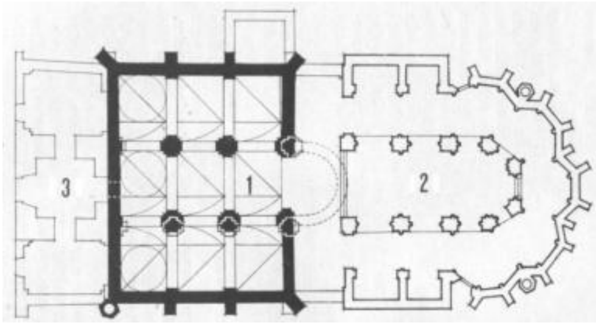


Figure 21. **Development reconstruction plan of Riga St. Peter's Church:** 1 – the first 13th century building, 2 – the altar part, 3 – the tower part (Zirnis 1984: 16)

Reconstruction was carried out to Riga St. Peter's Church according to the sample of Rostock St. Mary's Church (Fig. 16) by builder Johann Rumeschottel invited from Rostock and in 1408–1409 a new chancel was made, around which a circular passage and circuit of five chapels were made (Fig. 21). The oldest building was surrounded by basilicas – within the dimensions of the current St. Peter's Church. The stone building of St. Peter's Church was completely rebuilt during 14th–15th century. In comparison with the 13th century heavy cross-type pillars, which were preserved in reconstruction, in the new altar part they are made slender from moulded shaped bricks. Estonian art historian, Professor Dr. art. Voldemar Vaga (1899–1999) considered that construction was already started during the second half of the 14th century. The chancel is covered by cross and stellar vaults, in whose construction during the second half of the 15th century, when the big building was built up to the tower, also Latvian masters took part. The tower collapsed in 1666. Jacob Josten, the Dutch-born master builder from Danzig, came to Riga, and under his leadership began the restoration of Peter's Church: in 1671, worked out the project for the tower and facade.After the fire of 1677 the management of construction was undertaken by the master builder of Riga Rupert Bindenschu (1645–1698), born in Alsace. The new tower was unveiled in 1690 (Ancāne 2008: 47). Now Riga St. Peter's Church is the most beautiful urban dominance in the capital of Latvia.

Conclusions

- The Church of the Resurrection is visited by pilgrims and members of different denominations join together in prayers in the world's biggest sacral centre, therefore very many secondary places of worship are included in the complex, which makes a complex planning and architectonic construction to the building. In citizens' Catholic parish churches were arranged secondary worship places with various functional meanings.
- In cathedrals, abbey and citizens' parish churches the secondary worship places were located around the presbyterium, in the transept or at the side of the aisles by the external wall of the building. In Hanseatic League cities, citizens' Catholic parish churches mostly were built as

three-nave basilicas, or also as the hall-type buildings, whose width in the plan exceeded the length. It was not common to make the transept in such buildings. Therefore, the secondary worship places as apsidal chapels were placed in apse at the circular passage around the presbyteriumand also at the side of aisles.

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KRASLAVA IN THE PAINTINGS OF THE ARTIST VALENTINS ZLIDNIS

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Abstract

Kraslava in the paintings of the artist Valentins Zlidnis

Key words: *Valentins Zlidnis, paintings, the landscapes of Kraslava*

The aim of the article is deeply investigate the creation of Kraslava's artist, painter Valentins Zlidnis (1939–2010), to get familiar with his view on the landscapes of Kraslava and promote the identification of the artist's creative action as a material and non-material cultural value for the society.

Valentins Zlidnis celebrated the 80th anniversary on February 22, 2019. The artist spent most of his life after the graduation of the Latvian National Institute of Physical Culture in Kraslava, where he was actively working as a naihen painter, until he learned painting skills for years by his own. Over time, Valentins Zlidnis fell in love with the quiet streets and architecture of Kraslava and depicted it in his artworks.

The biography and creative activities of the artist of Kraslava – the naivist Valentins Zlidnis – were examined in depth in the local and national cultural area. His paintings were analyzed by the theme, technique, composition, visual means of expression, artist's handwriting. In the frames or this research in a chronological context were compared the landscapes of the town of Kraslava painted during the artist's life with the same places in modern Kraslava, finding them and capturing them in photographs. Conclusions were made on the development of the personality and individual art language of the artist Valentins Zlidinis, and on his contribution to the process of recording and preserving the historical and cultural facts of Kraslava, while watching and positioning it from the perspective of the artist, i.e. documenting it in artistic forms.

Kopsavilkums

Krāslava mākslinieka Valentīna Zlidņa gleznās

Atslēgvārdi**:** *Valentīns Zlidnis, gleznas, Krāslavas ainavas*

Pētījuma mērķis ir padziļināti izpētīt Krāslavas mākslinieka Valentīna Zlidņa (1939–2010) daiļradi, iepazīties ar viņa skatījumu uz Krāslavas pilsētas ainavu un veicināt mākslinieka radošās darbības apzināšanu kā sabiedrības materiālu un nemateriālu kultūras vērtību.

Valentīnam Zlidnim 2019. gada 22. februārī apritēja 80 gadu jubileja. Lielāko dzīves daļu pēc Latvijas Valsts fiziskās kultūras institūta pabeigšanas mākslinieks pavadīja Krāslavā, kur aktīvi darbojās kā gleznotājs– naivists, līdz tam ilgus gadus pašmācības ceļā apgūstot gleznošanas prasmes. Laika gaitā Valentīns Zlidnis iemīlēja klusās Krāslavas ielas un arhitektūru, un attēloja to savos mākslas darbos.

Krāslavas mākslinieka – naivista Valentīna Zlidņa biogrāfija un radošā darbība tika padziļināti apskatīta vietējās un nacionālās kultūras telpas kontekstā. Viņa gleznās tika analizēts motīvs, tehnika, kompozīcija, vizuālie izteiksmes līdzekļi, mākslinieka rokraksts. Šajā pētījumā hronoloģiskā kontekstā tika salīdzinātas Krāslavas pilsētas ainavas, kas gleznotas mākslinieka dzīves laikā, ar tām pašām vietām mūsdienu Krāslavas pilsētā, tās atrodot un dokumentējot fotogrāfijās. Tika veikti secinājumi gan par mākslinieka Valentīna Zlidņa personības un individuālās mākslas valodas attīstību, gan par viņa ieguldījumu Krāslavas vēstures un kultūras faktu ierakstīšanas un saglabāšanas procesā, to vērojot un pozicionējot no mākslinieka skatu punkta, t.i., dokumentējot to mākslinieciskās formās.

Introduction

The aim of the article is to deeply explore the creation of the artist of Kraslava Valentins Zlidnis, to get familiar with his views on the landscapes of the town of Kraslava, and promote the identification of the artist's creative action as a material and non-material value in a cultural context.

The objectives: explore the biography and creation of Valentins Zlidnis, find the paintings of Valentins Zlidnis with the landscapes of Kraslava, find these places in the town and make photographs of them, perform a comparison and analysis of the landscapes in the town and landscapes depicted in the artist's paintings in a cultural and historical context.

Methods of the research work: analysing and systematization the obtained data about Valentins Zlidnis, viewing and analyzing resources available on the Internet. It is planned to use the Valentins Zlidnis' painting book "Born in Latgale", created by the Kraslava History and Art Museum initiative in 2015.

Biography of Valentins Zlidnis

Valentins Zlidnis was born on 22 February 1939 in the Meirans municipality of Rezekne. District, in a family of in their municipality well-known musicians (Latgales Laiks 2009).

In school years, Valentin was caught off by sports, especially skiing. In 1985, Valentins Zlidnis completed the secondary school of Berzgale and joined the Latvian State Institute of Physical Culture. After the graduating from the institute in 1962, Valentins Zlidnis' life and work were all about Kraslava. From 1962 to 1987, he worked at the Kraslava Children's and Youth School of Sports as a skiing coach (Krāslavas Vēstis 2019). Later he has worked at the Kraslava Museum of History and Art and the House of Kraslava Culture as an artist – designer.

During his studies, running with friends for lunch at the neighboring Academy of Arts student canteen, Valentin accidentally stumbled into the top floors of the Academy of Arts, where students' works had been exhibited. These works inspired Valentins, and since then he learned quietly, without anyone knowing, to grate the canvas and clumsily pulled the first smears of paint on the canvas.

During the years of study, a number of artworks were created, where the main theme is Latgale. In the years of studying, Valentins also began painting in oil technique.

Valentins Zlidnis' painting collections are located at the Daugavpils Municipality Research Museum, the Latgale Museum of Culture in Rezekne, as well as in private collections in Latvia, Canada, Romania, Germany, Australia, Poland, Russia and Belarus (Krāslavas Vēstis 2019).

The History and Art Museum of Kraslava stores more than 30 artist paintings, around 200 sketches and drawings, colors, brushes, photographs from Valentins Zlidnis' personal archive, documents, as well as diplomas and honorary records of professional achievements.

Artist Valentins Zlidnis died on August 12, 2010 at the age of 71. Later, November 14 of 2015, was a presentation of the artist's paintings book "Born in Latgale" which was held at the History and Art Museum of Kraslava, which came with the financing of the Kraslava municipality council nd the support of the Development Agency of Latgale.

From the idea of creating a catalog to its implementation, the museum's specialists invested a great deal of work – the museum's director Valdemars Gekiss, the museum's main curator Alla

Lomanovska, as well as State Inspection for the Protection of Cultural Monuments Latgale Regional Division State Inspector Dzintra Bukevica and designer and mascultor Raimonds Vindulis. This catalog can be viewed at the History and Art Museum of Kraslava.

The artist has had four workshops during the life. One of them was on Student Street, and that is what the artist has painted several times. The last workshop was located at the Museum of History and Art of Kraslava. This year, the museum's staff, incooperation with the municipality of Kraslava and the cofinancing of European Regional Development Fundproject NR.5.5.1.0/17/I/007 "The Values of Europe Tomorrow", created and installed a memorial room dedicated to the artist in which he had once lived and worked.

This own-initiative exhibition of the History and Art Museum of Kraslava, "The Workshop of the painter Valentins Zlidnis," (Pict. 1) was unveiled on July18, 2019, in the frames of the Kraslava City Festival. The exhibition is arranged, largely by preserving the artist's own-made workshop interior, showing the spiritual nature of the artist and his creative world. The artist, with his painting aesthetics and message, has contributed to the promotion of the special features of the small Latgale city Kraslava and its environment.

The exhibition has involved the entire collective of the Museum of History and Art of Kraslava. The concept of interior design was developed by Marta Folkmane, a student of the Latvian Academy of Arts, but the work was carried out by Mairita and Ivo Folkmanis (*Atklāta gleznotāja Valentīna Zlidņa piemiņas istaba.* http://www.kraslavasvestis.lv/zinas/article/3/atklata-gleznotaja-valentina-zlidna-pieminas-istaba.html).

Exhibitions in which Valentins Zlidnis has participated

In 1961, Valentins' first watercolor exhibition was held at the National Institute of Physical C ulture (Latgales laiks 2010).

In 1962, Valentins Zlidnis participated in the 1st watercolor exhibition of Riga Heights and Secondary Educational Institutions, where he won a first place (Latgales Laiks 2010).

In 1966, Valentins Zlidnis first participated in the Republican exhibition of self-acting artists, where the best works were selected for exhibition in Moscow (Russia). During that time, the artist's few works were exposed at educational worker watercolor exhibitions in London (England) and Rostock (Germany) (Latgales Laiks 2010).

In 1989, the artist participated in the exhibition "The art of Latgale in Time" in Riga, in which he was the only artist of self-performance, but nevertheless, his creation was given a decent place in the exhibition room "Latvia" next to the familiar masters' canvas (Ezerzeme 1999).

In 1991, Valentins Zlidnis' works travelled to Romania.Valentins Zlidnis participated in four exhibitions in Moscow (Russia) of the self-working painters and won the title of Grade 2 in one of them. Valentins Zlidnis has held a personal exhibitions in Kraslava, Rezekne, Ludza, Daugavpils and Dagda (Latgales Laiks 2015).

Creative action

Valentins was a complicated, conflicted personality with a vividly pronounced reciprocity. In the peaceful Soviet community of Kraslava, in the distant 60th century,Valentins Zlidnis entered as a freedomist, a truth seeker and a fighter. He was a freedominist even when he couldn't think of it. The jumping ski coach often engaged in a sharp change of words with the political parties and power men, for whom he has been constantly invited and competent organ offices. The arguments were all the different: either Valentins, as a Soviet educator, admitted to dye his hair in an unthinkable tone, or joked about a colleague (Krāslavas Vēstures un mākslas muzejs 2015: 5).

Valentins Zlidnis did not learn at any arts school and mastered the arts in a self-taught way. "After a long period of self-training, he had learned the skills of painting, he had been pleasantly talented to make his own way into art. He had grown up to the ability to deliberately transform nature themes to emotionally justified styling, discarding everything redundant, irrelevant. Especially in the many paintings of Kraslava. He really loved his town, "*Kroslaveņa*", as he lovely called it..." (Krāslavas Vēstures un mākslas muzejs 2015: 8), professor of the Latvian Academy of Arts, artist, friend Osvalds Zvejsalnieks said about Valentins Zlidnis.

Valentins spent hours studying the performance of the world's greatest painters, studying the structure of their compositional and colored tones. Valentins Zlidnis was always fascinated by the creation of Vincent van Gogh (1853–1890) (*Vincent van Gogh Biography*. https://www.biography.com/artist/vincent-van-gogh), both with his strange perceptions of life and artworks. In principle, virtual parallels in the lives of these two people could be drawn. They were both unintelligible specimens, ambitious and unrepeatable. The specificity, mastery, virtuosity and sensitivity of Vincent van Gogh made Valentins Zlidnis look again and again for the deeper meaning of art in his works.

In Latvian painting, Valentins was fascinated by the work of Romis Bems (1927–1993) (*Dižļaudis – Romis Bēms (Talsi).* http://dizlaudis.mozello.lv/vardnica/b/bems-romis/) and Boriss Berzins (1930–2002) (*Boriss Bērziņš (1930–2002). Sudrabs/zelts.* http://www.lnmm.lv/lv/lnmm/apmekle/izstades/1323-boriss-berzins-19302002-sudrabs-zelts). He could study and study them. It allowed to Valentins to indulge himself freely in the creative quest, to influence from others, but always to remain true. "There are really true Valentins' artworks, as he was himself," told State Inspection for the Protection of Cultural Monuments Latgale Regional Division State Inspector Dzintra Bukevica (Krāslavas Vēstures un mākslas muzejs 2015: 8).

Valentins Zlidnis was an annual member of the painting plen-air "Kraslava's Palette" (One of them and the last one in which Valentins has participated was in 2009.)

(Pict. 2) and the participant in the exhibition of works of traditional artists of Kraslava, which is known as a "The Exhibition of Autumn" (Latgales laiks 2010).

Artist's handwriting

Original is the handwriting and colorite of the works of the artist Valentins Zlidnis. Everything here is simple and true. Valentins' works are characterised by a consistently anchored composition, with a mind-set, simple masses of air and a careful juxtaposition of warm and cold tones. This stability gives to his works a calm and special mood. The tones in Valentins Zlidnis' paintings are different – often muted, sometimes shouting, but always vibrating. It was often the case that Valentins' color box was missing some colors, and either it was not for anything to buy them, or it was not possible to buy it at all in Kraslava. On the other hand, the works of art were diluting any color and mixing it with white, as Valentins did, creating dozens of fine shades.

Valentins' watercolors had no competitors. They differed not only with the multiplicity of themes and a range of colors, but also with execution. Valentins' lightlypainted watercolors, mostly of young age, show quiet nature and portraits in bright and colorful tones. Everything is intellectually nuanced: exact drawing, lightweight tones, unusual air. In later years, he paid a little attention to watercolors because of painting most of his work in oil technique.

"Valentins seems to be a savory, a nerve, a personality, a man with a gem's soul. The spirit of the art verifies both within him and remains in his drawn lines and colors." The publicist Dainis Ivans describes the artist (Krāslavas Vēstures un mākslas muzejs 2015: 4).

Valentins' works are monolithic and deep. The color artist has been exploited by the most virtuoso techniques, departing even so far that it was forced directly from the tube of color by the powerful smears, creating a special texture and mood in the artwork.

Comparison of artsit's painted landscapes of Kraslava with their real appearance today

Kraslava is considered to be one of the most ancient areas in Latvia mentioned in the earlier sources (*Krāslava.* https://zudusilatvija.lv/objects/object/15899/). The town is located on both shores of Daugava. The life of artist Valentins Zlidnis for 48 years was very closely connected to this town. Over time, the artist fell in love with the quiet streets and architecture of Kraslava, and depicted the favourite scenes in his paintings. The beauty of Kraslava was admired by the artist even until the his death.

Using gray and blue, the artist has made white shades darker and cooler, this way displaying shadows (Pict. 3). In addition to the bright colors and a large amount of white colors, there was also a dark green and black color that, when mixed, adjacent trees were painted. Yellow was also used, which, like other colors used, was chilled with white. Snow-covered bushes are painted in the foreground of the painting. When painting a palace building, the artist represented only its upperfloors, since the lower is not visible due to snowdrifts. In the photograph (Pict. 4) which has taken, the site look different. Since the photograph was taken over the summer and there is no snow, the lower floor of the palace building is also visible. The Castle of Counts Platers has changed visually. The palace building was restored, so it differs from that painted by the artist. The trees in the painting have been felled, yet one tree is still there and has grown larger. There are currently no more bushes in the place, as well as more windows in the central part of the palace building today.

The artist, painting his work (Pict. 5), has used green, white and light brown. The sun shines on one wall of the grotto, so it is painted with a light color in a warm tone, but the artist uses darker, more contrasting colors for painting shadows. Painting the wall of the grotto, the artist has used color hash, cooling colours with white tone, also added blue. There is no visible sky in the artwork. The palace building looks higher in the painting than it is in real life. It also lacks some windows, nor does it see the entire roof (Pict. 6). Today, the place looks a little different. A fence and a lion sculpture – a palace guard – are set up on a stone post. On the right side of the grotto is a felled tree. Since the building of the Palace of Count Platers was restored, its colour has changed from white to yellowish. The rose bushes are planted next to the grotto. The grotto, like the palace building, was restored. Its right corner is fixed and the stone pattern is well visible on the walls.

The path depicted in the painting (Pict. 7) leads to the Palace of Counts Platers. When painting this work of art, the artist used the cool colors – blue, dark blue, white, and black – but he did not use the bright and warm colors at all. To highlight the road leading up to the mountain, the artist has used a lighter tone of color. According to the painted painting, it is a night (also indicated by the blue shades of color and the moon painted). Painting houses, the artist has used straight lines and a simple mix of colors. The artwork shows a puddle with a reflection of the moon in it, so the artwork looks realistic. Tree branches have no defined and expressed shapes, since they are farther away and when painting them, the artist has mixed colors. The bridge goes over the river called Janupite. Several things have changed these days. The bridge looks different (Pict. 8.), it was restored, but at the moment the bridge is closed and the movement of motor vehicles is prohibited at this stage of the road (*Autokustība pār tiltu Raiņa ielā ir slēgta.* http://www.kraslavasvestis.lv/zinas/article/3/autotransporta-kustiba-par-tiltu-raina-iela-ir-slegta.html). The railings of the bridge have been replaced, trees and shrubs have been felled near the bridge. Road signs 530 and 531 “pedestrian passage” are installed next to the bridge, and other signs are installed a little further. The electricity column has been removed. It may have interfered with the bridge’s repairs. Over time, bushes have grown next to the house on the left side of the bridge. On the right side of the artwork, there are wooden ladders that are not present today. After comparing the artwork to a picture, it can be judged that at the time the artist has painted the site, the house didn’t have a television, because the aerials of television are seen in today's photograph. A second chimney has also emerged for the house.

In the artwork (Pict. 9) there are used green, blue, brown, white and yellow colours. The sky is lightly blue, as well as a bright moon has been painted. When painting trees, the artist uses black, brown and green. A black-colored artist paints tree branches, but with brown marks the boundaries of the trees. Clearly visible lines have been used in this artwork. According to the artwork, it can be judged that at the time the artwork has been painted there was no asphalt because the road has been painted using brown and yellow. With these colors, the artist has sought to show that there has been a dirt road at the time.

Painting Student Street in 1985 (Pict. 10), the artist has used bright colors such as yellow, orange, red and blue. The work is contrasting. Viewers are focused on the sky in which a big moon can be seen. When painting it, the artist used yellow. On the left side of the painting, you can see the 206th sign "Give the Road". These days, there are no signs. The painting shows a cyclist whom the artist has used similar colors, so the cyclist isn't very different from the road. The wall of the building below is yellow because it is illuminated by the moon. On electricity lines, Valentins Zlidnis has painted little bird silhouettes.

In artwork of 1991 (Pict. 11), you can see that the artist has used straight lines. To paint moon beams, the artist also uses lines. According to the amount of white paint and the fact that the colors are not intense and saturated, it can be estimated that the artist has painted the place in winter. Aerials rise above the rooftops of houses and it is the only one of these four works in which the artist paints them. The first house has no windows painted, or they were walled at the time.

In the artwork (Pict. 12), the artist no longer uses such a bright colors. Valentins Zlidnis has painted the workshop building, using a bright colour. He added a darker color to create a shadow. By painting the sky, the artist has mixed colors. They show several colors, the sky is lighter at the top of the painting, but darker down. A small tree with yellow leaves is seen between the buildings. These days, this tree has grown much larger. Painting this street the artist hasn't painted electricity wires.

Since the artist Valentins Zlidnis has lived near Studentu Street, the artist has painted this street several times. Now there are a lot of changes in this street. The tree, which was still small in 1996, has now grown larger than the workshop. Over time, a stone wall has emerged outside the first house, and there is no electricity column outside the house (Pict. 13). The buildings are seen to have been repaired because their exterior looks have changed.

Conclusions

During his life, Valentins Zlidnis loved and admired many places in Kraslava. Most of all, the artist fell in love with Student Street, which housed one of four of his workshops. This street has been painted several times and in different periods. Most of all he prepared painting using the cool and cold colours more than the warm ones.

Valentins Zlidnis was not a casual personality in the painting of Latvia. Everything was joined in him: vitality, modernity, avant-gardism, provincial rights. He reflected the uncommonality of the daily life on everything, most often on his native Kraslava, river Daugava and people.

The stories of his paintings and the strange colorite tell of himself: these are the works of the master. The artist always worked in his time and only for himself, and as a result for his own people and culture.

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Pictures

Pict. 1. **Photo from the opening the exhibition of the History and Art Museum of Kraslava, "The Workshop of the painter Valentins Zlidnis"** (*Plenēra noslēguma izstāde*. https://kraslava.lv/zinas/pilns-raksts/plenera-nosleguma-izstade-1)

Pict. 2. **Valentins Zlidnis** (*Plenēra noslēguma izstāde.* https://kraslava.lv/zinas/pilns-raksts/plenera-nosleguma-izstade-1)

Pict. 3. **Valentins Zlidnis. Palace of Kraslava. 1990** (Collection of the History and Art museum of Kraslava)

Pict. 4. **Palace of Kraslava. 2019** (photo J. Markevica)

Pict. 5. **Valentins Zlidnis. The grotto near Palace of Kraslava. 1991** (Collection of the History and Art museum of Kraslava)

Pict. 6. **The grotto near Palace of Kraslava. 2019** (photo J. Markevica)

Pict. 7. **Valentins Zlidnis. The tornmenth path. 1991** (Collection of the History and Art museum of Kraslava)

Pict. 8. **The tornmenth path. 2019** (photo J. Markevica)

Pict. 9.**Valentins Zlidnis. Student Street. 1964** (Collection of the History and Art museum of Kraslava)

Pict. 10. **Valentins Zlidnis. Student Street. 1985** (Collection of the History and Art museum of Kraslava)

Pict. 11. **Valentins Zlidnis. Student Street. 1991** (Collection of the History and Art museum of Kraslava)

Pict. 12. **Valentins Zlidnis. Student Street. 1996** (Collection of the History and Art museum of Kraslava)

Pict. 13. **Student Street. 2019** (photo J. Markevica)