

By Victor Mikhailov

The holding of an exhibition is always a matter of anxiety for its organisers and author, with the former wondering how many visitors will attend and the artist worrying how they'll be received by the public. Both aspects are important.

In fact, this was Leonid Dudarenko's second exhibition at the National Art Museum in just over a year. Last May, it hosted his personal exhibition while this year's event is dedicated to his 80th birthday. Both events were attended by crowds of visitors taking a lively interest in his works, where the spirit of the whole age was reflected realistically, brightly and expressively. It may sound pompous, but I can find no other suitable words to assess his portrayal of life some 50, 60 and more years ago.

He is a truly Belarusian painter, having received knowledge and professional training at Minsk's Art College and at the Belarusian Theatre and Art Institute (now, the Belarusian Academy of Arts). He studied under famous masters of Belarusian painting, who helped him make a name

Remaining young at heart and creative

Exhibition dedicated to 80th anniversary of birth of painter Leonid Dudarenko radiates his reassuring energy

for himself as an artist, boasting his own original style.

Undoubtedly, Leonid Dudarenko is a deeply patriotic painter, having inherited all that is best from his teachers and colleagues during his studies and years of independent work. He also managed to apply a creative approach to the traditional methods of the national painting school,

boldly experimenting in pictorial art — primarily, using the widest opportunities of the colour palette.

He reached professional maturity during Soviet times, travelling the whole Soviet Union, visiting Sakhalin Island, Vladivostok, Siberia, the Far North, Georgia and Turkmenistan. All are vividly depicted in his works. He loved nature and his adoration resulted in plenty of landscapes — on canvases and cardboard. Mr.

Dudarenko's landscapes are poetic and emotional, showing his passion for Earth's beauty. He created his pictures under the influence of his immediate impressions, which helped him capture the tinniest nuances: the mighty depth of a blue sky or a remote forest, endless rye fields or the dappled river's surface. He had his own picturesque 'language', enabling him to preserve his creative individuality. Being 'young at heart' enables Mr.

Dudarenko to remain as he is, with no need to adjust to fashionable trends in art.

Of course, like any artist with such great life experience, Mr. Dudarenko couldn't avoid the heroes of his time in his masterpieces. He drew the expressive features of ordinary people while his portraits of our contemporaries are primarily interesting in being realistic. The exhibition's images are united by optimism, honesty and human

warmth. Looking at his artworks, you clearly feel his talent to penetrate deep into one's soul, while being able to express character and mood. These pictures may be a half century old but they remain enchanting.

Mr. Dudarenko still works a great deal, usually at his studio, which possesses its own character. He isn't one to sit still for long in one place and now draws inspiration from his native Belarusian landscapes. He often takes part in travelling plain air workshops and is still interested by people. He finds communication with them a 'breeding medium', which helps him ground himself better in the present, feeling its pulse.

The event at the National Art Museum combines pieces created over various years, which clearly show the painter's rich creative path. On show are pictures from Mr. Dudarenko's personal collection, as well as those belonging to the Belarusian Union of Artists, the Modern Fine Arts Museum and the National Art Museum. Some are well known; others are recently painted. Importantly, Mr. Dudarenko's creative treasury continues to grow and we have no doubt that new pictures will appear, forming a further artistic collection for future presentation.



Young contemporaries find much of interest at Leonid Dudarenko's exhibition

On high musical note

By Eduard Pimenov

Belarusians win first and third awards at the contest of vocalists named after Muslim Magomaev

The Belarusians have won first and third awards at the International Muslim Magomaev Vocalists' Contest, held for the first time in Moscow to honour the famous singer's memory. Belarusian baritone

Ilya Silchukov won the major award, sharing it with Azerbaijan's Dzhavid Samedov (as the jury failed to choose a single leader in two days of the contest). Third place award went to Belarusian Oksana Volkova who also shared her win with Russia's Dmitry Trifonov. As awards, the winners received money prizes and a possibility to perform at concerts organised at the best Russian venues

and at Muslim Magomaev's homeland of Azerbaijan.

The contest gathered 14 musicians from five countries — Belarus, Russia, Azerbaijan, Georgia and Moldova. All have passed through a strict selection process and, in line with the contest rules, they sang an aria from the operas (which had been performed by Muslim Magomaev) and a pop song from his repertoire.

Show not for everyone

Minsk's Ÿ Gallery launches Gender Route-4 project, starting with Still Life. Object. Space private viewing

The gallery recently showcased works by four Belarusian artists: Svetlana Katkova, Zoya Litvinova, Zoya Lutsevich and Antonina Slobodchikova. The exhibition's curators and organisers, Irina Solomatina and Irina Karandysheva, decided to

arrange the works themselves, allowing the heroes of the day to arrive as ordinary guests.

Only a few works were on show, as the hall is small. Svetlana Katkova and Zoya Lutsevich demonstrated their traditional canvas painting while Antonina Slobodchikova showcased her unusual wardrobes. She was eager to answer questions from anyone failing to understand her idea.

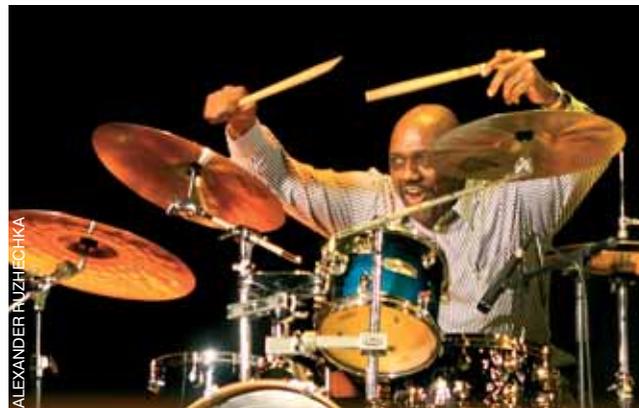
Dzivasil band performed alternative music and Yuri Kivalov-Stankevich's documentary was screened: *Litvinova. Thought. Image. Intonation.*

The artists were brief in their words, primarily thanking the audience for coming to see their works and confessing their love for them. The audience responded with applause.

Jazz musician Hank English brings his magic to Minsk

By Yelena Kasyan

His tour covers every part of our planet, each concert opening a new page in the history of jazz



Jazzman Hank English is true one-man orchestra

The maestro has recently created his jazz trance atmosphere, with genius improvisations, in Minsk, making our hearts beat faster as we listened to his enchanting voice.

Hank English — a soloist with the Count Basie Orchestra — not only sings but also plays the Hammond organ, piano and drums, delighting audiences. Born to a fam-

ily of musicians, he began to play and sing as a child, performed in Washington jazz clubs from the age of 16. His inimitable style immediately attracted the attention of the public and his voice was

compared with that of legend Ray Charles. His organ playing is like that of swing star Jimmy Smith. Hank's performances with great orchestras have enriched his jazz palette with a special feeling of harmony and rhythm. However, like any ambitious musician, he desires more than to imitate others. His fascinating vocals, and improvisations on the Hammond organ, bring each composition alive. His concerts, which rely on contrasts, always inspire standing ovations.

"This is Hank English's first trip to Belarus," notes jazz producer and musician Yevgeny Vladimirov. "The maestro has performed true blues by Ray Charles and Louis Armstrong and I'm confident that everyone who has seen him was enchanted by the magic of pure jazz."