

plores the relationship between technological development and the evolution of visual communication design. Then, a detailed analysis is conducted on the applications and characteristics of digital art, interactive art, and artificial intelligence in visual communication design, demonstrating how technology provides new creative methods and tools for designers, promoting innovation and development in design. Finally, we will delve into the overall impact of technological development on visual communication design, including creative practices, user experience, communication strategies, industry development, and ethical issues, to reveal the close relationship between technological development and visual communication design.

The second part of the article first explores how designers can respond to the changes in skill requirements brought about by technological development, emphasizing the importance of continuous learning and self-improvement. Next, analyze the transformation of designers' thinking patterns, encourage them to maintain an open and innovative mindset, and seize opportunities for technological development. In addition, this chapter emphasizes the importance of teamwork and interdisciplinary collaboration, advocating for designers to collaborate with experts in other fields to jointly promote innovation and development in visual communication design. In terms of upholding ethical principles and social responsibility, this chapter proposes practical methods and suggestions, emphasizing that designers should pay attention to the ethical and social impact of design, and ensure that design conforms to social values and moral standards. Finally, this chapter explores the sustainable exploration of technological development in visual communication design, and proposes practical strategies and suggestions for using technology to promote sustainable design, in order to contribute to the sustainable development of the design industry.

Conclusion. Based on the literature analysis and case studies above, this chapter concludes that technological development has had a profound impact on visual communication design and promoted innovation. The integration of digital art, interactive art, and artificial intelligence has enriched design methods, improved efficiency and quality, promoted diversification and specialization in the design industry, and brought new communication strategies and user experiences. However, it also brings challenges and ethical issues, requiring designers to update their knowledge and focus on ethics and social responsibility. When pursuing innovation, attention should be paid to the sustainability of design. The development of technology brings opportunities and challenges, which require designers and researchers to continuously explore and innovate, and promote the sustainable development of design.

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DANCE CULTURE OF TIBET: A SYNTHESIS OF RELIGION, MUSIC, SINGING AND DANCE

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Tibetan folk dances demonstrate a deep cultural diversity, and they are divided into different categories according to their characteristics and methods of performance. Among them, religious dance occupies an extremely important place. This type of dance has deep roots in Buddhism, Hinduism and local primitive beliefs, seeking to reflect the dancers' reverence for the sacred and their devotion to the soul. In the Tibetan cultural tradition, these religious dances are not only ar-

tistic manifestations, but also endowed with the sacred function of communicating with supernatural forces. They are the direct embodiment of the inner beliefs of believers.

The purpose of the study is to analyze the dance culture of Tibet through the synthesis of religion, music, singing and dance.

Material and methods. The main materials used in this study include historical documents, literature on the topic explores the social, ceremonial and seasonal contexts in which these dances are performed, illustrating how they contribute to community cohesion and cultural identity. Through detailed descriptions of movements, costumes and music associated with various dances, scientists have documented the rich tapestry of Tibetan folk culture.

Findings and their discussion. Religious dances are characterized by strict ritual movements and a coordinated musical rhythm, creating a ritual scene that transcends the secular and is full of mysteries. The movements in these dances are often smooth and subtle, and every gesture and step is full of deep meaning. The dancers are dressed in gorgeous costumes and colorful masks. These masks and costumes are not only symbols of religious beliefs, but also the embodiment of Tibetan multiculturalism. Religious dance performances are usually organized during special religious festivals or celebrations, and these moments become an important opportunity for community members to test their beliefs and inherit their culture together. In Tibetan society, the popularity and importance of religious dance reflect its unique role in maintaining community cohesion and transmitting cultural values. Through these solemn dance performances, the Tibetan people not only paid homage to the gods, but also constantly confirmed and strengthened their cultural identity and spiritual beliefs. Thus, religious dance is not only a form of artistic expression in Tibetan culture, but also a bridge of spiritual heritage and cultural exchange between generations.

The "Tsam" dance is a tantric dance, performed only by lamas in all historical times. Buddhist scholars believe that with the help of "Tsam" people can recognize the gods in heaven, which they will have to face after death. Therefore, "Tsam" is an offshoot of Tantra, which, in turn, is a powerful and secret practice that has been practiced by Eastern sages for centuries. Due to the existence of different directions of Lamaism, the dance action "Tsam" has differences in the form of dance, in props, in costumes of performers. At the same time, the basic essence remains unshakeable: the transformation of evil into good throughout the world. Considering such a global idea, the performance of "Tsam" requires careful preparation not only of the body, but also of the soul. Therefore, long before the performance of the dance, the monks meditate for several days and even weeks. At this time, lamas invoke the deities protecting them through a special "visualization".

During the celebrations, the whole action of "Tsam" begins with an introduction-prelude: fanfare sounds are heard from the roofs of temples, made by trumpets, sonas, drums. To this music, old and young lamas, performers of the "Tsam" dance, come to the square in accordance with the hierarchy of saints. They are dressed in masks of saints and animals, and in their hands are religious objects or weapons. Their exit marks the arrival of the holy spirits in the earthly world. The monks perform complex dance steps, during which the lamas transform into deities. They perform ancient movements and repeat sacred mantras (invocations), thereby luring evil from the surrounding crowd and the whole world. In such a dance rhythm, the entire procession of performers bypasses the believers gathered in the square, who knelt before the "deities" on their knees, and accepts their veneration. Then the main part of the cult and ritual performance begins - the performance of religious dances on various topics. For example, "The Dance of the Punishing Saint", "The Dance of the evil Spirit", "The Dance of the Holy Jingang", symbolizing the magical power of the saints; "The Dance of skeletons", showing the games of hell; "Dance of the Holy Deer", "Dance of the Centenarian", "Dance of the magic Crane" as a wish for happiness and well-being to mankind. Dances are also performed, telling about various episodes from the history of Buddhism. These dances are legends, different in form and content, closely

intertwined with each other. They are distinguished by elaborately crafted masks and costumes. Usually, all these dances are characterized by solemnity and gloom, which is embodied through unhurried steps. During the dance, the performers walk in a clockwise circle: first they raise their right leg and at the same time show certain symbolic gestures with their hands. Then the right leg is slowly lowered to the ground and the left leg is slowly raised, when turning, they make a gesture with their hands, meaning offerings. Then slowly lower the left leg and again slowly raise the right, and when turning, make a mandala gesture with their hands. Choreographically, the dance is quite simple, while maintaining a special tempo, a strict sequence of movements accompanied by symbolic gestures.

The genesis and development of Tibetan opera, or Ache Lhamo, in the chronicle of academic and cultural studies, reflect its historical roots and evolution into a vibrant theatrical tradition. Originating from the visionary experience of Saint Tangtong Gyalpo, Ache Lhamo has evolved from a religious and moral narrative into a complex art form that includes drama, music and dance.

Conclusion. In general, a critical analysis of the literature on the mystery of “Tsam”, Ache Lhamo and Tibetan folk dances reveals a multifaceted picture of Tibetan cultural practices characterized by deep spiritual and historical resonance, a dynamic process of evolution and a continuous dialogue between conservation and innovation. These studies make a significant contribution to our understanding of Tibetan culture by providing insight into its complexities and the enduring significance of its artistic and ritual expressions.

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THE APPLICATION AND RESEARCH OF COLOR EXPRESSION IN MODERN LACQUER PAINTING

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Lacquer painting is a type of painting that combines craft skills with the comprehensive nature of a variety of materials. Color is the main language and expression of painting. It is one of the constituent elements of painting and plays an important role in reflecting and shaping images and space. Color has the most intuitive visual aesthetic characteristics, and has a unique role in portraying images, setting off atmosphere, and expressing emotions. In the process of creation, people's attention to the aesthetic part of lacquer painting is concentrated on materials and techniques, weakening the impact of color language on creative expression. Therefore, the color language of lacquer painting still has a lot of room for exploration. With the development of modern art, the application of modern color language in the artistic language of lacquer painting has gradually received attention.

Material and methods. This article uses the literature research method: by reviewing a large number of literature on the "Color Language of Lacquer Painting", research and select relevant materials with research value on color language as theoretical support; using the Internet to search for relevant materials, combing and summarizing them as material support.