

historical-chronological, methods of stylistic and comparative analysis, systematic and formal analysis. This study also used complex methods for analyzing the material under study.

Findings and their discussion. By analyzing Yan Zhenqing's family background and calligraphy learning path, we can know that the reason why he became a calligrapher has a lot to do with his family. His ancestor Yan Teng was proficient in calligraphy and was of great help to him [1]. His creativity is reflected in his works. From his works such as "Manuscript of Nephew Memorial", "Pagoda of Many Treasures", "Fighting for Seats" and other works, we can see that Yan Zhenqing boldly innovated in the art of calligraphy and broke through the traditional calligraphy norms. His regular script and running script are the most prominent, so some people learn from these two calligraphy styles of his. Since the emergence of "Yan Zhenqing's calligraphy style", both regular script and running script systems have been developed and become a model for learning in the past dynasties [2]. Yan Zhenqing's calligraphy style has great influence on Contemporary Chinese calligraphers have also had a profound impact. His works play an important role in the contemporary Chinese calligraphy world. In contemporary calligraphy exhibitions, his style is mainly studied, inspiring the creative inspiration and expression of contemporary calligraphy students. , Yan Zhenqing's calligraphy style is on a gradual upward trend, and the style develops from single to diversified [3]. Contemporary calligraphers can improve their own creative level and artistic accomplishment by learning and drawing on Yan Zhenqing's calligraphy skills and artistic concepts. Scholars have had a positive impact, enabling beginners to gain inspiration on the road to learning calligraphy, stimulating contemporary interest in learning the art of calligraphy, and making contemporary Chinese calligraphy develop rapidly. Yan Zhenqing's creativity has contributed to the development and inheritance of contemporary Chinese calligraphy.

Conclusion. To sum up, Yan Zhenqing's creativity is not only reflected in his calligraphy art, but also in his understanding and promotion of calligraphy art. His calligraphy art has had a profound impact on contemporary Chinese calligraphy and has become an object of study and reference for contemporary calligraphers. It also inspired new thinking among contemporary calligraphers. In contemporary China, Yan Zhenqing's calligraphy art still has important value. We must deeply study and study Yan Zhenqing's calligraphy art, inherit and carry forward his creativity and artistic concepts, and promote the prosperity and development of contemporary Chinese calligraphy.

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ARTISTIC TRADITION AND MODERN PORTRAIT PHOTOGRAPHY OF CHINA: CONTINUITY AND DEVELOPMENT

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Through comprehensive research, this work aims to provide a theoretical framework and practical guidance for understanding and promoting national artistic and cultural traditions in Chinese portrait photography. From the point of view of modern portrait photography, the focus of the research is the prospect of using the latest technologies, the inheritance of artistic aesthetics, the role of photojournalism in shaping the image of national heroes, the modern interpretation of ethnography and historical and cultural photography, the avant-garde direction of the development of portrait photography. This study reveals the importance

and prospects of using national artistic and cultural traditions in modern portrait photography, as well as highlights the achievements of portrait photography in rethinking Chinese artistic and cultural traditions.

Material and methods. The main materials used in this study are historical documents, analysis of works of art, and modern portrait photography. The research methodology includes a literature review, formal and aesthetic analysis, historical comparative studies, and case studies aimed at comprehensively exploring the connections and interactions between traditional Chinese art and culture and modern portrait photography. Through these approaches, this study provides a deeper understanding of the ongoing influence of traditional art and how it is interpreted and applied in modern photographic practice.

Findings and their discussion. Photography inherits painting techniques in the traditions of many cultures and adopts their main features. Historically, two main canons of fine art have developed in China: "imprinting reality" (xiezhen), and "imprinting an idea" (xieyi). The first canon was characterized by the predominance of monumentality in the image, precision of features, colorfulness, realism, while the second focused more on the transmission of the inner state and idea, was characterized by monochrome, compositional balance and unreality of the plot. The heyday of monumental painting in China occurred during the reign of the Song Dynasty (960-1279), but by the beginning of the Ming Dynasty (1368-1644), the tradition had undergone changes and was tending to decline. Monochrome painting became widespread during the Mongolian Yuan Dynasty (1271-1368), initially being a symbiosis of painting, poetry and calligraphic art. In the future, it gained more and more popularity, displacing monumental painting to the periphery. Its heyday coincided with the reign of the Qing Dynasty (1644-1912), as well as the time of the invention of photography and its spread in the coastal eastern regions of China. It was monochrome painting that had a serious impact on the formation of the photographic tradition in China.

For many of the first Chinese photographers, turning to photography was an additional, rather than the main occupation. The appeal to European technology was seen as a challenge to the established society and was used by many photographers as a protest, at the same time, photography experienced a number of transformations in the Chinese environment and acquired new canonical forms.

This study showed that traditional Chinese art and culture are deeply integrated with modern portrait photography, which is reflected in the theme, composition and aesthetic concept. Although technological progress has changed the way of creativity, it has not weakened the influence of traditional culture, but has provided a new way of expressing modern traditional aesthetics. The example of photojournalism and ethnographic photography shows the crucial role of photography in cultural heritage and the formation of national identity. In addition, the diversity and innovation of modern photography are still rooted in Chinese cultural traditions, demonstrating the interaction and continuity between tradition and modernity. The study highlights that traditional Chinese art and culture provide rich resources and inspiration for modern portrait photography, as well as great value for cultural heritage and innovation.

Conclusion. This study delves into the complex connections between Chinese artistic traditions and modern portrait photography, showing how they influence and contribute to each other's development. Critically reviewing relevant literature, analyzing aesthetic concepts and traditions of Chinese art and culture, as well as exploring the latest developments in modern Chinese portrait photography, this article presents a wide range of topics from traditional religion and philosophy to modern photographic techniques. In particular, this study highlights the achievements of modern portrait photography in terms of technological innovation, inheritance of aesthetic concepts, social function and cultural expression. Thanks to this comprehensive analysis, this study not only provides a theoretical basis for understanding the artistry and national identity of Chinese portrait photography, but also provides practical

guidance on promoting and deepening the application of Chinese artistic and cultural traditions in modern artistic practice. This study aims to explore the connection between Chinese artistic traditions and modern portrait photography, and in particular how these artistic traditions have been inherited and developed in the practice of photography.

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THE CREATIVITY OF ZAO WOU-KI AND HIS INFLUENCE ON CHINESE PAINTING FROM THE LATE 20TH TO THE 21ST CENTURY

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Zao Wou-ki, as one of the most influential Chinese painters in the 20th century, has had a profound impact on the Chinese painting world with his unique artistic style and creativity. His works combine the essence of Eastern and Western art and create a new era of Chinese painting.

This study aims to deeply explore Zao Wou-Ki's creativity and its influence on Chinese painting from the late 20th century to the early 21st century, in order to better understand the transformation and development of Chinese painting during this period.

Material and Methods. The material for the study was the works of painting by Zao Wou-ki, presented at exhibitions and museums, as well as reproductions of works from literary sources. The theoretical basis is based on the studies of Chinese and foreign authors devoted to the problems of synthesis of Chinese and Western traditions in the artistic originality of Zao Wou-Ki's creativity and its influence on Chinese painting of the late XX – early XXI century. The descriptive-analytical method of research was used.

Findings and their Discussion. Zao Wou-Ki's paintings and methodology reflect his deep understanding and unique innovation of Eastern and Western art. In the work "Untitled", Zao Wou-Ki presents an abstract art world with his unique perspective and expressive power. The picture is dominated by a large area of warm tones, supplemented by cool tones, forming a sharp contrast and harmonious unity.

Zao Wou-Ki used his unique methodology when creating his works. He first combined the splashing and rubbing techniques of traditional Chinese ink painting with Western oil painting techniques to form a unique painting language. He pays attention to the use and matching of colors, creating a warm and mysterious atmosphere through bright colors and soft light [1].

Zao Wou-Ki, formerly known as Zhao Jialing, was born in Beijing, China in 1921. He was an important figure in the Chinese painting circle from the end of the 20th century to the 21st century. His artistic career spanned more than half a century, during which he continued to pursue innovation and combined traditional Chinese painting with Western modern art elements to form his own unique artistic style [3].

Zao Wou-Ki's early experiences laid the foundation for his subsequent artistic creation. He studied at Hangzhou Art College in his early years, and later went to France to study, where he was deeply influenced by Eastern and Western art. In Paris, he came into contact with Western popular modern art schools, such as Cubism, Abstract Expressionism, etc. These art schools provided inspiration for his subsequent creations.