

In Zao Wou-Ki's works, lines are simple outlines themselves, but they are no longer carriers of emotion and energy. In terms of color, he dares to break through the black, white and gray of traditional ink painting, and uses bright and contrasting colors to create a dreamy and mysterious effect. In terms of visual composition, Zao Wou-Ki is no longer limited to the traditional "three-distance method" or "six-distance method"[2]. On the contrary, we have summarized the composition concepts of modern art, breaking the limitations of time and space, and creating an artistic conception that transcends reality.

Zhao Ji's creativity is not only reflected in the breakthrough of his personal works, but also in the promotion of Chinese ink painting as a whole. His works break the aesthetic boundaries of traditional ink painting and guide the audience to unconsciously arm ink painting with a new perspective. At the same time, he also influenced artists of his generation, and the exchanges and collisions between them left us with countless precious artistic treasures.

Zao Wou-Ki's works, such as the "Red and Black" series, complete the composition of color and composition, performing a new style of ink painting. This style not only retains the charm of ink painting, but also incorporates elements of modern art, opening up a new path for the development of modern Chinese ink painting [1]. His influence and contribution lie not only in his personal artistic achievements, but also in the innovation and changes he brought to the Chinese painting world.

Artists of the same period as Zao Wou-Ki, such as Zhang Xiaogang, Xu Zhen, etc., their works also reflect a strong sense of innovation. But unlike Zao Wou-Ki, their works pay more attention to social reality and humanistic care. However, whether it is Zao Wou-ki or other innovative artists, what they all have in common is the reform and breakthrough of traditional ink painting.

As technology advances and globalization deepens, the art world in the future will be even more awe-inspiring and restrained. In this context, we look forward to the emergence of more artists like Zao Wou-Ki, who not only possess extraordinary creativity, but can also promote the innovation and development of art from a global perspective. Their emergence will bring us new and exciting changes in art form, and let us look forward to this day together [3].

Conclusion. Zao Wou-ki's perfect creativity and unique artistic style have had an inevitable impact on the Chinese painting world from the end of the 20th century to the 21st century. His works not only enrich the expression techniques of Chinese painting, but also provide new ideas and directions for the innovation and development of Chinese painting. Therefore, Zao Wou-Ki can be regarded as an important figure in Chinese painting, and his artistic achievements and contributions deserve to be studied in depth and widely disseminated.

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TRADITIONS OF CHINESE FOLK DECOUPAGE IN MODERN PACKAGING GIFT BOX DESIGN IN THE NORTHERN HENAN

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Paper cutting, as a Chinese traditional folk art, has a profound historical and cultural heritage [1]. It uses paper as raw material to create various images by cutting, engraving, and other ways [2]. Henan paper cutting is famous for its rugged, simple and frank characteristics, which reflects the folk customs of the Central Plains, and also reflects people's pursuit and yearning for a better life.

Henan paper-cut culture has a long history, taking Huixian county as an example, The modeling language of Li Erong paper-cut is also simple, bright, naive and simple [3]. Packaging gift box design innovation in line with the modern aesthetic needs of the design elements, so that it can reflect traditional culture, but also in line with modern aesthetic concepts and application value.

The main purpose of this paper is to analyze folk paper-cut art is an intangible cultural heritage item, These local characteristic packaging generally lacks regional cultural connotation and design awareness, which has become a bottleneck restricting the development of local characteristic products in Taihang Mountain of Huixian County. Therefore, this paper applies the paper-cut elements of Li Erong to the packaging design of local agricultural products, simplifies and innovates the paper-cut elements appropriately, and combines the paper-cut elements with modern design. while packaging design is a modern product.

Material and methods. The materials for this study were works of traditional folk art with paper-cut elements and objects of modern packaging gift box design in the Northern Henan with these elements. The main methods are historical-chronological, comparative, formally plastic and software design method. This study also used complex methods for analyzing the material under study.

Findings and their discussion. The application of paper-cut elements in packaging gift box design at home and abroad has gradually become a trend. Many designers combine paper-cut art with modern design concepts to create packaging works that both have national characteristics and meet modern aesthetic needs. Especially during traditional festivals such as the Spring Festival and Mid-Autumn Festival, the application of paper-cut elements is more extensive [4]. However, there are also some designers lack of understanding of traditional elements, due to the difference in cultural background, the application of paper-cut elements in foreign countries often need to carry out a certain localization transformation, in order to adapt to the aesthetic habits of local consumers, resulting in paper-cut elements appear blunt and abrupt in the application.

This paper summarizes the historical background and cultural connotation of paper-cut art, and reveals its unique artistic charm and folk value. The present situation of gift box design at home and abroad is sorted out, the existing problems in the design are pointed out, and the paper focuses on how to integrate the paper-cut elements into the gift box design, including the paper-cut pattern, color, modeling innovation and so on. Through the concrete design case analysis, the paper shows the practical application effect of paper-cut elements in the gift box design, and deeply analyzes the design innovation point and its market significance. Finally, the paper looks forward to the market prospects of paper-cut elements in the field of gift box design, and believes that the combination of traditional paper-cut art and modern packaging design can not only enrich the connotation of design culture, enhance the added value of products, but also have great significance for inheriting and carrying forward the excellent traditional culture of the Chinese nation.

Through the design, we applied Li Airong's paper-cut to the packaging of Huixian local agricultural products hawthorn and local wine Baiquan spring wine. These gift boxes not only show the delicacy and uniqueness of paper-cut, but also integrate the concept and technology of modern design, which has high practical and aesthetic value. The composition is flexible, and the combination of picture and bottom highlights the beauty of structure form. Li Ailong's cutting method is free, vivid and profound. Its composition is rich and full and endowed with decoration, the character image is prominent and the program is bright, and the setting is simple and generous without losing small. For example, Li Erong's paper-cut "Hawthorn tree", the picture of the red hawthorn and full of happy smiling characters reflect the harvest of labor and yearning for a better life, in the hawthorn juice packaging between the various images due to increase or decrease reconstruction processing, so that the image of different Spaces

have been coordinated and unified. [5]. The use of paper-cut elements on metal or wood packaging can increase the weight of the product.

Only in this way can we create better economic benefits and social impact. At the same time, while absorbing and learning from the essence of national culture, it is necessary to explore the laws and expression methods combined with modern culture. The application of paper-cut elements in modern packaging gift boxes must follow modern design concepts and methods, appropriately simplify and innovate paper-cut elements, and combine paper-cut elements with modern design [6]. At the same time, the overall style of packaging design and the integration of paper-cut elements must also be considered.

Conclusion. This study shows that Henan paper-cut elements have a wide range of application prospects in modern packaging gift box design. Combining with local characteristics through modern design concepts and technical means, we can create packaging works with both traditional charm and modern aesthetic. This not only helps to improve the added value of products and market competitiveness, but also helps to inherit and carry forward China's traditional culture.

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ANCIENT CHINESE TEXTILE CRAFTSHIP

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Artistic weaving is one of the most widespread and ancient crafts, without studying and understanding which it is impossible to imagine the overall picture of decorative and applied art, the formation and development of new ornamental forms and styles.

Now that China is a world leader in the production of textiles of various types, it is especially interesting and important to study the history of Chinese artistic textiles in order to understand the processes of development of this type of decorative and applied art both within the country and abroad.

The purpose of this study is to analyze the peculiarities of the development of textile art in China.

Material and methods. This article uses a combination of historical analysis, observation and synthesis to compare the art of Chinese textile craftsmanship in the past.

Results and its discussion. Ancient weaving techniques are broadly divided into two types: one is "flat weave", that is, the threads are first laid out horizontally, one end is fixed, and the threads are woven one after another through the horizontal warp threads.

Another variation is "hanging weaving", in which the prepared yarn is hung on a rotating log, and the lower end of the yarn is always tied with a stone or pottery weight to tension the yarn. In weaving, adjacent or evenly spaced weights are shaken to entangle the threads with each other and form knots, and are woven one after the other. Using this method, you can weave many strips of fabric of different textures. It was found that the weaving speed was too slow and the density of the fabric was not uniform enough. After a long period of research and practice, the original belt loom was born.