

ple, the integration of lotus, lion, crane and other auspicious shape elements in jewellery design not only signifies a beautiful vision, but also demonstrates a unique artistic charm.

In contemporary jewellery design, traditional Chinese stylistic elements present diverse forms of application. Patterns are the core of jewellery design⁰, bracelets with patterns, rings and other accessories are very common in daily life, while the Chinese people have had their unique aesthetic ideas since ancient times, influenced by Chinese culture and Chinese history, forming many unique patterns. This kind of pattern is often exquisite style, coordinated lines, has a very high aesthetic value, but also contains a rich Chinese cultural meaning. With the continuous development of the jewellery design field, designers continue to explore and innovate, applying traditional elements to jewellery design in diverse forms. For example, traditional pattern elements such as copper coin pattern, auspicious cloud pattern, gold and silver flower pattern are skillfully used in jewellery design, which makes the design works have rich cultural connotation and unique artistic style, improves the uniqueness and ethnicity of jewellery works, and shows unique charm. At the same time, traditional material elements such as jadeite, enamel, chalcedony, etc. are also widely used in contemporary jewellery design, which further enriches the connotation of jewellery design and makes jewellery design develop in the direction of nationalisation.

Designers should pay attention to the innovative use of traditional elements in jewellery design, so that it not only has national characteristics, but also meets the modern aesthetic needs. In the process of jewellery design, designers should fully understand the historical and cultural connotations of traditional elements⁰, and at the same time, combine them with modern aesthetic trends and consumer demand to make innovative use of them. For example, traditional elements can be combined with modern design techniques or traditional elements can be deconstructed and restructured to create designs with national characteristics that meet modern aesthetic needs.

Conclusion. Chinese traditional style elements have rich value and diversified application forms in contemporary jewellery design. Relevant personnel should fully understand the characteristics of traditional elements, combined with modern aesthetic concepts for innovative use, in the collision of tradition and modernity, to improve the aesthetic value and market competitiveness of works, and to achieve the innovative development of jewellery. In the future, designers should continue to explore traditional cultural resources, contribute to the innovation and development of the jewellery industry, and create more jewellery with oriental characteristics.

1. Li Mei. Introduction to the traditional art in modern jewellery design[J]. Footwear Craft and Design, 2023, 3(17): 181-183p.

2. Zhang Shu-chang. Exploration of the use of traditional Chinese patterns in jewellery design - taking the floral patterns in Dunhuang murals as an example[J]. Tiangong, 2023, (18): 43-45p.

3. Zheng Yan. Analysis of how to apply traditional cultural elements in jewellery design[J]. Footwear Craft and Design, 2023, 3(07): 192-194p.

THE RATIONALE FOR STUDYING WATERCOLOR PAINTING IN A CHINESE HIGH SCHOOL

Tan Quancheng,

master's student, VSU named after P.M. Masherov, Vitebsk, Republic of Belarus

Scientific supervisor – Kostogryz O.D., associate professor

A unique feature of adolescence is the possible development of strong artistic thinking, so that watercolor painting and watercolor paintings become a tool for students to express their inner world, as well as an effective means of easing the pressure of learning problems and reducing the level of psychological anxiety. In addition, teaching watercolors is one of the most intuitive and convenient ways to make students feel the charm of artistic practice. Watercolor has advantages such as ease of obtaining materials, ease of drawing, relatively inex-

pensive cost, ease of carrying, and has become the main content of the art teaching curriculum in secondary schools in some areas of China. The popularization of watercolor painting and the teaching of art in the lower grades of secondary school also meet the requirements of the development of art teaching.

The purpose of the study is to substantiate the importance of teaching watercolor painting in secondary schools in China. The relevance of the author's question is beyond doubt, since the availability of watercolors for a child means that real art is available to him.

Material and methods. The proposed study will mainly use the method of conceptual analysis, the method of studying literature and the method of questionnaire survey.

Findings and their discussion. Watercolor painting came from the West, but since it appeared in China, it has mixed with elements of traditional Chinese art. Thus, Chinese artists borrowed the method of Western watercolor painting of the image of form and the use of light and color, inherited the allegorical beauty and formal characteristics of Chinese ink painting and combined Chinese ink painting with Western watercolor painting, giving watercolor painting Chinese features, taking into account local characteristics and cultural tastes. The elegant and clear fragrance of watercolor painting is similar to the pure and beautiful state of the soul of children.

In the process of conceptualizing thinking, developing imagination and improving drawing skills, students perfectly show their individuality and rich imagination, feel water as an environment, there is an interest in the ideal combination of water and color and the unique charm of watercolor painting penetrates into the heart. The features of watercolor painting correspond to the character of elementary school students who use the artistic environment to express their emotional world.

Watercolor painting has special themes and uses small formats. Some people think that this is a disadvantage of watercolor painting, but the author believes that it is precisely because of the above characteristics of watercolor painting that it can be one of the methods of teaching art in junior high school. Also, due to its unique language, watercolor painting has become easy to make, portable, and suitable for collecting paintings. The characteristic "small" does not mean that watercolor painting is not artistic and aesthetic. The charm of artistic expression lies precisely in the small, it is enough to take a glimpse and see the whole picture. As long as the concept of the creator, his state of mind can encompass everything, then the "small" can be found in the infinite, the great artist turns to the form of the work, the depth of the viewer's perception, and not to the size of the painting. When teaching watercolor painting, it is necessary to teach in such a way that secondary school students understand the practice and enjoy it. Then by training their sense of color, the ability to use brushes, we will help them develop their sense of color, their ability to use brushes, strengthen their attention to detail and respect for the whole. The philosophy of watercolor painting should teach the philosophy of life. It can be seen that watercolor painting has its own uniqueness, and by fully revealing its own language, only by constantly expanding and enriching its connotation, it can better reflect its own unique style [1].

Here it is necessary to characterize the features of watercolor pigment. The unique language of watercolor is expressed through the mixing of water and pigment, as well as changes in light and shadow. The use of transparent pigments gives the work a sense of uncertainty, giving the viewer more space for reflection and associations. Watercolor paints are not always bright colors, but thanks to the collision and fusion of different tones, it is possible to create works of contextual beauty. By getting to know the art of watercolor, students can experience the charm of transparency, which differs from other types of painting, thereby training and developing their drawing abilities.

Watercolor painting uses water to mix colors, which is similar to traditional Chinese painting, and the Chinese have a unique advantage in perceiving water. In watercolor paint-

ing, the amount of water affects the representation of colors. Chinese artists are good at creating the effect of iridescent watercolor in a painting that has a unique oriental flavor.

Conclusion. For secondary school students, teaching watercolor painting does not require special in-depth theory, but is a course that focuses on practice and feelings, and oral instruction is only theory, but it is necessary to focus more on creative practice and understanding of various styles of work. Watercolor in the drawing class, in accordance with the requirements of the new reform of the curriculum content, should adapt to the requirements of teaching in elementary and secondary school classes and development needs. Also, at the household level, it can enrich the lives of students, inspire them with art and improve their creative abilities and practical abilities. Therefore, watercolor, as an independent characteristic of Chinese culture and the advantage of painting, plays a very important role for primary and secondary art classes [2].

1. Sun Neshu. The New Teaching Theory of Art. East China Normal University Press, 2006.

2. Fu Yiming. "Exploring the Importance of Watercolour Painting in Primary and Secondary Art Teaching", Hubei Academy of Fine Arts, 30.05.2020.

TRANSFORMATION AND LIMITLESS POSSIBILITIES OF CHINESE MODERN DANCE

Tang Jin,

master's student, VSU named after P.M. Masherov, Vitebsk, Republic of Belarus

Scientific adviser – Lollini A.D., Ph.D. Art History

Modern dance, as a dance form that expresses freedom and breaks through traditional constraints, has led the art of dance to a broader world since its birth with its unique charm and infinite creativity. Entering the 21st century, with the rapid development of science and technology, culture and society, modern dance is facing unprecedented development opportunities and challenges. In this article, we explore the future of modern dance and how it keeps pace with the times and continues to expand the boundaries of the art.

The objectives of the study include the systematic identification and description of the characteristics of modern Chinese dance.

Material and methods. The research methodology covers literature review, case study and comparative analysis. Data collection includes collating books, essays, videos and other materials related to Chinese modern dance. Data analysis, on the other hand, employed qualitative methods of coding and thematic analysis of documentary data and on-site observations to identify key features of modern dance.

Findings and their discussion. With the development of science and technology, modern dance is gradually integrating with technology to create an unprecedented dance experience. The application of virtual reality, augmented reality and other technologies allows dancers to dance freely in the virtual space and interact with the audience in a more immersive way. In the future, we are expected to see more modern dance works that are deeply integrated with technology. These works will attract the attention and love of more young people with their unique visual effects and interactive experiences. Modern dance, with its openness and inclusiveness, has become an important platform for multicultural integration. In the future, with the advancement of globalization and diverse cultural exchanges, modern dance will more deeply integrate various cultural elements and show a richer and more colorful artistic charm. This multicultural blend will not only inject new vitality into modern dance, but also promote its development in a more diversified direction.