

ality (AR) technologies provide students with exciting artistic experiences and a wider space for imagination, further enhancing their creativity and imagination.

In addition, the application of innovative technologies has increased the opportunities for primary school students to interact and collaborate. Traditional art education is often based on students completing works alone, with no opportunities for interaction and collaboration [7]. However, thanks to innovative technology, students can communicate and collaborate through digital devices and Internet platforms to co-create works of art. In particular, the emergence of online art education platforms has enabled students to share works and experiences with their peers across the country, facilitating each other's learning and growth.

**Conclusion.** The application of innovative technologies can improve the motivation and interest of primary school students. The problem with traditional art education is that the teaching effect is not intuitive enough, and many students lack interest and enthusiasm for art subjects. Through the application of innovative technologies, students can learn in more diversified ways, such as watching teaching videos and participating in virtual practices, thereby stimulating students' learning interest and motivation and improving their learning results.

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## THE SIGNIFICANCE AND RELEVANCE OF DEVELOPMENT OF TEACHING ARTISTIC SKILL THEORY TO SENIOR HIGH SCHOOL STUDENTS IN FINE ARTS CLASSES IN CHINA

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With the rapid development of the Chinese economy and the great progress of social civilization, the contemporary art wave in the context of globalization continues to change people's ways of appreciation and update their aesthetic concepts. Faced with the reality of significant changes in social conditions, artistic conditions, and even the source of life, art education has also undergone a series of changes. Looking back at the development of Chinese art education, from the modern "Kuimao School System" to the contemporary change in the educational system of "drawing and handicrafts"[1], to the contemporary emphasis on human-centered, humanistic, and practical art education thinking, the concept and practice of teaching are in a stage of development after transformation.

The theory of art techniques is a fundamental theoretical course in the field of fine arts, and its foundational, applicative, and intermediary nature runs through the entire process of studying fine arts [2]. However, it has not been given sufficient emphasis in the teaching process.

Through the study of relevant literature, the author summarized the experiences and reflections on the learning of the "Theory of Artistic Skill" course. It was found that there is room for improvement in the practical teaching of the "Theory of Artistic Skill" course, mainly manifested as: simple teaching methods, dull teaching content, lack of teaching aids, insufficient reflection of students' professional characteristics, difficulty in connecting with other courses, and low application rate in practice.

**Material and methods.** The study used the results of research by well-known foreign, Russian and Chinese scientists in this field. The research employed a theoretical approach, with a specific focus on analyzing scientific papers related to the teaching of artistic skills in Chinese high school art curriculum.

**Findings and their discussion.** The author's research and analysis of artistic skill theory is mainly based on the following reasons:

1.) The theory of artistic skill is an important theoretical foundation for realistic painting.

Currently, the teaching of artistic skill theory in China includes four basic technical theory courses: "Perspective Drawing", "Anatomy for Artistic Use", "Composition," and "Color Theory". "Perspective" is a professional term for the observation method and study of visual spatial planes in painting activities [3]. This method can summarize the laws of visual space changes, and perspective is also an essential part of painting activities. Perspective study is the result of continuous exploration by painters of all generations, especially during the European Renaissance period, under the guidance of the combination of art and science, Western painters conducted in-depth research on this subject. In China, painters of all generations have also made many explorations and accumulated rich experience and related discussions. The "anatomy" part studies the human body's bones, muscles, body surface forms, and human body dynamics, which are closely related to various categories of modeling arts, especially in the depiction or modeling of figures. Perspective and anatomy have always occupied an indelible position in Western art history, running through it all, and are the core skills of traditional fine arts. These two disciplines were traditional teaching theories spread from the Western art education system to Chinese art education at the beginning of the 20th century. "Composition" is the scientific theory that studies the formal aesthetic rules, artistic principles, and artistic techniques of painting composition [4]. It combines the visual psychology of painting and the aesthetics of art and applies them concretely. Only by clarifying the basic principles of composition can specific ideas be expressed in appropriate formal aesthetic rules in painting creation, making the formal language and expressive content of painting art conform to the artistic laws of formal aesthetics and helping artists express emotional content. The main purpose of "color theory" is to cultivate students' observation and expressive abilities for color, that is, through exercises in color mixing, classification, and selection, systematically studying the theory of basic color, so that students can grasp the ability to handle color composition and natural color from the essence of color occurrence.

2). In China, the practical teaching of "Artistic Skill Theory" at the high school level has always been a weak link in the teaching process.

With the continuous increase in the population and the continuous improvement of national quality, finding employment has become a pressing difficulty and challenge for college graduates. The recruitment of art majors in universities has evidently become a way to alleviate the employment pressure on graduates, because compared to students in other liberal arts and science majors, the admission scores for art majors are relatively lower. In today's society, which increasingly values academic qualifications, studying art and getting into college has become the choice of many high school students. Of course, this situation has also caused a drawback: many students choose to study fine arts not out of a love for painting, but for the sake of obtaining a degree, leading to students having to change their career path midway through high school. The rush for quick success forces them to choose fast-track art classes for the college entrance examination, hoping to successfully enter university within a few short months or a year. The examination content for art colleges mainly consists of fixed subjects such as sketching, watercolor, and quick sketching, with no theoretical examination scope and no requirement for skill theory. The teaching mode in the fast-track art classes for the college entrance examination involves copying from models, memorizing other people's compositions and colors, without any systematic knowledge learning. It relies solely on the imitation and practice of techniques to achieve proficiency. Without a solid foundation of systematic professional

knowledge, a pursuit solely focused on technique is very superficial, leading to a large number of students still having weak foundations even after entering university.

### 3) Studying the significance of artistic skill theory in teaching practice.

Artistic skill theory bridges the gap between theoretical foundations and practical skills, playing an important role in elucidating professional knowledge and enhancing practical skills within the discipline [5]. Therefore, studying the relationship between skill theory and skill helps to further improve the foundational knowledge of art theory and better apply the theoretical content that supports technical practice in practical techniques. Researching the relationship between skill theory and skills (i.e., how technical theory serves to connect techniques with theory and how it supports technical practice) emphasizes the necessity and importance of skill theory courses in high school art major programs. Finding ways to better integrate theory and practice to help students make theoretical connections to practical applications during class is of great significance in helping students improve their painting abilities, broaden their horizons, expand their thinking, and stimulate innovative thinking.

**Conclusion.** The importance of Artistic skill theory is evident. For the current reform and practice of high school art curriculum, it is even more important to implement practical teaching in the artistic skill theory course. In addressing the issues and weaknesses in the practical teaching of "Artistic Skill Theory," we need to continuously strengthen the overall and systematic research of the course, extensively applying fundamental theoretical knowledge to the practical teaching of "technique theory," and emphasizing the integration of theory and practice in the teaching model. While conducting empirical research and analysis, it is essential to approach the development of artistic skill theory teaching from the perspective of students and the needs of teaching practice.

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## THE DIALOGUE OF PHOTOGRAPHY AND PAINTING IN THE ARTISTIC CULTURE OF CHINA

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Throughout the long history of Chinese art and culture, photography and painting have always been in dialogue with each other, jointly forming the face of Chinese art. The study of the context of the development and aesthetic features of Chinese painting and photography will help to understand their status in the national art culture.

The purpose of this article is to explore the history, aesthetics and technology of this dialogue, as well as how modern art photography inherits and develops traditional Chinese painting culture.

**Material and methods.** The research is based on a comprehensive art criticism method, which consists of historical-genetic, comparative, semiotic, formal-stylistic, iconological analyses. Research materials are collected in museums and archives, as well as in scientific literature and the media.

**Findings and their discussion.** We consider the development of Chinese painting from ancient times to the present day, from original rock paintings to rich and diverse figures, land-