

## RESEARCH ON GUZHENG ART FROM THE PERSPECTIVE OF ARTISTIC AESTHETICS

*WangYing,*

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

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

The guzheng is an ancient and traditional plucked instrument in China, which can be traced back to the Warring States Period. Compared with other ancient musical instruments, the guzheng has a wider range, more beautiful timbre, more unique timbres, and significantly enhanced musical expression and characterization. Based on this, among many classical musical instruments, guzheng is becoming more and more respected and favored by everyone.

The purpose of the article is to analyze the art of Guzheng from the point of view of artistic aesthetics.

**Material and methods.** In order to fully understand the development of guzheng and the development of guzheng from the perspective of artistic aesthetics, this article selects the following materials: online lecture videos of famous guzheng masters in modern times, theoretical books on the combination of artistic aesthetics and guzheng, and interviews with some guzheng teacher friends in China. Contact them via email to inquire about their understanding of the beauty of guzheng art, etc. Through these systematic analyses, we can have a new understanding of the ancient art of guzheng. This article uses literature research, survey, comparative analysis and other methods to further analyze and discuss guzheng art from the perspective of artistic aesthetics from several aspects.

**Findings and their discussion.** The ancient Chinese zheng, both in terms of instrument shape and music, is an integration of traditional Chinese aesthetics. The zither is made of paulownia wood with a soft structure, but the bridge of the panel is made of hard pine material. This arrangement perfectly combines the sonorous and solid tone with the long lingering rhyme, which is exactly what is believed in traditional Chinese culture. The expression of "combination of virtuality and reality". The traditional tuning of the zither is Gong Shang Jiao Zheng Yu under the law of fifths, a pentatonic scale. The partial tone can be obtained by pressing the strings with the left hand. It is not that the ancestors are not wise and do not know how to use a few more strings, but that in traditional Chinese culture, painting art and music art pay attention to "blank space", and the space left is more. It can give performers and listeners ever-changing space for performance and room for imagination. In the "Tao Te Ching", "Tao generates one, generates two, two generates three, and three generates all things." This is exactly Laozi's explanation of the increase and decrease of all things in the world, and the mutual restraint of each other. The melody of the zheng is precisely based on a certain and uncertain rhythm. The interweaving of subjectivity and objectivity creates a beautiful scene of blending of scenes and the wonderful sound of the harmony of human and piano. The unique shape of the guzheng creates a good acoustic effect, which not only displays beautiful and lyrical moods and majestic music, but also represents the essence of the traditional culture of the Chinese nation.

The Guzheng art has the beauty of aggregation of movement and stillness, the beauty of charm, and the beauty of hardness and softness. The combination of movement and stillness, the echo of reality and reality, and the harmony of spirit and rhythm are the highest realms in performing arts. Any musical art requires ups and downs and contrast, and the combination of yin and yang can bring out the soul of music. A complete musical idea must have both a trickle and a turbulent wave. During the performance, the performer must adjust his or her own playing state, maintain a stable mood, be focused, and have no distracting thoughts, so that he can immerse himself in the music situation, keep the physiological breathing and musical inhalation consistent and unified, and enter a good state with the music. The aesthetic culture of guzheng

art is rooted in the ideological essence of traditional aesthetics, injecting unique cultural heritage and artistic charm into guzheng works. When naming zither music works, they are often named after ancient poems or extended meanings of ancient poems. Even the title guzheng can be regarded as a product of the development of ancient Chinese culture. From the perspective of the history of the development of music art, there are inextricable connections between ancient poetry and guzheng. By playing the guzheng, you can find the deep cultural context behind it. Tea culture is an organic fusion of tea and culture. It is a cultural phenomenon formed by tea drinkers in the process of drinking tea. It is not only a necessity in people's lives, but also belongs to the aesthetics of life, including and reflecting the material of a certain period. Civilization and spiritual civilization. The guzheng concerto is an important genre of contemporary Chinese guzheng music. Its emergence means that the creation of Chinese guzheng music has evolved from monophonic to multi-voiced, from solo to coordinated performance of two or even multiple instruments, and from single melody to symphony, marking the beginning of a new era in the creation and performance of contemporary Zheng music.

**Conclusion.** China's traditional culture has a long history and profound connotations. In the history of human civilization, this pearl shines brightly, embodying spiritual culture, humanistic cultivation, and worldly affairs. For poetry, painting and other art forms. As an ancient musical instrument, guzheng also carries rich humanistic feelings. Guzheng art, landscapes and sentiments, etc., are like a gurgling stream that stretches endlessly and is passed down to future generations. It is the most representative branch of our country's music culture and the most expressive form of human spirit and temperament. No matter in which period, both literati and musicians are willing to devote themselves to the feelings of mountains and rivers, seeking peace of mind and broad-mindedness.

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2. Li Jing, The Aesthetic Value of Traditional Guzheng Music/"Music Talk" Issue 10, 2010. 135 pages

3. Zhao Yan, Integration of Poetry and Guzheng Art, Shenyang Normal University, 2018. -55 pages

## THE APPLICATION OF TRADITIONAL CHINESE CULTURAL ELEMENTS IN CONTEMPORARY OIL PAINTING

*Wang Yiwen,*

*master's student VSU named after P.M. Masherov, Vitebsk, Republic of Belarus*  
Scientific supervisor – Tsybulsky M.L., PhD in Art History, Associate Professor

As a rich artistic resource, traditional Chinese cultural elements have a long history and unique charm. With the acceleration of globalisation and the increasing attention to and recognition of Chinese culture, the application of traditional Chinese cultural elements in contemporary art has gradually gained attention. In the field of contemporary oil painting, more and more artists are involved in the study of the nationalisation of Chinese oil painting, thinking about how to integrate Chinese aesthetics, art and temperament into oil painting. Some artists have begun to try to incorporate traditional Chinese cultural elements into their works in order to explore the relationship between cultural identity and artistic innovation, in the hope of conveying the connotation and charm of Chinese culture.

The purpose of this paper is to analyze the application of traditional Chinese cultural elements in contemporary oil painting, to discuss how artists integrate traditional cultural elements with contemporary oil painting forms, and the artistic effect and cultural significance that this integration produces in their works, in order to promote the development of traditional cultural elements in the creation of contemporary oil paintings, and to enrich the forms of artistic expression in oil paintings, so as to provide certain insights for the inheritance of traditional Chinese culture and the development of contemporary art.