

from a close reading of the text and focuses on case studies, hoping to offer some insights into the influence of Brecht's theatre theory system in China. Thirdly, it reaffirms the significance of Brecht's "localisation", combining his theatre theories with Chinese realities, forming some new theatre concepts, and using them to guide theatre creation, which has had a positive impact. Hopefully, the study of Brecht's theatrical aesthetics in this article can become a useful reference material for the development of modern theory of Chinese theater.

This paper examines Brecht's theory of theatre aesthetics, beginning with the origins of Brecht's theory of theatre aesthetics and affirming Brecht's Enlightenment position. It focuses on the main contents of Brecht's theatre aesthetics theory, including the formation of his view of theatre and the use of the strangeness method. Secondly, it analyses the background of Brecht's introduction to China, and then takes Huang Zuolin, Gao Xingjian, and Xu Xiaozhong as the coordinates to see the influence of Brecht's theatre aesthetics theory on Chinese contemporary theatre. Finally, it makes a rational reflection on the transformation of Chinese contemporary theatre in order to explore a development path suitable for Chinese theatre.

**Conclusion.** These dramatists at first drew on Brecht's theories of theatre aesthetics, and then gradually drew nourishment from Brecht's theories of theatre aesthetics, and did the "Chineseisation of Brecht's theories of theatre", and explored a road suitable for the development of Chinese theatre. Brecht's theatre is both philosophical and aesthetic, so he was not only an excellent dramatist, but also a guide for the enlightenment of the people, we believe that Brecht's theory of theatre aesthetics will continue to have a far-reaching influence on future generations.

1. Bertolt Brecht, translated by Ding Yangzhong. Brecht on theatre [M]. Beijing: China Theatre Press, 1988:148.
2. Bertolt Brecht, Zhang Li, Ding Yang. Translated by Ding Yangzhong. Strangeness and Chinese theatre [M]. Beijing: Beijing Normal University Press, 2015:151, 17.
3. Huang Zuoling. I and the View of Written Theatre [M]. Beijing: China Theatre Press, 1990:258.
4. Gao Xingjian. The pursuit of a modern theatre [M]. Beijing: China Theatre Press, 1988:55.

## THE ROLE OF LIGHT AND SHADOW IN THE CREATION OF MODERN CHINESE PAINTING IMAGES

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With the increasingly close cultural exchanges between China and the West, the creative concepts of my country's meticulous figure paintings are constantly updated, the creative techniques are becoming increasingly enriched, and the use of light and shadow language is also gradually increasing. In meticulous figure paintings, the language of light and shadow plays an increasingly important role.

The purpose of the article is to analyze the importance of the use of light and shadow in the works of modern Chinese artists.

**Material and Methods.** The material for this study was the paintings of contemporary Chinese artists. This study uses the historical method, methods of stylistic and comparative analysis, systematic, simeotic and formal analysis of paintings.

**Findings and their discussion.** Contemporary painters have always been committed to inheriting and breaking through tradition, seeking a painting art that combines Chinese and Western methods. Traditional Chinese painting is mainly based on lines [3]. In Xie He's "Six Laws" The use of brushwork in "Bone Method" emphasizes the importance of lines, and light and shadow can strengthen the outline and structure of objects on the basis of lines. In addition, in "Apply Color by Type", the fusion of light, shadow and color can make the picture more colorful.

The works of modern painter He Jiaying are a good example of how to flexibly apply light and shadow art to Eastern art, and the contemporary artist Yang Zhiguang also is a good example of how to combine Chinese calligraphy and boneless ink techniques with Western shapes and colors [2]. Wu Guanzhong did not discard the lines of traditional Chinese painting in his creation, and boldly used color blocks to form a strong contrast between surfaces, points, and lines, which is the technique of sketching in Western painting. The modern exploration of the "use of light" in Chinese painting presents a variety of artistic ideas and diverse artistic outlooks due to the artist's different personal experiences and standpoints, giving new Chinese ink figure painting a new spiritual outlook. Since modern times, the issue of "light use" in Chinese painting has been an important academic proposition, and has accumulated rich experience and thinking in many fields such as concept and practice. The fusion of Chinese and Western painting has formed a diverse pattern of colorful and competing paintings in today's Chinese painting world. In the process of creating characters, Chinese painting pays more attention to the expression techniques of lines, pursuing ideas, thoughts, emotions, etc.

However, the creative concepts are constantly updated and the creative techniques are becoming increasingly enriched. It is important to learn the texture, volume and space of Western painting art. The use of "light and shadow" language is gradually increasing, which strengthens the sense of volume in character creation. In the process of creating meticulous figure paintings, the artist weakens the expression of color and space in the creation of figures. This article will discuss the "use of light" in the current creation of Chinese paintings, how Chinese paintings develop from linear expression techniques to three-dimensional light and shadow, pursue mutual integration with Western painting art, and carry forward the powerful power of "going out" and "bringing in". In-depth observation of the objective status of its diversified development, in order to adhere to the excellent tradition of Chinese painting more rationally, and develop and innovate on the basis of inheritance, so that Chinese traditional culture can develop and grow better.

This article analyzes the "use of light" in the current creation of Chinese paintings, how Chinese paintings develop from linear expression techniques to three-dimensional light and shadow, pursue mutual integration with Western painting art, deeply observe the objective status of its diverse development, and rationally adhere to the excellent traditions of Chinese paintings. , and develop and innovate on the basis of inheritance to diversify the art of modern Chinese meticulous figure painting.

**Conclusion.** The collision and integration of contemporary Chinese and Western art is an important phenomenon under the trend of globalization and a manifestation of cultural diversity. This kind of collision and integration helps promote artistic innovation and broaden artistic horizons, and also provides a platform for exchanges and mutual learning between Chinese and Western cultures. We should view this situation positively, strive to promote exchanges and integration between different cultures, and contribute to the development of art.

The first way to innovate Chinese painting is to learn Western painting. However, in the process of learning, we should neither completely deny the views of Chinese painting based on the Western-centered evolutionary logic, but also absorb its essence. The resulting wave of "Chinese and Western fusion" has swept across the modern world. In the Chinese painting circle, such as the "eclectic" realism of the Lingnan School, [1]Xu Beihong's "New Seven Methods", Lin Fengmian's "reconciling China and the West"[4, 5]. He Jiaying's use of lines and color combinations, Li Keran's "Chinese style and Western application", etc., many painters are constantly creating, practicing and learning Western art. Only by continuous learning and innovation can society progress.

1. Xu Beihong. "On the Improvement of Chinese Painting" [1]. Journal of Painting, 1920.

2. Zhang Xiaofang. A brief analysis of Mr. Wu Guanzhong's modernization of Chinese painting, [J]. 2011.

3. Xie He. "Records of Ancient Paintings", Chinese Painting Theory Works. Shanghai Ancient Books Publishing House. Southern Qi Dynasty

4. Lei Panpan. "A Brief Discussion on the Aesthetic Spirit of Chinese Painting Lines", [J] "Drama House" 2015.

5. Lei Panpan. A brief discussion of He Jiaying's idea of "balancing Chinese and Western painting to integrate", [J] Art Fashion, 2014.