

Humanities and art photography will continue to play an indispensable role in urban development. As a unique and charming form of artistic expression, it will continue to play an irreplaceable role in the tide of China's urbanization process. Humanistic photography in the urban change with objective and rational perspective, fully reveals the urban residents' daily life state, emotional experience and ideas, not only captured the instantaneous change of urban appearance, and can deeply and accurately reveal the subtleties of urban life and state style, provides a deep understanding of the city and its residents important window and which contains the humanistic spirit.

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### **ARTISTIC AND STYLISTIC FEATURES OF THE MOGAO CAVES MURALS IN DUNHUANG DURING THE TANG DYNASTY**

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There are many elements in the Tang Dynasty murals in Dunhuang Mogao Caves, mainly based on Buddhist culture, and also including the living conditions of people at that time. The Tang Dynasty murals in Dunhuang Mogao Caves are rich in artistic and historical value, embodying a distinctive painting style and showing the economic, cultural and political outlook of the time. To this end, this article will analyze the art of Tang Dynasty murals in Dunhuang Mogao Caves, explore the artistic style characteristics, especially the composition form characteristics, character modeling characteristics, color materials and coloring characteristics, and analyze the artistic techniques and artistic characteristics of the Tang Dynasty murals in Dunhuang Mogao Caves from the perspective of color art style characteristics, hoping to provide valuable reference for researchers.

Mogao Caves in Dunhuang were first built during the reign of Emperor Xuanzao of the Former Qin Dynasty, Fu Jian, and have continued to develop since then, and have become a huge scale. There are 735 Caves in Mogao Caves in Dunhuang, 45,000 square meters of murals, and 2,415 clay colored sculptures. It is a place with artistic charm. The murals in Mogao Caves are generally painted on the four walls, ceilings and niches of the Caves. They are mainly based on Buddhist culture, including Buddha statues, Buddhist stories, etc., and also include some living conditions of the time, such as hunting, farming, textiles, transportation, war, dance, etc. For the murals in Mogao Caves, it has certain research value, providing important physical objects for the study of Chinese art history, and also providing extremely valuable images and patterns for the study of ancient Chinese customs. From the

perspective of the artistic characteristics of Mogao Caves in Dunhuang, it is mainly divided into architectural art, colored sculpture art, mural art, etc. The first is architectural art. There are many architectural art in the Mogao Caves in Dunhuang, such as the bucket-shaped Caves, the large statue Caves, the nirvana Caves, the meditation Caves, and the monks' Caves, making it a Chinese national form. Many of them are masterpieces of existing ancient architecture, and they are also rare physical materials of ancient wooden structures, which have extremely high research value. The second is the art of colored sculpture. Colored sculpture art is a major feature of the Mogao Caves in Dunhuang. There are statues of Buddha, Bodhisattva, disciples, and heavenly kings, Vajra, earth, and gods. The themes are very rich, showing the superb skills of that era, and have high historical and artistic value. Finally, there is the art of murals. The art of murals contains many Buddhist stories and various scenes of the working people at that time. At the same time, the audience can intuitively appreciate the economy, culture, and politics of that era from the different painting styles of the murals, which has high artistic and historical value [1].

Dunhuang Mogao Caves is a place with artistic charm. For example, the murals are rich, mainly based on Buddhist culture, including Buddha statues, Buddhist stories, etc., and also include some living conditions of the time, such as hunting, farming, textiles, transportation, war, dance, etc., which have high artistic and historical value. To this end, this chapter will explore the artistic style characteristics of Tang Dynasty murals in Dunhuang Mogao Caves, which will be elaborated in detail below.

The composition of Tang Dynasty murals in Dunhuang Mogao Caves involves the application of some techniques, such as perspective principles, symmetry and some special composition forms. The first is the perspective principle. For the Eastern painting school, the biggest difference between it and the Western painting school is that the paintings will have certain perspective principles. For example, in the Tang Dynasty murals in Dunhuang Mogao Caves, scattered perspective is mostly used, and many pictures use a combination of bird's-eye view and focal perspective. Taking Cave 217 and Cave 322 as examples, the perspective principle is used in both, which also has a certain influence on the composition of later Chinese landscape paintings. The second is balanced symmetry. In the Tang Dynasty murals in the Mogao Caves in Dunhuang, the composition is rich in content and characters, almost all of which are included, giving people a feeling of being overwhelmed by the colorful and dazzling scenery. This also highlights the balanced and symmetrical characteristics of the Tang Dynasty mural art in the Mogao Caves in Dunhuang. Finally, there is the book composition form. In the Tang Dynasty mural art in the Mogao Caves in Dunhuang, the murals use some special composition forms. For example, in the murals in Cave 45, the roof ridge or mountain ridge is used to divide the picture into several small squares, and textual explanations are added, which is very similar to the composition form of modern comic strips[2].

The character modeling of the Tang Dynasty murals in the Mogao Caves in Dunhuang mainly includes disciples, heavenly kings, flying gods, Buddhas, etc. The overall character modeling in the murals gives people a feeling of fitness and moderate proportions. Among them, the murals of Bodhisattvas are mostly secularized and feminine. For example, a Bodhisattva in the mural of Cave 217 has a plump and healthy body, a gentle demeanor, and wears a transparent silk skirt and brocade cape for noble ladies. His facial features are beautiful, just like a woman. From the performance of the characters in the Mogao Caves in Dunhuang, the creators have made great breakthroughs and innovations in character modeling, paying attention to the personality of the characters, their food, clothing, housing and transportation, and also paying great attention to the relationship between the characters. Using clever techniques, the characters are set off against each other, and then the murals form an organic whole.

The color materials and coloring of the Tang Dynasty murals in the Mogao Caves in Dunhuang are a major feature. The colors are relatively realistic, and the clever combination of

colors can better reflect the color texture of the murals. As for pigments, gypsum, malachite, cinnabar, silver vermilion, red, ochre, and terracotta are mostly used, which also makes the Tang Dynasty murals in Mogao Caves in Dunhuang achieve a rich and gorgeous effect.

In the Tang Dynasty mural art of Dunhuang Mogao Caves, color is an important component, mainly in the form of overlapping and shading. For example, the creators of the Tang Dynasty mural art of Dunhuang Mogao Caves used overlapping to make the color levels clear and three-dimensional. Through the mutual complementation and contrast of color and line drawing, the artistic charm of the murals is better displayed. Therefore, this chapter will explore the artistic style characteristics of the Tang Dynasty murals in Dunhuang Mogao Caves from the perspective of color, which will be elaborated in detail below.

The shading techniques, including high shading and low shading, were used in the Tang Dynasty mural art of the Mogao Caves in Dunhuang. The faces of the characters in the murals are ruddy and have a concave-convex effect. For example, the five white faces of the Northern Zhou Dynasty murals in Cave 428, the high shading method (convex shading) of the Sui Dynasty characters in Cave 420, and the clothing lines of the Bodhisattva and Buddha in the "Preaching Picture" on the south wall of Cave 322 in the early Tang Dynasty, which are mainly shading and depicted with light ochre and malachite, enhancing the rhythm and flow of the lines.

The overlapping technique was used in the Tang Dynasty mural art of the Mogao Caves in Dunhuang. Overlapping refers to the process from light color to dark color, placing several colors with similar hues together, and finally obtaining a unique color matching expression. The overlapping technique used in the Tang Dynasty mural art of the Mogao Caves in Dunhuang is different from the traditional overlapping technique, and its overlapping color levels are clearer and the brushstrokes are more obvious. For example, the "Bodhisattva" on the south side of the inner layer of the western niche of Cave 57 in the early Tang Dynasty (Figure 3-16). Before the color was oxidized and changed, the early murals of Dunhuang Mogao Caves mainly used the coloring technique of combining red pigment with cinnabar to express the concave and convex parts of the characters. The cinnabar and white pigment were also combined to express the skin of the characters through the shading method [3].

The base color technique was used in the Tang Dynasty mural art of Dunhuang Mogao Caves. For example, the fine brushwork paintings were mostly painted on silk, satin, paper and other materials with a base color. The color painting was the first step of coloring. The color tone was determined by the painter's preference and the needs of the picture. From the overall perspective, the murals of Dunhuang Mogao Caves used four colors as the base color: red for red, white for powder, light ochre for mud, and sky blue for blue. Each base has a different color matching standard.

The gold application technique was used in the Tang Dynasty murals of Dunhuang Mogao Caves. The gold application technique is mainly to make the murals appear golden, including gold drawing, gold pasting, gold coating, gold leaching, etc. Among them, gilding is one of the coloring techniques of Chinese painting and Dunhuang Mogao Caves murals, that is, single-line flat painting. The application of color takes into account both the shape and the coloring strokes are casual and rough, free and easy, which is one of the main coloring characteristics of the Northern Dynasties murals in Dunhuang Mogao Caves. Gilding is a technique used by ancient craftsmen when drawing lines with mud gold, mainly adding gold powder [4].

In short, Dunhuang Mogao Caves is a place with artistic charm. Its murals are rich and colorful, with Buddha statues and Buddhist stories, as well as some living conditions of the time, such as hunting, farming, textiles, transportation, war, dance, etc., which have high artistic and historical value. To this end, this article explores the artistic style characteristics of the Tang Dynasty murals in Dunhuang Mogao Caves, and mainly analyzes the composition form, character modeling, color materials and coloring of the Tang Dynasty murals in Dunhuang Mogao Caves. For example, in terms of composition form, the Tang Dynasty

murals in Dunhuang Mogao Caves mostly use scattered perspective, and many pictures use a combination of bird's-eye view and focal perspective. The composition is rich in content and has many characters, almost covering everything. It pays attention to the personality of the characters, their food, clothing, housing and transportation, and also pays great attention to the relationship between the characters. It uses clever techniques to set off each other between the characters; it uses plaster, malachite, cinnabar, silver vermilion, vermilion, ochre, earth red, etc., to make the murals rich and gorgeous.

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## **PEN AND INK CHARACTERISTICS OF CHARACTER PAINTINGS IN THE TANG DYNASTY OF CHINA**

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The Tang Dynasty was the golden age of Chinese feudal society. Political stability, economic prosperity and cultural prosperity provided fertile soil for the vigorous development of painting and art. Among the various painting themes, character painting is particularly prosperous and has achieved remarkable achievements. The character paintings of the Tang Dynasty were not only precise and vivid in image shaping, but also unique in the use of pen and ink, showing a very high artistic standard. These pen and ink characteristics not only reflect the exquisite skills and aesthetic pursuits of Tang Dynasty painters, but also carry the cultural style and spiritual connotation of the society at that time.

The purpose of this article : Gain an in-depth understanding of the status, role and evolution of character painting in the Tang Dynasty in the entire development process of Chinese painting, and enrich and improve the research system of Chinese painting art history. Explore the origin and development context of character painting in the Tang Dynasty, as well as its influence on later painting styles, techniques, themes, etc., and provide a historical basis for the inheritance and development of painting art.

The materials for the study of character paintings in the Tang Dynasty include tomb murals. Some tombs in the Tang Dynasty contain exquisite character murals, which provide physical materials for the study of character paintings in the Tang Dynasty. And cave murals: The Tang Dynasty murals in the Mogao Grottoes and other grottoes in Dunhuang are also important materials for the study of Tang Dynasty character paintings. The research methods include image analysis, which analyzes in detail the picture content, composition, lines, colors, and shapes of character paintings in the Tang Dynasty, and interprets the painter's creative intent, expression techniques, and artistic style. And literature research methods, consult ancient documents, historical records, painting theories and other materials related to Tang Dynasty character paintings, and conduct research on the creation date, author, circulation process, historical background, etc. of the paintings.